### KINGSLEY DOUBLE-CROSTIC NO. 1066

Reg. U.S. Patent Office

#### By Doris Nash Wortman

DEFINITIONS		WORDS	DEFIN	IITIONS	WORD\$										
A.	The region across the Tiber from Rome.	190 162 33 206 102 99 22 46 168 8			160 30	93 101 143	193 126 17 135								
8.	"Mine host": one who keeps a public eating place.	24 182 185 152 68 198 170 203 120 108	N. Wanting in etc.	adequate strength, 109	132 161	2 51 188	106 80 27 146								
		92 35					20								
c.	"Put down the mighty from their seat."	148 159 13 34 180 81 199 179 123	O. Resort near	Florence, Italy, 7	49 28	57 36 115	44 131 142 150								
D.	Omitted from consideration or pronunciation.	39 50 94 177 192 15	valley.''	e means snaay			19								
ε.	One of the tragic lovers whose blood stained the mulberry its present color (mythology).	140 63 207 98 73 41	P. Lasting but	48	155 26	95 67 129	136 187 45								
f.	Wallace Irwin's "Japanese schoolboy" of fifty years ago.	18 174 78 134 178 29 83 47 130 112	Q. Sully, smirel  R. Collog. for	133		3 6 183									
		167 4 87		ecessarily difficult 186 th 'make'').	122 111	38 116 37 3	200 164 141 181								
G.	Describing a popular pine panelling.	173 58 64 104 42 74	S. Uncanny; fri	ightful.	· <del></del>	69 57 204	14 70								
н.	Summer resort in Greater London, site of gunpowder plant.	184 149 171 9 202	T. Defeat in fails to scor	which the loser		65 79 25									
1.	Barge.	54 205 40 90 201 71 97		h same quality or	32 169	76 96 176									
ĵ.	Where the Roman augur thought it propitious to hear thunder (3 wds.).	154 62 89 139 11 5 166 88 55	V. Ultimately.	23	95 91 1	75 144 61	43 117 85 31								
K.	How often Juliet's nightin- gale sang in the pomegranate.	127 124 59 10 119 65 86		o sailor's small 72	118 125 1	97 66									
ι.	Leading variety of yellow banana (2 wds.).	84 194 21 107 110 137 75 191 156 53	X. Large and in Burma (2	important pagoda 46 16	56 100 1	63 128 52	138 158 172								

#### DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column beaded DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find that you have completed a quotation from some publithed work. If read up and down, the letters in the diagram have no meaning. Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the lover are this acrostic feature and the relative diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

														1	М	2	N	3	Q	4	F			5	J	6	Q	7	0	8	A			9	ł
10	K	11	J			12	T	13	C	14	R	15	D	16	X			17	М	18	F	19	0	20	N			21	ī	22	A	23	٧	24	E
25	T	26	Ρ	27	Z	28	0	29	F			30	М	31	٧			32	U	33	A	34	С	35	В	36	0	37	R			38	R	39	
40	-	41	Ε	42	G	43	٧	44	0	45	Ρ	46	A			47	F	48	Ρ	49	0	50	D	51	N			52	X	53	L	54	1		
55	J	56	x	57	s	58	G	59	к	60	Ť			61	٧	62	J	63	Ε	64	G	65	K	66	W			67	P	68	В	69	s	70	F
71	1	72	¥			73	ε	74	G			75	L	76	U	77	Q	78	F	79	T			80	N	81	С	82	S			83	F	84	<u> </u>
85	٧	86	K			87	F	88	J			89	٦	90	ı	91	>			92	В	93	M	94	D	95	~	96	U	97	I	98	Ε	99	7
		100	×	101	М	102	A	103	T			104	G	105	T	106	N	107	L	108	В			109	N			110	L	111	R	112	F	113	
114	Q			115	0	116	R			117	٧	118	w	119	K	120	В	121	S	122	R			123	С	124	K	125	w			126	M	127	1
128	×			129	P	130	F	131	0	132	N			133	Q	134	F	135	M			136	Ρ	137	L	138	X	139	J	140	Ε			141	-
142	0			143	М	144	٧	145	Q	146	2	147	S			148	С	149	Н			150	0	151	Ť	152	В			153	S	154	J	155	. 6
156	L			157	0	158	X	159	C	160	M			161	Z	162	A	163	X	164	R	165	T	166	J			167	F	168	A			169	7
170	В	171	Н	172	X	173	G			174	F	175	٧	176	U			177	D	178	F	179	C			180	С	181	R	182	В	183	Q	184	. 1
		185	В	186	R	187	P	188	N	189	U			190	A	191	L	192	٥			193	М	194	L	195	P	196	T	197	W	198	В	199	•
200	R			201	1	202	н	203	В	204	s			205	1	206	A			207	Ε														

Solution of last week's Double-Crostic will be found on page 30 of this issue.

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## The Case for Bruckner

By WINTHROP SARGEANT

**▼**N GENERAL, I do not subscribe to the commonly held belief that great music requires repeated hearing in order to be appreciated. The cultivated listener can, I think, make out something of the message of a fine symphony or string quartet the first time around. The only outstanding exception to this rule that I know of is the music of Anton Bruckner, which invariably seems, on first hearing, to consist of endless repetitions, overblown climaxes, and baffling structural relationships, and which, after careful and repeated study, suddenly reveals some of the most sublime musical experiences to be found anywhere in symphonic music.

I have been through this process again and again; indeed I go through it every time I tackle a Bruckner symphony that is unfamiliar to me. I start out with a vague sense of impatience. This time, I feel, I have finally come across a Bruckner symphony that I don't honestly like. Then I listen to the movements over and over again, and presently I find myself convinced that it is one of the greatest masterpieces I have ever heard. This process can be accomplished only with the aid of the phonograph, for repetitions of Bruckner symphonies in the concert hall are so infrequent that it would take a lifetime of concertgoing to get acquainted with even a small proportion of them.

Having gone through the process with all the Bruckner symphonies, I have reached a conclusion that I don't expect all of my fellow music-lovers to agree with, but it is mine nevertheless: that Anton Bruckner is perhaps the greatest of all symphonic composers, and certainly a composer of the noblest stature, comparable to Bach, Beethoven, or Mozart, I do not hope to convert many people to this conclusion; the only way to become converted would be to go through the same process of repeated listening. But for such readers as may be willing to undertake the task, I recommend a phonograph and a lot of Bruckner

recordings. There may be music-lovers who are thoroughly acquainted with Bruckner and who still dislike him—but I have never met any.

It is difficult to explain precisely all the reasons why Bruckner seems to me such a towering genius. The judgment is an esthetic one, and all the analytic writing in the world won't justify it.

Among the reasons, however, is the consistent nobility of his musical thought. There is nowhere anything cheap, trivial, theatrical, artificial, or pompous about his music. It is, when you are acquainted with it, remarkably simple, earnest, and straightforward. Bruckner was, to my mind, the only nineteenth-century symphonist to take symphonic form a step on-

ward from where Beethoven left it. His use of multiple themes in groups of three, instead of the two characteristic of the classical symphony, and his broadening of the scope of symphonic development are examples of this advance. Technically, he was an amazingly resourceful and inventive thinker. There is a prevailing notion, probably derived from stories about the simplicity and naivete of his personal character, that he was somehow inept in expressing himself. For this notion there is not a shred of evidence. There is not a technical device in the history of counterpoint, harmony, or formal

structure of which he was not a consummate master, and certain of his works—for example the fugal finale of the Fifth Symphony — are among the greatest technical tours de force to be found anywhere in music.

Then, there is another feature of his symphonic writing that is seldom talked about: the originality of his orchestra-

tion. He is not, like Brahms, an orchestrator of piano music. He uses the orchestra as a medium apart, writing for it purely orchestral music that defies translation into any other instrumental idiom. And the charm and freshness with which he manipulates the simplest orchestral ingredients, throwing them into relationships of tone color that are completely

