

KINGSLEY DOUBLE-CROSTIC NO. 1044

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Merchant of precious metals, gems, objets d'art, etc.	51 125 8 68 62 41 147
B. Old Scottish coin equal to two-thirds an English penny, named for assay master of the mint, reign of James VI.	169 89 132 141 24 159 32 55
C. Last king of Rumania.	100 97 23 71 61
D. Mrs. Irving Berlin.	181 135 25 140 33
E. Somewhat rare word for a slender dagger.	14 156 171 124 46 102
F. Amount by which the augend is increased, to arrive at a sum.	47 122 96 56 73 31
G. First man to apply pneumatic tires to automobiles.	118 163 98 116 150 130 30 38
H. Describing a breeze off the water.	40 95 57 36 162 90 101
I. Partial blindness.	175 7 126 173 1 107 12 151 92 66
J. Transportation beggar.	2 167 121 22 112 20 177 93 144 137
K. Best-known of the "characters" that appeared in imitation of "David Harum" (1900; full name).	3 129 28 161 45 103 74 143 21 139
L. Very soft skins used for glove-making (2 wds.).	10 142 53 94 106 78 83 70 176 16

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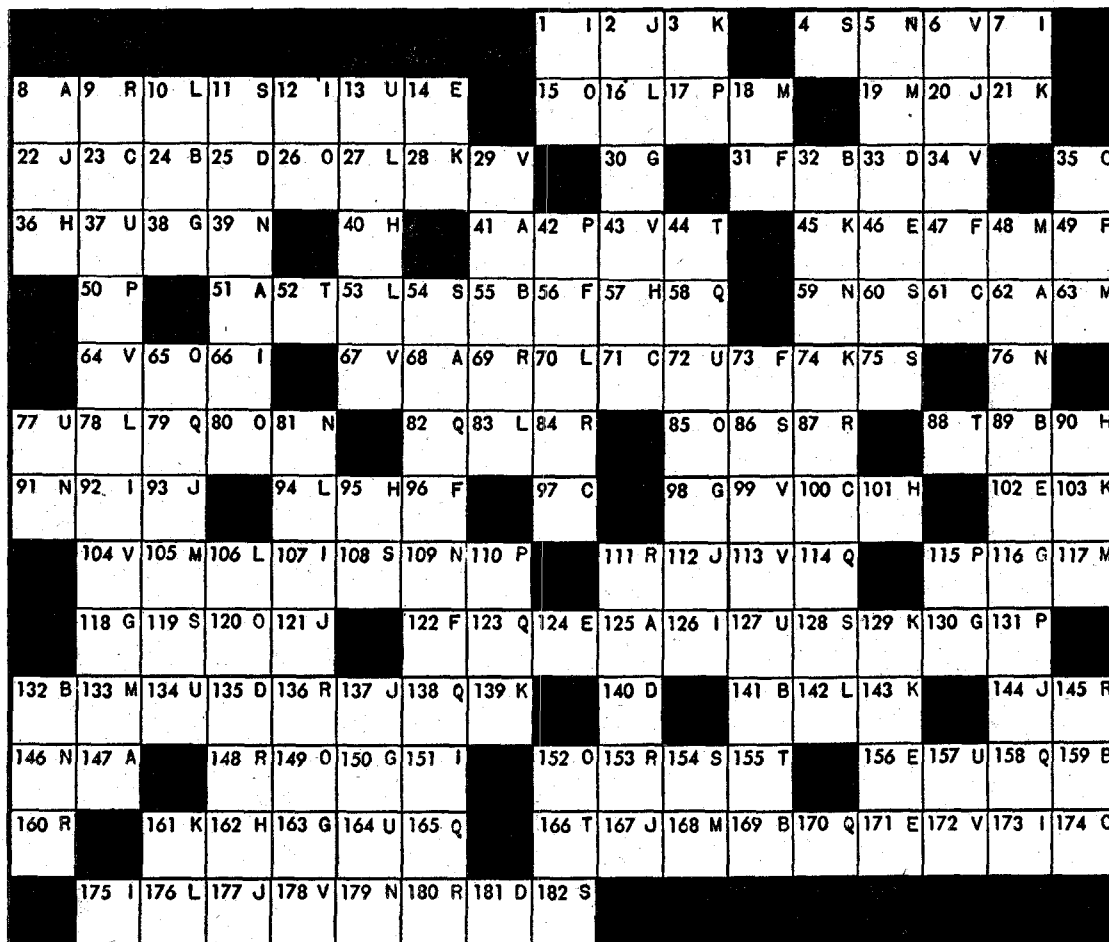
DEFINITIONS	WORDS
M. Twelfth-century English abbot who wrote biography of Edward the Confessor.	117 19 133 18 168 48 105 63
N. One of the Anatinae (2 wds.).	5 76 109 146 81 179 91 59 39
O. Cajolery (2 wds.).	120 15 80 149 35 152 85 65 26 174
P. Warded off.	50 42 131 17 115 110 49
Q. Early last night.	165 158 82 114 58 170 123 79 138
R. Extorted by greater violence.	9 145 153 69 84 180 87 148 111 160
S. Chemical compound with nine molecules of water.	182 119 86 54 60 75 11 154 128 4
T. Eighth son of Jacob, progenitor of one of the Tribes of Israel.	52 88 166 155 44
U. Inflammation of the nose.	13 157 134 77 72 127 37 164
V. Answerable for something to some authority.	113 64 67 172 6 29 34 99 104 178

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DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed 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 published 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 solver are this acrostic feature and the relative shapes of words in the diagram as they develop.

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



Solution of last week's Double-Crostic will be found on page 28 of this issue.

MARCH 27, 1954

The Saturday Review

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Background to an Anthology

The "History of Music in Sound" is the title of a new series of LP's emanating from England which will illustrate the development of music from the days of the ancient Greeks to the present. Volume II has just been issued in this country (RCA Victor album LM 6015, \$11.44), and it will be followed by other volumes at regular intervals. Gerald Abraham, professor of music at Liverpool University and general editor of the series, explains here the thinking that underlies this project.

By GERALD ABRAHAM

LET ME be quite honest; a "History of Music in Sound," pure and simple just like that, is not feasible. But for the cumbersomeness of such a title, we should no doubt have called our project "Sound-Illustrations to the History of Music" or something on those lines. For that, precisely, is what my fellow editors and I have set out to provide. Just as Riemann and Schering and, most recently, Archibald T. Davison and Willi Apel have sought to make musical history more real and comprehensible by publishing "collections of examples" and "historical anthologies" in score, we have tried to take a step further towards bringing it to life by putting a similar collection—and we think a pretty comprehensive collection—on discs.

It is a big step further. If the ordinary music-type example in a musical history book gives you (as someone has said) no more idea of the complete composition than a few bricks

give you of a complete house, even the whole compositions printed in the familiar *Beispielsammlungen* are no more than blueprints for actual music—and only a smallish proportion of the users possess the ability to convert them into reality. It is not a matter of possessing old instruments (though one can get only a very false idea of most old keyboard music by playing it on the piano) or ability to read from score; it is much more an affair of grasping a strange style of performance, strange types of sound, an unfamiliar spirit. How dry and repellent many a medieval composition—indeed many a Baroque or Renaissance piece—looks on paper, yet how fresh and alive and delightful it may be when an imaginative and accomplished scholar-executant comes along and makes it sound.

I know it is most difficult to persuade the ordinary musician or music-lover of the truth of that last proposition. (At least, it is in England; perhaps you order these things better in the States.) The average

musician feels thoroughly at home only in the world of yesterday and the day before, not—alas!—with contemporary music and not, unless he sings madrigals, with much music earlier than the eighteenth century. That is not unnatural; indeed his attitude is paralleled to some extent by that of the common reader, whose horizon is similarly if not equally limited. But the musician can actually adduce some of our most distinguished musical historians—of all



—From a 13th-century German manuscript.

Meistersinger Heinrich von Meissen.