

KINGSLEY DOUBLE-CROSTIC NO. 1088

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. Four words preceding "Three to make ready."
B. Independent country of the Middle East whose capital is Masqat.
C. Famous two-word forecast by John Bright as to how the Northern states would win the Civil War.
D. In horse-breaking, to bend his neck so as to fasten his halter to his tail.
E. Colloquially, any plausible excuse.
F. Name given to German writer Richter (2 wds.; 1763-1825).
G. Public officer, now widely replaced by the Medical Examiner.
H. Pedantic schoolmaster, Rabelais and Shakespeare.
I. Modern name for the Biblical Joppa.
J. Pay to repossess one's own.
K. Club of U. S. and Canadian businessmen, organized at Detroit, 1915.

WORDS

152 158 121 87 60 31 22 46 93 107 27
62 23
144 106 123 100
138 164 119 115 10 70 103 92 120 79 84
30 153
44 56 3 110 53 94 12 39
142 148 155 83 4
85 38 126 96 54 109 61
125 86 145 150 48 165 40
104 18 95 136 151 141 132 143 72 29
49 146 35 17 67
73 154 34 111 81 122
41 127 7 32 159 131 82

DEFINITIONS

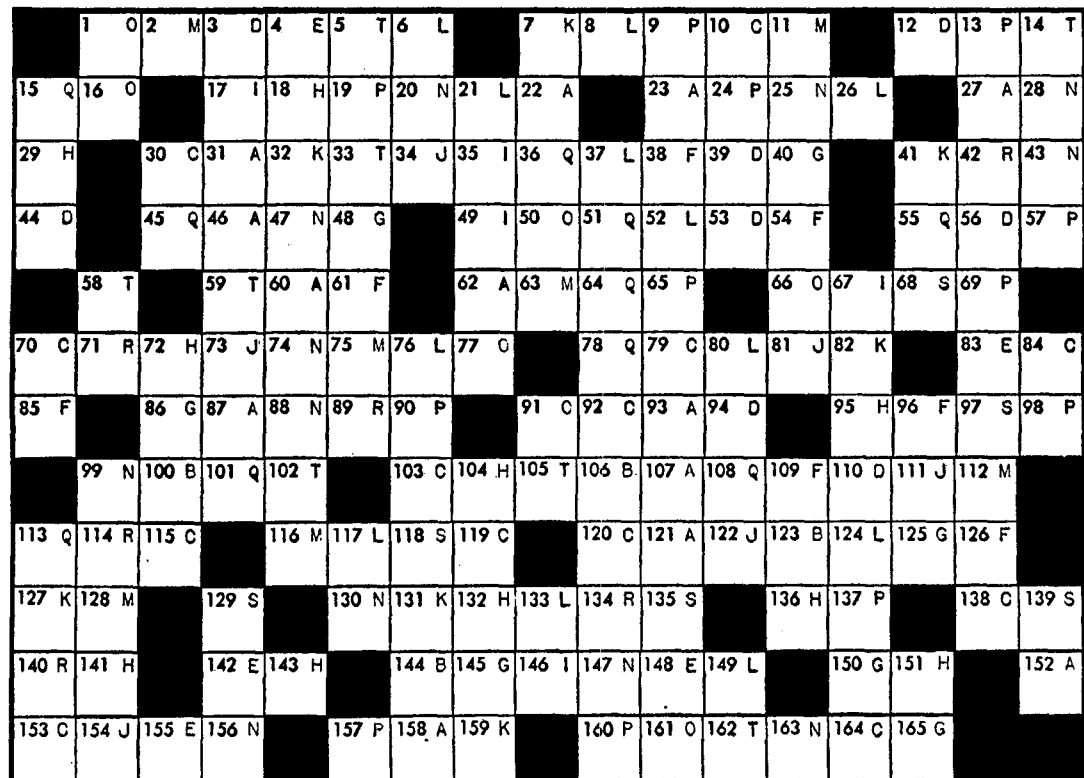
- L. Compulsive interference by one state in the affairs of another.
M. Written by a bank on the back of a bouncing check (often abbreviated; 2 wds.).
N. Pertaining to certain attractive properties in the spinning electron of the atom.
O. Knight who fought with the lance in a medieval tournament.
P. In strict confidence (3 wds.; origin in mythology).
Q. Amer. Army officer, author of one of the great books of all time, 1880 (full name).
R. Ask divine support of a project in advance.
S. Persian lyric poet of 12th cent. ("The Tears of Khorrassan").
T. Certain variety of leguminous vegetable, highly nutritious (2 wds.).

WORDS

52 6 37 149 133 80 21 124 26 117 8
76
128 75 116 2 63 11 112
20 74 156 99 130 25 163 43 47 88 28
147
1 161 50 66 91 77 16
9 90 69 13 137 160 24 65 19 157 57
98
51 108 45 55 36 101 78 113 64 15
42 114 71 134 140 89
139 118 97 129 135 68
162 5 14 102 59 105 58 33

DIRECTIONS

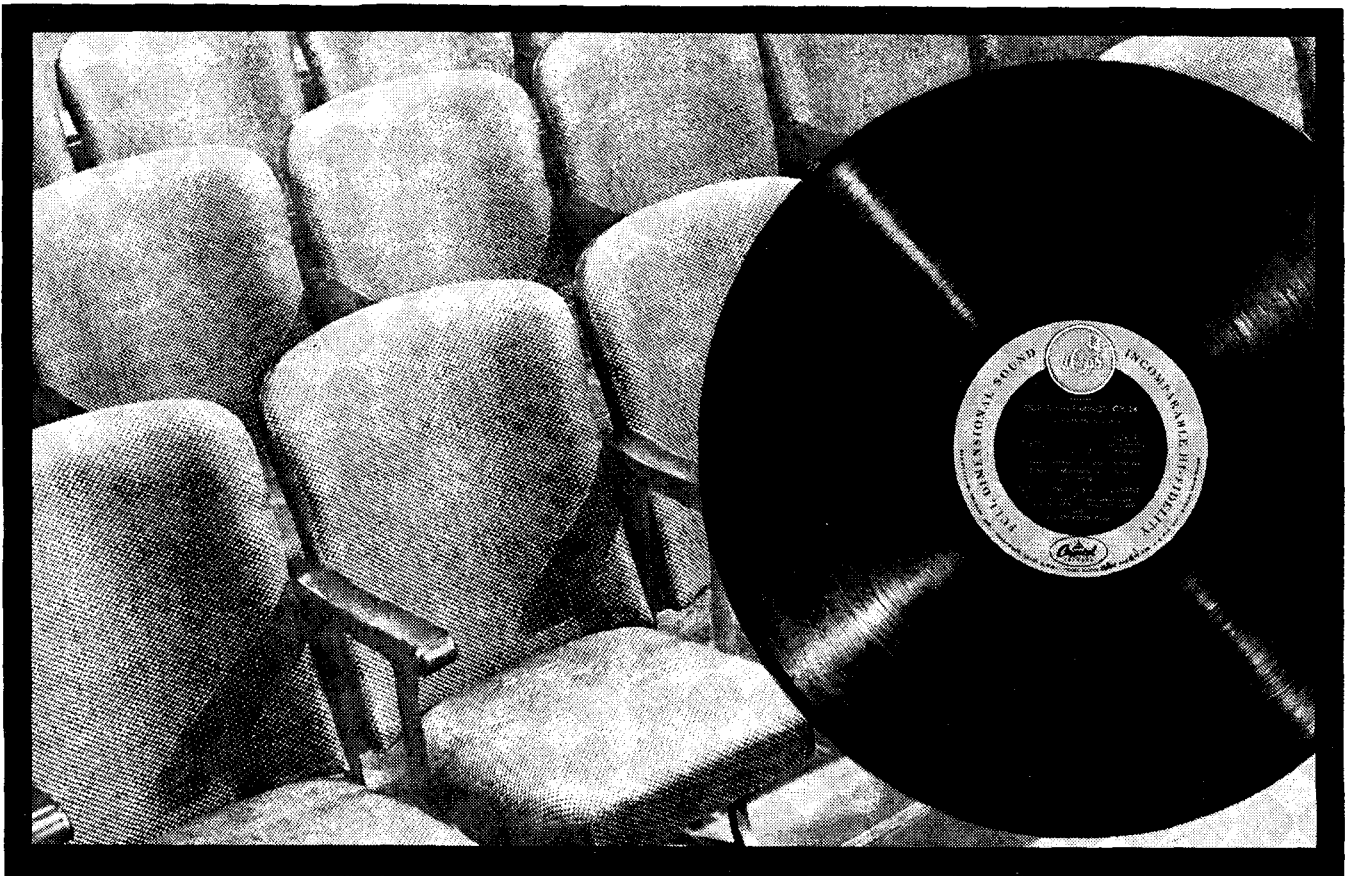
To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in 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-Croctic will be found on page 33 of this issue.

JANUARY 29, 1955

The Saturday Review



Where Would You Sit?

Ever spend 2½ hours searching for the best seat at a concert? In a recent recording session, our producer and engineer spent 2½ hours working with the artists before a single note was taped. This time was spent to accomplish just one thing: to make sure that as you listen to the recording at home you will enjoy not only the most nearly perfect performance possible, but also the best sound possible. This time was spent, in short, to find "the best seat in the house" for your listening pleasure.


The particular selection being recorded was Brahms' Quintet in F Minor, performed by Victor Aller with the Hollywood String Quartet. As any musician will agree, this composition places almost unreasonable demands upon performers. The third movement of the Quintet calls for the utmost in virtuosity and endurance, surpassed only by the

skill and effort which must immediately be brought forward during the playing of the fourth movement.


It is for this reason, and other similar ones, that Full Dimensional Sound recordings seldom result from one-session performances. Actual recording time for the Quintet was 11 hours and 25 minutes, spread over the course of 3 days. Painstaking? Yes—especially when you realize that all this effort on the part of gifted artists, an outstanding producer and a skilled engineer went into a recording which runs for 35 minutes!

Small wonder that we suggest with pride that you listen to a Full Dimensional Sound recording. Listen—and realize that your own home may always provide the best seat in the house—thanks to Capitol's determination that Full Dimensional Sound must always offer you the ultimate in high fidelity...the ultimate in listening pleasure.

All Full Dimensional Sound records come to you in Inner Protective Envelope.



Incomparable High Fidelity in Full Dimensional Sound



SR/ RECORDINGS SECTION

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FROM "AMELIA" TO "THE SAINT"

By IRVING KOLODIN

AS DATES go, April 1, 1955, is close enough to be dimly visible on the horizon; as composers go, Gian-Carlo Menotti, at forty-three, is still rated relatively youthful. But when that particular April date arrives his "Amelia Goes to the Ball" will celebrate its eighteenth birthday, thus giving a kind of legally mature status to Menotti's first-born while his youngest, "The Saint of Bleeker Street," is enjoying lusty infancy at New York's Broadway Theatre.

The parallel is invited by the appearance (Angel 35140, \$5.95) of a La Scala recording of "Amelia al Ballo," which title proclaims the use of the Italian text set by Menotti. Save for an occasional City Center offering, "Amelia" (whose selection as the name of Menotti's heroine, I have always suspected, had some deep-rooted relationship to another Amelia who went to a ball, in Verdi's "Ballo in Maschera") has not been easy to evaluate in performance since the first bubbly froth was churned up by Fritz Reiner and a cast of talented Curtis Institute people on the April date noted above. Its success in Philadelphia and then in New York resulted in a half-dozen Metropolitan Opera hearings in the next two seasons.

These, of course, were all in English. The reversion to the "original" in this La Scala performance sung by Margherita Carosio (Amelia), Rolando Panerai (the husband), and Giacinto

Prandelli (the lover) comes to our ears as an unfamiliar but more harmonious blend of tone and text than the English. Allowing for some slight abridgment which, as the composer notes, tends to make the development of the comedy even swifter than he intended, the work is complete on a single double-sided LP. It is sung with practised ease, read with light and skimming dispatch by Nino Sanzogno. After all, these performers have this vocabulary bred in them as much as Menotti does. In total effect—to get the inevitable over with as soon as possible—"Amelia" might be an early example of late Puccini.

The comedic derivations of Menotti would seem to be such a work as Puccini's "Gianni Schicchi" (I don't know "La Rondine," hence the slight equivocation). The kind of fragmentary thematic matter passed around the orchestra there and occasionally erupting through the voices of the numerous Florentines involved buzzes in the ear through "Amelia." One notes, too, an occasional aspiration to the kind of succinct arietta (for want of a better name) known to the Puccini fancier as "O mio babbino cara." Even in this early work of Menotti, the orchestral writing is more than merely conscientious, with the dry-point technique of Wolf-Ferrari added to the more general colors of Puccini.

Menotti was far from inactive until 1946, when he burst on the general theatregoer's attention with "The Medium," teamed thereafter on Broad-

way with the lively skit called "The Telephone." In 1939 he wrote, on commission from NBC, the one-act "Old Maid and the Thief," followed in 1942 by the more aspiring "Island God" for the Metropolitan. The latter was an *opera seria*, rather than one in his previous *buffo* manner, and it palled more than it pleased. More recently several orchestral interludes from it have made an effect in the concert hall lacking in the theatre. In this, it shared a common fate with incidental music from Schubert's "Rosamunde" to Debussy's "Pelleas" and Britten's "Peter Grimes" . . . unsung, hence unheard.

Where the "Island God" fits into the Menottian development I couldn't say, as opportunities for reevaluation of it have been lacking. "The Medium," however, is another matter. It lingers vividly in the memory from the original performance at Brander Matthews Hall on the Columbia campus through the later ones downtown and at the City Center, not to mention the recordings (Columbia SL-154, \$9.96) and Mercury (MGL-7, \$7.96), the first based on the stage production, the second on the movie.

Together the impressions conveyed are of a work with richly varied strands of dramatic purpose and musical color, with that "theatre" look which has become another instrument in Menotti's total orchestra of effect. The mute who limps (they are separate characters in "The Saint"), the offstage voices, the unexpected light piercing gloom, the stifled scream in