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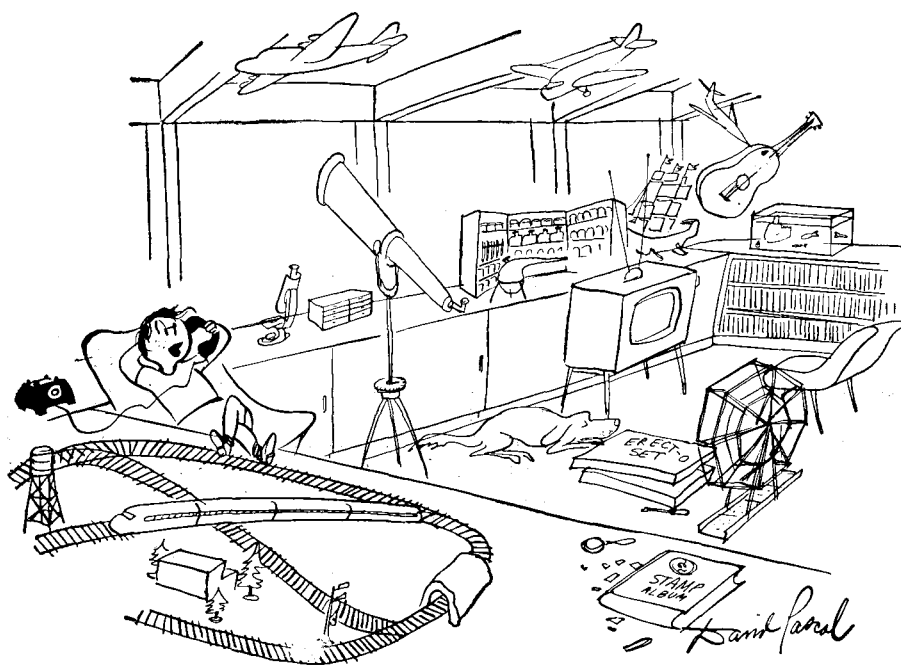
by **DAVID
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"Oh, nothing much. I have to stay in my room. I'm being punished. How about you?"

CLOUGH-CUMING REVISED

By HERBERT WEINSTOCK

FIVE years have passed since "The World's Encyclopedia of Recorded Music" was published—and was saluted in these pages by Irving Kolodin as "... the worthiest effort in musical scholarship to be produced anyplace in the world in the postwar epoch." That first, fat, invaluable installment of this unique reference book was, in fact, two books bound together: the "W.E.R.M." itself, running to 739 pages over all, and the "First Supplement," another 136 pages. Closing with thirty pages of indexes of composers, arrangers, editors, composers of cadenzas, and titles of operas and other stage works, it was an astonishingly comprehensive covering of (generally speaking) all recordings of "serious" music and many of "light" music which had been made commercially available throughout much of the world from 1925 to June 1951.

Having made the requisite verbal bow to R. D. Darrell, in whose 1936 "Gramophone Shop Encyclopedia of Recorded Music," as Messrs. Francis F. Clough and G. J. Cuming wrote, "the principles and procedures of discography were laid down," the authors had gone on, in this 906-page monster, to expand their range far beyond anything previously attempted. Then, in 1953, came the second Supplement," a mere 284-page baby covering only 1951-1952. This included, as further guarantee of the entire seriousness of

the whole project, ten two-column pages in small type of "errata, corrigenda & addenda to W.E.R.M. and Supplement I" —but, alas, no index of any sort.

Now we have the "Third Supplement," 1953-1955, a 590-page small monster, again without index, but with ten pages of "errata, corrigenda & addenda" for the earlier volumes—and even for this very volume itself. Simple addition reveals that the three books have now reached the staggering total of 1,780 pages.

These are reference books, not manuals of opinion. At the very beginning, Messrs. Clough and Cuming denied having made any attempt to "classify the lists in any considered order of artistic or technical value." I confess to never having been able to discover what principle, if any, determines the order in listings of many versions of the same composition. It is not alphabetical; it is not by national origin; it does not appear to be chronological. It is, perhaps, casual, determined only by the order in which the individual items turn up in the Clough-Cuming filing system.

What these books offer cannot be located elsewhere in anything like such profusion. A typical listing gives the composer's name and dates; the title of the individual item; the voices or instrumentation; date of composition; name of performing artist or ensemble or conductor; number of record sides; record numbers for other

issues of the same version; omissions or corrections for listings of the same item in previous volumes; re-issues or dubbings of acoustic recordings; the language in which vocal music is sung; the size of the record; and—with painstaking care—in the case of miscellanies or groups of selections, identification of every section. That is not all, but it suggests the scope of what is here.

WITH its primary information and its thousands upon thousands of fascinating footnotes, this thrice-supplemented "Encyclopedia" (long may it get longer!) goes beyond the merely useful: it is, as Mr. Kolodin said, a genuine historical and musicological document. Do you by any chance want to know who wrote the cadenza that David Oistrakh plays in his recording of the Beethoven Violin Concerto? The information is here. Do you want to learn almost anything whatever about what version of what composition a given recording contains? The answer is here (though, of course, Clough and Cuming have not been able to detail all cuts or other tamperings with scores).

I do not want to imagine any sizable library, any recording library whatever, any truly serious collector of records, even anyone deeply interested in performed music without these volumes. But please, Messrs. Clough and Cuming, we must have indexes, at least indexes of outstanding performers. Without them the immediate usefulness of your books is



curtailed. I feel sure that most people who own one or more of these books would willingly pay extra for such indexes—which should be much more nearly complete than the skeletal indexes in the back of the first double volume.

In choosing recordings, of course, nothing finally can replace the chooser's own taste, decision, choice among available versions. What these books (if added to current record lists, books of opinion and judgment, and such reviews as appear in these pages) give that record-selector is the essential information as to the available (or nearly available, or once available but now difficult to come by) materials on which his taste, decisions, and choices can be exercised. And as source matter for a history of musical taste in our time, the "W. E. R. M." and its supplements are without a rival.

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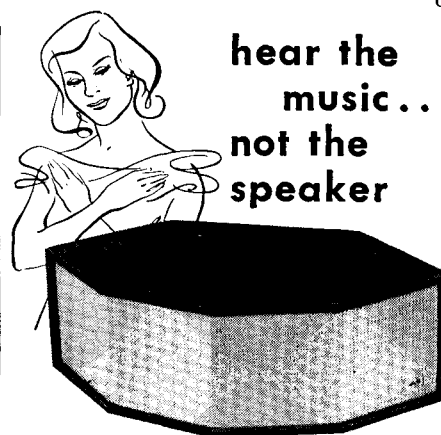
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By Doris Nash Wortman

DEFINITIONS

- A. What Stanley was the very model of (2 wds.; "Pirates of Penzance").
- B. A fine Spanish sherry about which Poe wrote a horror tale.
- C. Industrial suburb of Buffalo, N.Y. named for a senator 1899-1911.
- D. Raise the surface of something into protuberances.
- E. Dialect word, the reason, cause.
- F. One who makes sibilant sounds of derision.
- G. Old name for Tahiti.
- H. The "business end" of a chastising tool.
- I. Famous in his own profession.
- J. Unfortunate titular heroine of a Pinero play.
- K. Unfortunate heroine who had to wear a humiliating bit of decoration.
- L. Small group of stars.
- M. Scandinavians.
- N. Mechanical device for casting out of a cavity in a work table a bit of completed work.

WORDS

146 152 123 131 175 96 2 164 129 145 113
200

11 150 187 82 33 20 140 179 121 203 54

13 4 92 172 138

85 181 195 46 136 111

130 90 154 72 78 56 28

168 83 71 30 202 65

177 66 39 34 174 48 126 29

155 120 73 44 201 14 36 1

88 104 60 49 157 69 198

53 127 185 37 124 143 93 68 15

134 110 103 76 47 40

144 183 133 169 108 43 23 16

95 161 27 42 190 106 41 59

70 115 148 193 184 63 97

DEFINITIONS

- O. Stodgy; prim (colloq.).
- P. Ornate ornament projecting from round base of a column to the corner of the plinth.
- Q. Grossly offensive to modesty or propriety.
- R. Soluble.
- S. Where "Custer our hero" was first (3 wds.).
- T. North Carolina town, provincial capital, 1774, fortified port of the Confederacy (2 wds.).
- U. Opposite numbers to bridesmaids.
- V. Complicated scheming, often with petty and dishonest dealings.
- W. Someone or something which counts for little or nothing among his fellows.
- X. One learned in the legends of a people.
- Y. Certain fluttering poplar (2 wds.).
- Z. More nearly resembling youth than middle age.

WORDS

197 89 178 128 188 12

160 98 109 132 62 9

87 192 102 137 165 147 19 7

173 35 158 180 5 142 141 118

94 153 189 8 58 77 199 22 162 86

21 100 176 117 105 79 84

186 18 149 107 80 194 112 64 52

139 32 119 74 99 50 24 166

6 61 25 57 101 45 51 167 182

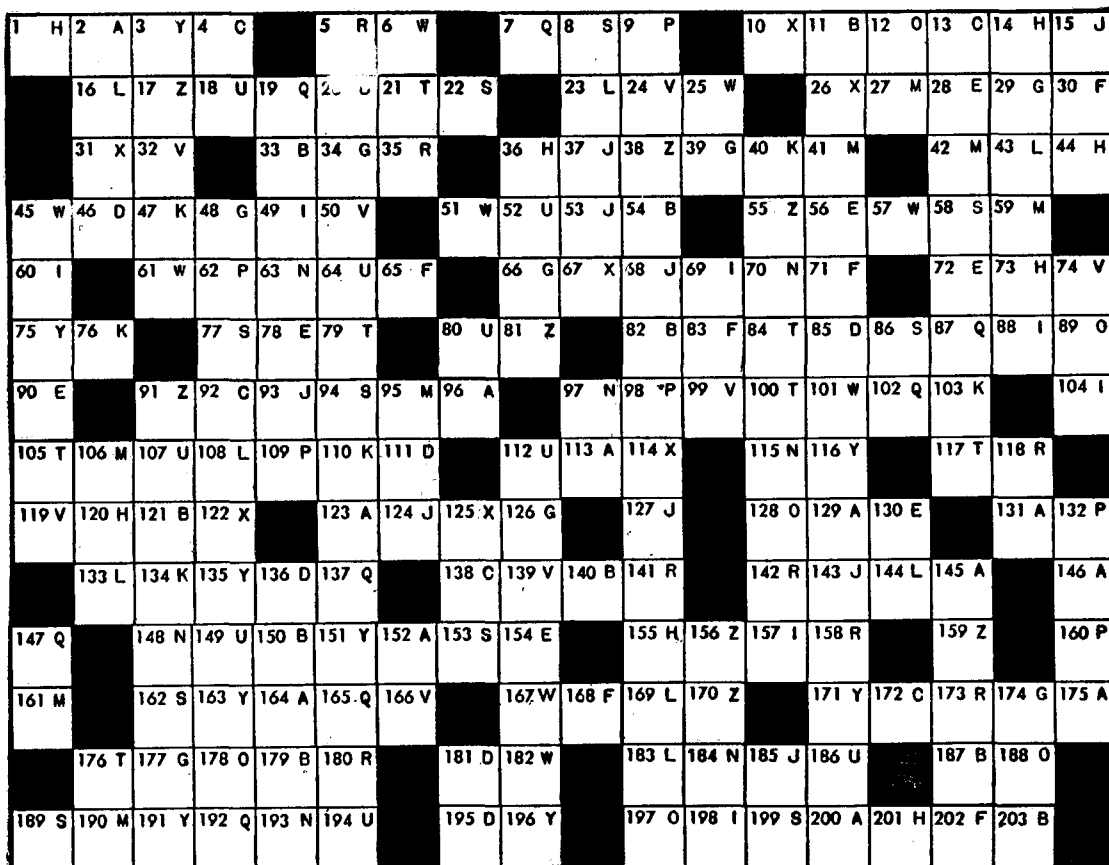
10 114 122 67 31 125 26

191 75 151 196 171 116 3 135 163

81 17 38 170 55 159 91 156

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 7 of this issue.

MAY 25, 1957

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