

## Help for Greece

THE trouble with most disputes, big and small, is that someone else pays for them. A man quarrels with his wife and his children pay; two statesmen quarrel and two millions pay; an employer quarrels with an employee and a whole city pays. And so it goes on through the whole range of human weakness and folly. However it begins, it ends the same way, with everybody suffering and no one quite innocent. It is not likely that one side or the other is entirely without fault in the impasse between CORSO and the Patriotic Councils—that one group has made no errors of judgment of any kind and the other done nothing right. Everybody wants to help; but the Greek people need personal assistance as well as money and goods; they ask (through UNRRA) for New Zealand relief workers and organisers, and these two are available; but there is no authority to bridge the gulf that separates the relief party from the people they have volunteered to help. Through nobody's fault—or rather through everybody's, since we have all failed to see far enough and plan for remote enough emergencies—there is no fund available to pay and maintain the relief force that is enrolled and ready to go to meet that emergency. We shall have to put our hands in our pockets again, and although most people will do this very readily they will do it more cheerfully if they understand what the situation is. We shall not here repeat what we print in another column, but if our readers will spend a little time over the interview with Mr. C. G. White on page 16 they will understand how it has happened that New Zealand, which has given so generously already to relief funds of all kinds, is still unable to give most effectively to the country it most wants to help. The purpose of CORSO in this matter is to help us to help the Greeks in a human and brotherly way—to take relief to them, and not merely send it, and thus repay as far as we can the incredible and dangerous kindness shown to our own men as soldiers and prisoners through all the long struggle of the war.

# LETTERS FROM LISTENERS

## INACCURACIES

Sir,—One gets tired of the inaccuracies in musical matters that are a feature of *The Listener*. Alan Loveday is a violinist (not a pianist as you said on page 17 of your issue of November 23). Colin Horsley is the pianist who played for Royalty, as mentioned. Why don't you employ somebody as proof-reader who knows something about music?

L. D. AUSTIN (Wellington).

(We might employ Mr. Austin if we did not remember a paragraph he once wrote for us in which Debussy's faun had four legs.—Ed.)

## SIR JAMES CARROLL

Sir,—The other evening I listened with much interest to the tribute to Sir James Carroll in the "Great New Zealanders" series broadcast from the National Commercial stations, and a fine and generous tribute it was. Nevertheless it seemed to me a pity that the announcer was not a person who could have given just the right inflexion, the correct pronunciation. To hear a Pakeha speaking bad Maori is irritating to Maori listeners. For example, Timi Carroll would never have referred to Te Kooti Rikirangi as "Tee Koo tee." Also, I think it is wrong to depict Te Kooti as "a bull," a bloodthirsty savage inspired alone by thoughts of revenge. One should always look to the cause of his behaviour.

Carroll's last phase was rather pathetic; he lingered too long on the stage. But that does not detract from his essential greatness, nor from the invaluable service he rendered both races. He thoroughly deserves a place among "Great New Zealanders."

ERIC RAMSDEN (Wellington).

## BEETHOVEN UP-TO-DATE

Sir,—A. G. Paterson's description of a broadcast of Beethoven's 8th Symphony was timely, but your correspondent went astray in using the expression "a very novel presentation." In point of fact this method of broadcasting is by no means a novelty now, but has almost the authority of tradition behind it.

An example which compares favourably with that quoted by Mr. Paterson was the presentation from 2YA one afternoon of Beethoven's 7th Sonata for violin and piano. After a sensational opening with the first side of the famous Kreutzer Sonata (the 9th) the listener was plunged directly into the middle of the first movement of the 7th Sonata. After suspicions had been lulled by the presentation of sides 3, 4 and 5 of the correct sonata in the correct order, the closure was abruptly applied in the middle of the last movement. As a final touch the listener was assured that he had just heard Beethoven's 7th Sonata, etc.—CONTENTED LISTENER (Wellington).

## 42B TALENT QUEST

Sir,—After reading your commentator's comment on the 42B Children's Talent Quest, I feel I must contradict everything he or she has to say concerning the items performed. I have heard every item of this delightful high-standard juvenile competition and fail to see where the commentator gets the idea that there were a lot of jazz items among the fifty-eight entries. I am under the impression that he or she could not have heard this competition at all, because out of the fifty-eight items in the

12 to 16 class, only two could be classed as popular music in the true sense of the word which most people wrongly call jazz. One was a boy of 13 playing a piano accordion and the music he played was straight out melody with no frillings. He could not be expected to play Beethoven, Mozart, or Chopin because if that had been the type of music that he could obtain then he would not have troubled to learn the instrument, or his father would not have bought him such an expensive instrument.

I would like your commentator to give his or her interpretation of the word jazz as applied to music. As a musician who has played every kind of music from Wagner, Rimsky Korsakov, Tchaikovsky, Stravinsky, Debussy down to Irving Berlin, I say that no

More letters from listeners will be found on page 25

music played or sung becomes jazz when the performer takes a piece of music, popular or classical, and extemporises with frillings so that the melody becomes almost obliterated or the time is altered to give it a rhythmic beat; in other words when the player makes a jazz pattern out of a simple piece of composition.—MUSICIAN WITH 53 YEARS' EXPERIENCE (Dunedin).

(For space reasons we have had to omit our correspondent's catalogue of items.—Ed.)

## CANZONET OR MADRIGAL?

Sir,—Despite its being only "semi-well-informed" and sounding like a "corset advertisement" to your November 23 radio viewreel commentator, I still stick to the statement in my script on Elizabethan music to which he (or she) took exception—"To modern ears the Canzonet sounds much the same as a Madrigal but it seems the Elizabethans made a fine distinction of which we can now be but dimly aware."

This is the opinion of Dr. E. H. Fellowes, the great authority on Elizabethan music. On pages 54 and 55 of his book *The English Madrigal Composers* he says, "They were quite consistent in applying a large number of terms besides Madrigal to their published works;" that "the form of the Canzonet was shaped upon no fixed rule." And that, for instance, in 598, Farmer and Farnaby each published sets of very similar compositions, the former calling his "Canzonets" and the latter "Madrigals." On page 60, Dr. Fellowes further confounds your commentator by stating that "many Canzonets are indistinguishable from Madrigals . . . which form is itself indefinite."

I thank you for thus briefly turning the spotlight on to Elizabethan music which is something of a hobby of mine. I commend it to all music-lovers in general—and to your radio viewreel commentator in particular.

W. ROY HILL (Wadestown)

## SCHOOL MUSIC.

Sir,—We've just been hearing part of the Primary Schools Musical Festival from Station 4YA—part. We had to wait for the American Commentators to finish, and by that time the massed singing was over, and the individual school choirs were on. They were good,

of course, but they don't give you the thrill that massed singing does. I don't know if you've heard the "Skye Boat Song" sung by twelve hundred children's voices with descant. I have. I was in the Town Hall last year when it was sung—and was repeated three times before the audience was satisfied. I've waited twelve months to hear it again—and missed.

Could not national link-up be through auxiliary stations? Nearly every set can get at least the four main stations. Most of them can only get one or two of the smaller stations. When these broadcasts such as "American Commentators" are on, they have only local stations to listen to, if they dislike the American voice, as many do, but if these were on auxiliary stations there would still be a choice of four or more stations accessible to them.

Records can be played at any time, and in normal times can be purchased also. But how often do we have a chance to hear a choir of over a thousand fresh young voices? Even the Manchester Children's Choir, the only one I've heard recorded has only six hundred. Yet, except for two unison items, the audience for this choir was limited to the few thousands in the Town Hall. Why should we country people, who can't possibly attend in person be denied the pleasure of hearing them? We depend on the radio for our entertainment. Why could these concerts not be brought to us in our homes?

EX-TEACHER (Ngatimoti).

P.S.—I admit I was peeved because my own school was just too late to be included in the broadcast.

## MAIDEN AUNTS

Sir,—Has "Sister of a Maiden Aunt" ever read *Punch*?

Now, aunts are not glamorous creatures, as very often their features tend to be elderly caricatures of your own.

Aunts use eau-de-cologne and live in rather out-of-the-way places, and wear pointed white shoes with laces tied in a neat bow.

But aunts are kind and quite resigned to the fact that you will not go near them for years

and then bring them your tears. Although at your tender age you resent their neglect of the Stage, their inability to differentiate between jazz and swing,

and their poor reactions to Bing, the day will dawn when they will rise up like rocks,

sheltering you with their long imprime frocks and cornflowered hats worn at such hopeless slants—

your nigh-forgotten, soon-remembered aunts.

—"DISILLUSIONED NEPHEW" (Wanganui).

(Copyright restrictions have made it necessary to reduce this quotation to two short extracts.)

## ANSWERS TO CORRESPONDENTS

H.M.C. (Wellington).—Closing of correspondence makes it impossible to print your bright contribution.

"Pioneer Stock" (King Country).—Actionable.

Returned Soldier (Kerikeri).—Letter should have been sent to the paper in which the severest gentleman's question was asked.

"Interested" (Kerikeri).—New Zealand.