

LET'S LEARN MAORI

HERE is a summary of the next set of Lessons in Maori (six to ten), prepared for the NZBS Talks Department by W. T. Ngata, of the Department of Maori Affairs.



This weekly series, which has already started at 1YZ, will begin at 2YZ on June 21, 1YA on June 28, and 2YA on July 26. There are 60 lessons all told. Listeners are advised to keep this panel for reference:

(6) A common noun in Maori must always be preceded by a definite, e.g., tenei tepu (this table), he tepu (a table). Tenei and he are the definitives.

(7) Further list of definitives: Singular, te—the, taua—the aforesaid, that; plural, nga—the, aua—the aforesaid, those. The difference: this is a man—he tangata tenei, this is the man—ko te tangata tenei.

(8) Always introduce the simple sentence by ko when the definitive preceding the noun is other than the indefinite article, a or he. This is the man—ko te tangata tenei. More definitives are: Singular, taku—my, toku—my, my hat—toku potae; plural, aku, my, oku—my, my axe—taku toki.

(9) Further definitives: Singular, tau—your, tou—your, tana—his, tona—his; plural, au, your, ou—your, ana—his, ona—his.

(10) List of classified definitives: Articles, te—the, he—a, tetahi—a, taua—the aforesaid; plural, nga—the, he—some, etahi—some, aua—the aforesaid. Demonstrative adjectives: Singular, tenei—this, tena—that (near you), tera—that (over there); plural, enei—these, ena—those (near you), era—those (over there). Interrogative pronouns: Singular, tehea—which? Plural: ehea—which. Possessive pronouns: Singular, taku, toku—my, tau, tou—your, tana, tona—his; plural, aku, oku—my, au, ou—your, ana, ona—his.

To her admirers she is the incomparable and inimitable Beatrice Lillie who is also one of the favourite entertainers of the British Royal Family.

ARTHUR HONEGGER, Swiss-born composer who became a member of the temporary Paris group known as "Les Six," seems at the age of 62 more than a bit fed up with—music. According to Time he told the Paris newspaper *Franco-Tireur* the other day that there were works he used to like and couldn't hear any more—the Beethoven symphonies, for example. "After having heard them a few hundred times it's as if I hear

nothing but noise. . . Music is dying. The radio, that infernal machine, is helping to kill it. Always, always the same things. . . A composer needs contact with his listeners. Does he ever obtain it? No. They play Tchaikovsky . . . and still I'm one of the few composers who like music. It's all becoming more and more like a circus. They're giving to the public . . . four-year-old conductors in diapers, brought on to the stage with their little chamber pots. . . Our civilisation is going to end soon, and music even sooner. All this will be replaced by something else—perhaps concrete music, when it's made by composers, not engineers."

Honegger has written chamber music, orchestral music and a sort of oratorio with spoken connective tissue called *King David*. The last was composed for the folk-theatre of Mezières, Switzerland, where it was performed in 1921 as a play with music. The author is Rene Morax. Among other works that have attracted attention by their novelty of conception have been a "mimed symphony," a locomotive tone-poem, and a football tone-poem. Honegger has also written opera and ballet, and dozens of film sound tracks.

"N.H.P." (Awakeri, Bay of Plenty): Mantovani (that's his real name) started his musical career as a hotel violinist. His Tipica Orchestra which he started in the 'thirties earned him wide popularity when he began a series of broadcasts from a London restaurant.

NO ECHO CHAMBERS FOR HIM  
Later he played in other restaurants and clubs, formed a stage band, and conducted a pit orchestra in a number of successful musical

shows. Mantovani told the *Radio Times* recently: "There were times when I was forced to play music that I detested. Now I am happy." Scoring his "new music" and conducting the orchestra is a job that gives him a chance to be creative. It's also a job which, with recording, television, and radio sessions keeps him extremely busy. Since Mantovani and his Orchestra introduced the "new music" in a recording of the tune "Charmaine" they have been accused of using trick effects—echo chambers and so on—to produce what are really new musical interpretations of familiar tunes. "The 'trick'—if you like to call it that—is purely in the orchestration, and especially in the scoring for strings," said Mantovani, who has been described as the Kostelanetz of England. His orchestra consists of about 40 players.

"JELIX" (Papanui, Christchurch) writes: "I have followed with interest your series of short articles giving the origins of various songs. I wonder if you could tell me something about 'Brother James's Air,' which I heard sung recently by a small church choir."

The story goes that the air was composed by James Leith Macbeth Bain, who declared that it simply entered his head and refused to leave until he had it down on paper. He made it fit his favourite psalm, the 23rd—"The Lord is My Shepherd." Bain was described as a likeable and warm-hearted man and, because he reminded them of St. Francis he was known to his friends as "Brother James." The air was published by the Oxford University Press as a solo, a duet, a chorus for women's voices, and in other versions.

When a Box Office Grieved

I HAVE to thank H. Temple White, of Wellington, for this interesting photograph of Galli-Curci. She is being welcomed by him at Wellington when she arrived on the R.M.S. Makura for her second visit to New Zealand in 1932. Mr. Temple White was then President of the Wellington Registered Music Teachers' Association—a position he holds today.

According to a newspaper report the singer's reception at the Wellington Grand Opera House was "sensational," but it was apparently not lacking in a little box office sadness. "There was not a vacant seat anywhere in the theatre and though it grieved the management to do so, money had to be turned away at the doors," said the reporter.

At the end of the recital and before Galli-Curci left the stage, the Apollo Singers, under the conductorship of Mr. Temple White, with Ernest Jenner as accompanist, went on to the stage and sang "Lift Thine Eyes" and "The Soldier's Farewell." The tribute to Galli-Curci was warmly applauded.

Recalling Galli-Curci's first visit to New Zealand in 1925, "J.K." (Ngaio, Wellington), writes—for the benefit of "Music Lover" (Auckland)—that half way

through the last half of a recital at the Grand Opera House in Christchurch the lights failed. A single candle was placed on the grand piano and Galli-Curci came on "looking so tiny against the dark background. She sang, and played her own accompaniments for the rest of the evening without a sheet of music. . . She changed her dresses several times and looked more charming with each change. It was said that she had not a good ear for music, and that often recordings had to be done over and over again."



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