

LET'S LEARN MAORI

HERE is a summary of the next set of lessons in Maori (36-40) prepared for the NZBS Talks Department by W. T. Ngata, of the Department of Native Affairs. This weekly series is now being heard from 1YZ, 2YZ, 1YA and 2YA. There will be 60 lessons in all, and it is suggested that listeners following the series should keep this panel for reference.

(Lessons 36 to 40)

(Lesson 36) The use of kei (is at), i (was at), to signify the tense of a verb, e.g., Kei te mahi au—I am at work, or I am working (present); negative, Kahore au i te mahi—I am not at work, or I am not working.

(Lesson 37) The numbers one to ten in Maori are: Tahi (1), rua (2), toru (3), wha (4), rima (5), ono (6), whitu (7), waru (8), iwa (9), tekau (10). Place ka before the numeral when counting, hence, ka tahi (1), ka rua (2), and so on. Tekau ma tahi (ten and one), is 11, tekau ma rua (ten and two) is 12.

(Lesson 38) Kotahi rau is 100, kotahi is 1000, ono te kau ma ono is 66, kotahi mano kotahi rau e ono tekau ma whitu is 1167.

(Lesson 39) Two to nine as numeral adjective: Prefix Toko when used with persons, e.g., nine women—nga wahine tokoina. Place e before the numeral when used with animals and things, e.g., nga kuri e rua—the two dogs.

(Lesson 40) Revision.



Pianist from Switzerland

WHEN *The Listener* called at the Waring-Taylor Street Studios of the NZBS to see the visiting Hungarian pianist Bela Siki, the first thing he told us, with a handshake and a very friendly smile, was that his English wasn't very good. But his wife's, he assured us, was better, and when she presently joined us she helped over the difficult bits in a pleasant three-sided conversation. Bela Siki has lived in Switzerland for the past seven years, and it was while teaching at the conservatory in Geneva that he met his Swiss wife, who also plays the piano—though she wasn't, she said, actually one of his pupils. They live now in a town of about 13,000 people 1000 metres up in the mountains near the French border. Neuchatel is the nearest big city. "But we also spend part of the time in Geneva, where my parents live," Madame Siki said.

Bela Siki admitted that though he lived in Switzerland he wasn't at home very much—tours took him away most of the time. Touring he thought was valuable for a pianist, who was always learning. "It's not only a question of playing," he said, "but also of adaptation and experience." Though he has played in England and a number of European countries, this is his first tour further afield. He came to New Zealand direct from Switzerland, and will go on to Australia, Indonesia and Malaya, getting back home some time before Christmas. Next year he hopes to visit South America. His wife goes with him on his longer tours, and does his secretarial work, and she enjoys travelling and seeing new countries.

When *The Listener* talked to Bela Siki about music he told us he had no "favourite" composer and didn't want to become a specialist. "I like the good music," he said, "not the composer."



N.P.S. photograph

MR. AND MRS. BELA SIKI

And while he enjoys the work of a composer like Debussy, his preference generally is for pure music.

Did he prefer public recitals to purely broadcast ones? Bela Siki smiled and said it might be the wrong place to say so, but, yes, he did. Broadcasting, he said, was important in England, where he had played for the BBC, but on the Continent there was much less use of major artists for studio work, though important concerts were, of course, broadcast. Mr. Siki said he did a lot of concerto work and remarked that it was much more strenuous than solo recitals. "It's a dialogue, you see," he said, "and you must find the significance of this dialogue." It was necessary to be in accord with orchestra and conductor, and conductors varied a great deal—even the best of them—when it came to conducting a concerto. The conductor must follow the artist, and often he didn't do this. Mr. Siki added that though he hadn't played with Warwick Braithwaite before he was looking forward to doing so, because an opera conductor was generally good to work with.

Did he feel nervous before a concert? No, not nervous, not anxious, but tense, which he thought was necessary. After all, it was not a matter he should feel indifferent about. But Madame Siki admitted that she did feel nervous—"more nervous than my husband"—at his concerts, which she always attends when touring with him.

Back home Bela Siki has a few pupils from England, Spain and other countries, who come to him for two or three weeks at a time, but he is away too much to allow time for much teaching. He likes books and enjoys social life. "And," said Madame Siki, "in the summer he likes to swim." That is a recreation she enjoys, too.

Did she, we asked as a last question, still play the piano? She said she did when she could—when her husband was not practising (which we gathered might not be very often), and when he was touring alone.

Bela Siki's last appearance in New Zealand will be at a solo recital in the Wellington Town Hall on Monday, July 26, and he will leave for Australia two days later.



Miss Burgess describes the modern techniques used in manufacturing this oldest of fabric fibres into colourful and excitingly new materials, so that the practical merges with the beautiful.

Musical America, however, this sort of thing can happen to the best of them, and did happen not long ago to Jascha Heifetz. He was playing the Sibelius D Minor Violin Concerto with the Dallas Symphony Orchestra early this year when, early in the third movement, he signalled the conductor, Walter Hendl, to stop the orchestra and begin again. Afterwards he said: "I just forgot. It happened to me once before in 1919 at a Boston performance of the same concerto and in almost the same spot."



Jascha Heifetz

EXCERPTS from *Once Upon a Sheep*, an "educational fantasy" on the history of wool, are to be heard from 3XC next week in one of the New Zealand Wool Board Conference programmes being broadcast each evening from Monday to Friday. Written by Mary-Annette Burgess (at right), of the Wool Board, the programme, which will be presented on the stage, unfolds in story-book fashion to a musical accompaniment. In the simple language of the storyteller,

The WORLD'S BIGGEST SONG HITS

"OH MY PAPA"

(The Song that has Swept the World)

"ROBE OF CALVARY"

"THE GANG THAT SANG
HEART OF MY HEART"

"GOD'S LITTLE CANDLES"

"TILL WE TWO ARE ONE"

"SWEDISH RHAPSODY"

"A DEAR JOHN LETTER"

(The Latest Craze)

"GOT YOU ON MY MIND"

"FLIRTATION WALTZ"

(By Winifred Atwell)

"BELL BOTTOM BLUES"

"EBBTIDE"

"BUTTERFLIES"

"QUEEN OF EVERYONE'S HEART"

"ISTANBUL"

"EH CUMPARI"

"BRIDGE OF SIGHS"

JUST ARRIVED—

F & D's ALBUM OF RAGS

Containing 6 Rags selected by

WINIFRED ATWELL.

Price 3/6

ALL MUSIC SELLERS

Or direct from the publishers,
J. ALBERT AND SON PTY., LTD.,
2-4 Willis Street, Wellington.



A SINGLE dose of De Witt's Antacid Powder has this three-way effect: *Rapidly neutralises excess acid in the stomach. Promptly disperses digestive pain and discomfort. Prolongs relief by spreading a protective coating over the delicate stomach lining.* Prices 3/- and, double size, 5/- (inc. tax).



De Witt's
ANTACID
POWDER & TABLETS