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WILL BE"

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MALE VOICE PRAISE

THE movement known as the Festival of Male Voice Praise began in Scotland during 1934 and, recruiting its strength from small groups selected from local choirs, has developed over the years into a large organisation. The choir gives yearly concerts in London under James McRoberts, the present conductor. Mr McRoberts is noted for his technique of studied simplicity and his emphasis on expression and diction; and to aid this the massed singing is unaccompanied.

The movement, which eventually spread to all Commonwealth countries, reached New Zealand last when, towards the end of 1955, the Choir for the Festival of Male Voice Praise was formed in Christchurch by a number of interested men from the city's Open Brethren Assemblies. The Choir gave its first performance in October last year at Christchurch. For three evenings the 50 members sang to capacity

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was played again. Here it made a favourable impression on James Robertson, and as a result has now gained a wider audience. The work paints a sound picture of Wellington city and the Centennial Exhibition. "There's the hubbub of the crowds, the excitement of the exhibition, the amusement park and the scenic railway," Mr Gray tells us. "It moves at great speed and is great fun." Thomas Gray has just completed another orchestral work, a symphonic tone poem—"this will last about 20 minutes, and in it I make great use of the interval of a third, presenting it in many different ways"—and he is at present working on a shorter piece, a pastorale in rhapsodic mood, on which he sets great store.

By L. R. BLOXHAM

houses of more than 1100 people at each performance.

The Choir's conductor, Ezra M. Coppin, formed the widely-known Tory Street Choir in Wellington, which was under his baton for many years. Mr Coppin was living in Christchurch when the Male Voice Choir was formed, but after the Festival he was transferred from his position as headmaster of a Christchurch primary school to a similar position in the Hutt Valley. However, at the request of interested people in Christchurch, who offered to meet expenses, he consented to become visiting conductor. So he now travels south at least once a fortnight to continue the work in the city where, as a young teacher, he trained choirs which were heard regularly in 3YA's Children's Sessions in the late 1920s. Recently two planes were chartered to fly the Choir to Wellington, where it gave three performances in the Town Hall. About 5000 people heard the Festival.

The Christchurch Festival of Male Voice Praise has become so popular that a well-known recording company has recorded it singing 13 hymns of praise. This long playing record has just been released, and will be on sale in many countries overseas as well as in New Zealand.

The Choir will give two more concerts in the Civic Theatre, Christchurch, later this year.

(In the picture of the Choir in the Civic Theatre, Christchurch, at the top of this page, H. Yeoman is at the organ, and seated, from left, are: J. Rommeril, P. A. Laidlaw, E. M. Coppin (conductor), C. Cross and G. Ayo.)

