

NEWS OF BROADCASTERS,  
ON AND OFF THE RECORD

ances of such works as the *Warsaw Concerto*, *Cornish Rhapsody*, and so on, varying them with an occasional jazz piece like *Twelfth Street Rag*.

Liberace started as a concert pianist when he played a Liszt Concerto with the Chicago Symphony Orchestra 14 years ago. But nowadays the long-haired



**LIBERACE**  
*A hundred barrels an hour*

boys are inclined to look down their noses and call him a "cabaret headliner." This point of view was expressed the other day by *Down Beat's* reviewer, who said, "Liberace insists on trying to kid the public into thinking he's a classical virtuoso, but the public just won't kid. The gals who adore him don't care about Bach and have never heard of Vladimir Horowitz. And the people who know about Bach and Horowitz laugh out loud at the mention of Liberace's name." But this sort of criticism isn't likely to worry the wealthy young bachelor, who is said to be more concerned at the moment with an oil well that he and his brother George own in Oklahoma. It recently began to flow at the "heartening" rate of 100 barrels an hour.



**L**IFE in Burma, India, Malaya, Australia and now New Zealand has given Shirley Parry an insight into the cultures of many parts of South-East Asia. Miss Parry, who is at present doing secretarial work in Dunedin, recently donned traditional Hindu costume to demonstrate dances from India before a studio audience during 4ZB's "Women's Hour." Prudence Gregory (at right) supplied listeners with a running commentary on the demonstration.

N.Z. COMPOSER

David Farquhar

DAVID FARQUHAR was something of a prodigy among composers when his Trio for violin, cello and piano was broadcast from Station 1YA ten and a half years ago. The lad from Wanganui was then only 15, and he took part in the broadcast himself, playing the piano part with Carl Whitmore (violin) and Lalla Hemus (cello). In 1947 four songs by Farquhar, settings of poems by William Blake, were broadcast from 3YA by Marijean Edmonds, mezzo-soprano. The youngster graduated in music and arts from the University of New Zealand, and later went on to England, where he graduated in arts from Cambridge University. He made further studies of music at the Guildhall School of Music under Benjamin Frankel, and since his return to New Zealand he has been lecturing in music at Victoria University College.

More recently he has become known for his incidental music for the plays *Ring Round the Moon* and *A Midsummer Night's Dream*, produced by the New Zealand Players. These compositions have both been broadcast, and so has his Overture for String Orchestra, *Epithalamion*. Last year he contributed, along with other New Zealand com-



posers, to a musical sequence in honour of the Queen. This work was a feature of the New Zealand Composers concert by the Auckland Lyric Harmonists in October of last year. In the current broadcast series of *Music by New Zealand Composers*, two songs by David Farquhar may be heard in the 15th programme. They are "Primrose" and "Wild Iron," the latter a setting of a poem by Allen Curnow. The songs were composed in 1951 and are sung by Gerald Christeller (baritone) with the composer at the piano.

R.A.F. After the war he returned to acting and producing, and was for a time a member of the BBC Drama Repertory Company. He is now on the staff of the Drama Department.

CHARLES LEFEAUX, the adaptor and producer of the BBC's radio version of *Nicholas Nickleby* (2YA, 3.0 p.m. on Thursdays), was on familiar ground when he set about the production for the Home Service. He had previous experience of producing Dickens on the air with

**HE KNOWS HIS DICKENS** *Oliver Twist*, in which John Gabriel, the narrator of *Nicholas Nickleby*, played the part of Fagin. Lefeaux's career in broadcasting has run parallel with his career on the stage. In 1928 when the BBC was in its early years, he made his first stage appearance and had his first broadcast. From then onwards he was busily employed in the theatre and on the air until the war, which he spent in the

**THE** Art van Damme Quintet started as a trio in 1938 when its leader was 18. It was reorganised in 1942 and grew to a quartet, and finally to its present pliable shape as a quintet. Ben Bernie was a guiding influence in the development of the group,

**ART VAN DAMME** inviting the original trio to play with his orchestra. Art van Damme was the first accordionist to play with the group. He studied the accordion in his home town of Norway, Michigan, and made his debut as a professional at ten. Eight years later his musical stature was sufficient to form his trio, and now he is regarded as one of the most forward-looking and inventive instrumentalists around. The acclaim he has received from jazz-lovers, a group chary of genuine praise, has been loud indeed, and the reasons are easy to perceive from a selection by the Quintet at present being heard from YA stations. The other members are Charlie Calzaretta (vibraphone), Fred Rundquist (guitar), Lon Skalinda (bass), and Max Mariash (drums).

**TERESA DEL RIEGO**, the popular song-writer, celebrates this year the 60th anniversary of her debut as a song-writer. Some idea of the popularity of her music may be had from the fact that "O Dry Those Tears" sold 28,000 copies within six weeks of publication.

**ANSWER TO CORRESPONDENT**  
"Student of the Violin" (Invercargill): The article on the Griller String Quartet appeared in our issue of September 18, 1953, and on Alan Loveday and his temperamental Stradivari on May 22, 1953.

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