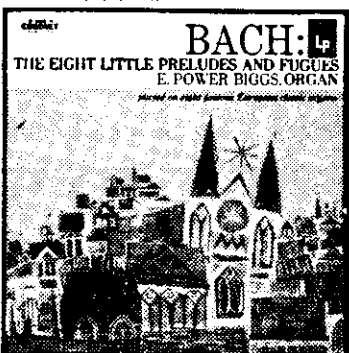


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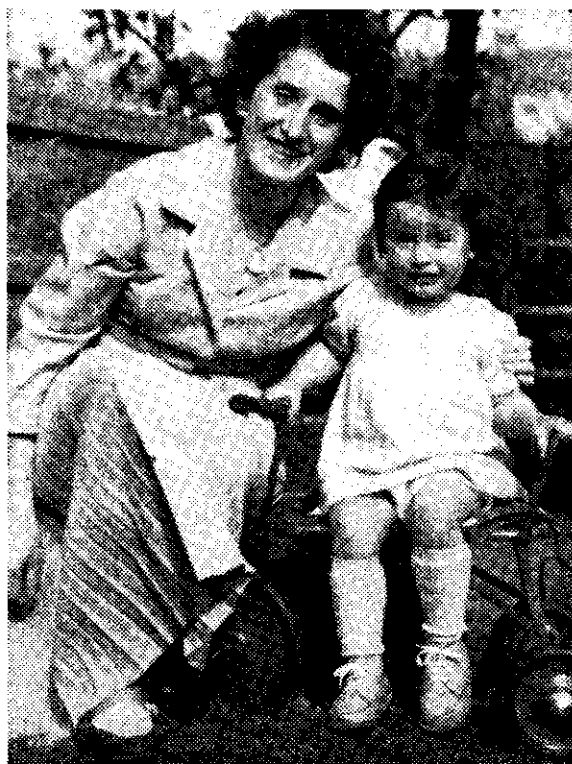


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# Open Microphone



MANY listeners who heard two works by Eva Christeller from 2YC recently will remember the composer as a member of the National Orchestra in its early years, and as a member of the 3YA Orchestra. Others knew her as an art student in Auckland and

### VIOLINIST-COMPOSER

Christchurch. Now living in Scheveningen, the seaside suburb of The Hague, Eva Christeller is married to a Dutch doctor who is also a fine amateur musician. Looking after the household and her little daughter Saskia—with whom she is seen at the top of this column—leave her little time for composing, but she still often plays in the Residentie Orchestra, of which she was formerly a member, and she has pupils and plays a good deal of chamber music. Recently she wrote a sonata for two violins which the two leaders of the Orchestra have accepted for their concert programme.

Born in Germany, Eva Christeller went to Switzerland and Italy for her education. She studied the violin with Professor Tagliacozzo, a teacher at the Conservatorium in Rome, but later when she came to New Zealand she wanted to make painting her career. That was when she studied at the Art Schools at Auckland and Christchurch.

Then she had the good fortune to take lessons from the violinist Maurice Clare, which prepared her for her L.R.S.M., and she also studied music at Canterbury University College under Dr Vernon Griffiths and Frederick Page, who both encouraged her first efforts in composition. She joined the 3YA Orchestra and played in it for several years, and after a successful recital in Wellington was asked by Vincent Aspey to join his broadcasting quartet. Later she became a member of the National Orchestra.

Eva Christeller has been abroad since she left for England 10 years ago to study under Max Rostal. Her Sonata for Violin and Cello, one of the compositions heard in the recent broadcast, was written during this period. A five weeks' summer course in Paris under the famous violinist and composer Georges

Enesco led to Enesco's offering her a two years' scholarship at the Ecole Normale, and helped by another bursary from the New Zealand Government she was able to accept this. After studying with Yvonne Astruc, she took her "licence de concert," then before joining the Residentie Orchestra in The Hague, studied composition with Arthur Honegger and Milhaud, and joined a course for young musicians under Hindemith in Salzburg. There the Suite for Flute and Violin, also heard in the recent broadcast, was written.

FOR Eric Handbury and John Fisher, whose songs are represented in *New Zealanders Wrote These*, song-writing is very much a co-operative affair. The lyrics and the basic melody are composed by Eric Handbury, and then worked on by

both partners until the structure of the song satisfies them. John Fisher makes the final arrangement. Between them Mr Handbury and Mr Fisher have written a number of songs which have already been heard from 4YA and have achieved, as they modestly put it, "a small success" with local dance bands. Born in Sheffield, England, Mr Handbury came to New Zealand nine years ago and is now Public Relations Officer for New Plymouth. John Fisher was born in Dunedin, where he still lives and works as a butcher. Both are in their middle thirties, and both are married with two children.

FOR the American pianist Barbara Scott, New Zealand is the first stop on a working holiday which she hopes will take her around the world. She arrived in Auckland last Easter, and besides her normal job has for the past three months been playing dinner music at an Auckland restaurant. Now Miss Scott has a solo spot called *Serenades of the Keyboard* in the Wed-

## NEWS OF BROADCASTERS ON AND OFF THE RECORD

nesday night National programme. She has also broadcast as guest artist with the Bart Stokes Orchestra and in the first *Variety Round-up* programme.

Barbara Scott is a naturalised American who was born and brought up in Scotland. As a child she was taught

dancing—tap, ballet and Highland. Her first musical instrument was the accordion, but at 15 she was playing the piano professionally. Later she played with dance bands and in hotels.

Nine years ago Miss Scott went to New York, where she had relatives, and she lived there for six years. By day she worked as a secretary, at night as a pianist. She entertained hospital patients for the Red Cross, assisted at a song and dance studio, appeared on television children's shows and played for radio and television commercials. "It was not very glamorous," she says, "and it was all hard work."

Before coming to New Zealand Barbara Scott spent two years in San



BARBARA SCOTT  
It was all hard work

Francisco. Now she is planning to visit Australia, where her own style of sophisticated jazz should be as popular as it is here.

FOR the violinist Ronald Woodcock the coming summer in Australia will be the first he has seen for a couple of years, not counting several stops in the tropics on his way back from Europe last April. He had taken, he told us, a French boat to Trinidad, and

gave a series of recitals there, as well as in the Barbadoes and St Vincent. The main competition for a fiddler, especially in Trinidad, was calypso. "Everywhere I went people said: 'Have you heard our calypso? Have you heard our steel bands?' In Port of Spain the people are very strongly nationalistic, and because of this they boost their national music on every occasion possible."

One of the purposes of the trip to Europe had been to take a further course of study with his teacher, Pablo Casals, at Prades, in the South of France. Speaking of Casals's recent marriage, Mr Woodcock said he had first met Martita Casals in 1955 when they were fellow students. Like all the other

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