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She was followed by Miss Josephine Southey John, who excellently rendered Bach's "Sarabande," "Rhapsodie No. 2," by Brahms, "No. 1," by Schumann and Henselt's "Si Oiseau j'étais" at the pianoforte. The phrases of Bach's "Sarabande" were measured and shaped with graceful insight. Miss Josephine Southey John is a fine artiste; perhaps the four pieces which she played were a trifle too long for an occasion like the Fête Suisse," but the hearty applause was nevertheless spontaneous, and, I may add, deserved.

M. W. Fischer then introduced the children of the Sunday School of the "Schweizerkirche," in one act out of the little play, "If We Were in Switzerland," of which he is the author. The little artistes acted splendidly. It was a happy idea to bring these little children to the Central Hall. They brought a touch of our Homeland into the programme, which the audience knew how to appreciate, judging by the applause.

The next number on the programme was entitled "Fragments," and Mlle. Adrienne Campart entertained the company in some character studies, which were much applauded and which proved that she is a capable and intelligent young artiste.

The first part of the programme finished with two songs rendered by a "Chœur mixte," under the conductorship of Mme. Weber. Both conductor and choir are to be congratulated on their performance, especially the "Prière patriotique" by Jacques Dalcroz, which was excellently rendered.

An announcement was then made that an interval of an hour was to take place, in order to allow the artistes and their audience to look after their more material requirements. The "Foyer" was filled with tables containing the most tempting delicacies, such as strawberries and cream, delicious pastries, ices, sandwiches, and there was also a coffee bar. But the chief attraction proved to be the kitchen, where delightful hot sausages were cooked. Each purchaser took his "Pärli" away in a piece of paper, with a little dash of mustard "spread out." Knives and forks were not supplied; but that did not matter. The "Wienerli" and rolls tasted just as good without those encumbering implements.

The catering, as in former years, was entrusted to Mr. and Mrs. A. Schmid, from the Glendower Hotel, and no better choice could ever have been made. It is not an easy undertaking to feed about 900 hungry mouths in the short space of an hour; but in spite of a congestion here and there, principally caused by some over-anxious people, who were frightened that they might be too late to get their little tummies filled, everything went off without a hitch. The staff worked like heroes, and like their chief, kept on smiling. I must say that some of the young ladies behind the stalls were as "appetising" as the goods they were selling, especially a young lady behind the "Wienerli" counter. She must have kept at least one of my good friends entranced, as he confided to me that he must have eaten an enormous quantity of sausages, so as to make his presence at the counter not too obvious.

Once again Mr. and Mrs. Schmid deserve a hearty vote of thanks; they know how to do it, and they do it well.

During the interval the Swiss Orchestral Society regaled the audience with some popular Swiss tunes, in which, on the invitation of the conductor, everyone joined in singing.

The second part of the programme was started by a selection from the opera "Il Trovatore," by Verdi, and I am sure that all those who heard this splendid orchestra play will agree with me that they played exceedingly well. Mr. P. Dick, its able conductor, has every reason to be proud of his players, and the Colony, too, ought to be proud to call upon such excellent artists. The progress which the orchestra has made since I heard them for the first time, some years ago, is remarkable. The nuancing, for instance, in the overture of the opera "Rienzi," by Wagner, was of the utmost fineness. It was, indeed, a grand performance for an orchestra of amateurs, and the long, almost unending applause was a befitting acknowledgement for such fine entertainment.

A Swiss concert without some yodeling is almost unthinkable; it would be like roast beef without dripping. This want was supplied in the person of Mr. F. von Bergen, who sang exceedingly well. The songs listed on the programme were: "In üsem lieben Aemmtal," arranged by O. Schmalz, and "Geissbüchler Trutzliedli," by R. Fellmann. He was accompanied on the accordion by Mr. A. Gandon, a very fine player, and both these gentlemen simply brought the house down. Mr. von Bergen, who time after time had to give some encores, has indeed made a name for himself in the yodeling fraternity.

The Swiss Choral Society, under the conductorship of Mr. E. A. Seymour, F.R.C.O., rendered two songs, "Der Lenz ist angekommen" and "Im Walde," by J. Dürrenmatt and E. Marsch-

ner respectively; both songs were performed with feeling and restraint, and were loudly applauded.

Mr. Seymour then played the "Marche Triomphale," by S. Karg-Elert, on the organ in his masterful way, and the singing of the National Anthem by the audience terminated the 65th Fête Suisse.

This year's fête was again an undeniable success, and the organising committee, the artistes and helpers deserve the thanks of all those who were privileged to attend this splendid function.

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### SENTINELS OF LUCERNE.

Already in the dim ages of the lake dwellers there stood silent guardians on the fair shores of the Lake of Lucerne, Mount Pilatus, the Rigi, the Bürgenstock, the Stanserhorn and the Seelisberg, each and every one with magnetic qualities of its own. But mountains in that era were not climbed by convenient railways, and while their presence and the existence of many other beautiful peaks in the environs provided valuable protection against invaders, Lucerne, which had settled itself on the lake, at the efflux of the Reuss, needed further security.

Thus, in the 13th century, a regular plan for fortifications was worked out. The 108 feet high octagonal Water Tower which adjoins the covered wooden Kapell Bridge was built as a safeguard for Lucerne's lakefront. It also served as a prison, being equipped with a dungeon and a torture chamber. In later years it accommodated the town treasury and to-day it is used as the storehouse of the municipal archives.

Another pioneer among Lucerne's man-created sentinels is the Rathaus Tower. In this case the original structure was already replaced in 1350, and then equipped with quarters for a fire watchman and a trumpeter. The rather striking helmet with which it is now crowned was added in 1618, increasing its height to 141 feet.

Quite a sturdy representative of Lucerne's watch towers is the Nölliturm, bordering the Reuss. The present tower dates back to 1513, for its predecessor had proved inefficient in times of siege. The structure is 98.4 feet high. Its exterior diameter measures 42.65 feet and its walls are over seven feet thick. While the Nölliturm was equipped with guns in the Middle Ages, its 20th century rôle is to serve as headquarters of one of the ancient guilds.

The neighbouring "Männliturm" is of 1408 vintage. It is an interesting specimen, with a flat roof flanked by two turrets, of which one is surmounted by a standard-bearer, the "Männli." This structure is 754 feet high, and was formerly also a watch tower.

Adjoining rises the "Luegisland." It was built in 1291 and is consequently the dean of the Musegg "guards." The watchman's room used to be directly under the pointed roof, and an hourly signal was given to the fire watch throughout the night. Later these watchmen had to play their trumpets on the tower for the entertainment of the public on market days. The venerable "Luegisland" now contains the municipal water pressure reservoir.

Next comes the Heuturm, now known as Wachturm. Its origin dates back to 1408, and property owners of that precinct were allowed to keep their hay in this building until 1582. Afterwards it served as a storage place for gunpowder. Lightning in 1701 ignited a vast quantity of the same, and after reconstruction had

been completed, the watchman's room and the fire bell from the "Luegisland" were transferred to this tower.

Quite popular in this line of medieval sentinels is the Zitturm, which had its origin prior to 1408. It is equipped with the first town clock existing already in 1385, and for many centuries it was adorned with paintings.

The last of this company of sturdy guardians is the Allenwindenturm, erected in 1408, and used for storing gunpowder. In the same year the Musegg wall, connecting these towers, was heightened and reinforced.

The carefully maintained ramparts of Lucerne are no longer necessary for the safety of its inhabitants, but they are of immeasurable value for their great historic and artistic interest and contribute in no small degree to the rare beauty of this much-sung spot.

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