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I was unable to stay for the dancing which followed, under Mr. Jobin's direction, but I was told, that this was also most enjoyable, I left 74, Charlotte Street on "wings of song" and by the No. 14 bus having spent a lovely evening amongst old and well tried friends, who know how to be "gemütlich".

ST.

SWISS VIOLINIST AT THE ARTS COUNCIL.

The Society of Women Musicians presented Thursday February 12th at the Great Drawing Room in No. 4 St. James's Square a concert, by arrangement with the Arts Council of Great Britain and the British Council, of Marie-Madeleine Tschachtli, Swiss violinist, accompanied by the pianist Madame Rose Dobos.

This recital marked the opening of a scheme for the mutual exchange of young artists between Switzerland and Great Britain. The British representative, Beryl Kimber, has already been giving a series of violin recitals in Switzerland during January.

Miss Tschachtli of Fribourg is a brilliant young soloist. She started with a classical programme, including Vivaldi, Bach and Mozart and reached namely in the Sonata in G major by Mozart a outstanding degree of perfection.

The second part was quite an enjoyment for amateurs of modern music. Starting with Bloch's Nigun and showing her great skill in the Three Caprices by Paganini, Marie-Madeleine Tschachtli honoured one of our leading Swiss composers, Willi Burkhard, by reproducing his most original Miniature Suite. After having played four exquisite pieces by M. Thiriet, she agreed generously answering the applause of the attendance to offer some encores, amongst them Stravinsky's Russian Song.

Madame Rose Dobos revealed herself as a very fine accompanist. After the performance a reception was offered in the ground floor of the fine London house. Amongst the guests were Mr. Guido Lepori and Mr. René Keller, both First-Secretaries of the Swiss Legation, with their wives.

H.B.

RUTH HUGGENBERG RECITAL.

It is some years since Miss Ruth Huggenberg presented herself for the first time to the London public as a new Swiss pianist of interest and much promise. She has evidently been hard at work ever since. At every concert of her's, we have been privileged to attend, her playing has become more confident and accomplished, more sensitively varied in the interpretation of the classic compositions through which she expresses herself so intensely and so sincerely. No facile cleverness comes to her aid — at the expense of the composer's intentions. Never does Miss Huggenberg allow passion or sentiment to detract from the utter integrity of her rendering of the great masters. It is a virtue rarely met among soloists on any instrument these days. It is a self-imposed handicap that yields its reward only in the long run.

This our compatriot is beginning to gather more and more richly. Her last concert on February 21st at Wigmore Hall was a delight to the ever growing number of her audiences. In the long sequence of 18 "Davidsbündler Dances" by Schumann as well as in Brahms' majestic Sonata in F minor Miss Huggenberg revealed her growing power and command of all the moods of the human soul — all but that of unreasoned passion, perhaps, which she may yet have to learn to master as well to reach the summit of her accomplishments. Thus the Schubert impromptus she played seemed to suffer from a certain lack of warmth. But on the whole the audience was carried with her to the point of many richly deserved rounds of applause. Miss Huggenberg can confidently look forward to further greater triumphs.

H.E.

The *Daily Telegraph* (23.2.53) writes:

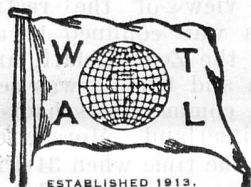
"Ruth Huggenberg, a Swiss pianist, played a programme of German romantic music at Wigmore Hall on Saturday evening. In Schumann's "Davidsbündler" pieces and Brahms's F minor Sonata she proved an efficient though not strikingly poetic player, rather too dependent on the sustaining pedal, but gifted with a good sense of tonal characterisation.

M.C.

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