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## CONCERT NEWS.

## RECITAL MARIE-MADELEINE TSCHACHTLI.

Wigmore Hall, Saturday, March 27th, 1954.

The Saturday Concert of Miss Tschachtli, violin, and Mr. Hans Willi Haeusslein, piano, gave us a very mixed programme with perhaps too great a proportion of modern and contemporary music. Of the eight items no less than five belonged to the latter class.

The "Devil's Trill" by Tartini was followed by Sonata No. 3 for solo violin by Ysaye, a technically difficult work and of greater interest to violinists than to the average audience. The Bach E minor Sonata, one of the loveliest was rendered beautifully. The Nigun by Bloch again for solo violin showed the violinist's great power of tone and fervour. The Sonata No 2 by the Swiss composer Raffaele D'Alessandra a first performance in this country, must be heard more than once to allow a fair and reasonable judgment.

Miss Tschachtli was warmly applauded, and as *encore* played in beautiful style and warmth "Schön Rosmarin", by Kreisler and the Magnificat "Chanson Russe" by Stravinsky.

The artiste possesses an accomplished technic with great vitality and the production of a strong and sonorous tone. She was very ably accompanied by Hans Willy Haeusslein.

P.M.

## RECITAL HENRI HONEGGER (VIOLONCELLO).

Wigmore Hall, Friday, April, 2nd, 1954.

The eminent Swiss cellist Henri Honegger, gave a recital at Wigmore Hall.

"THE TIMES" wrote:

"Mr. Henri Honegger certainly does not court easy popularity by choosing to play only unaccompanied works by Bach each time he comes to Wigmore Hall to give a cello recital. On Friday he played three suites in D minor (No. 2), E flat major (No. 4), and D major (No. 6), not quite with that impeccable clarity of tone, cleanness of line and freedom from all surface noises that distinguishes performances of the very first class, but with a very serviceable technique (particularly praiseworthy in the exacting No. 6D), and still more welcome, with an affectionate understanding of each movement's very different character. His readings were essentially intimate and personal, not cold and unyielding, and in each suite the Sarabande, naturally enough, drew forth the most eloquent playing in this style".

\* \* \*

It is to be regretted that both recitals were very sparingly supported by the Swiss colony. A larger attendance by their compatriots would have, we are sure, been much appreciated by these fine artistes.



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