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Autor: L.T.

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CITY SWISS CLUB.

Miss Annette Weisbrod at the "Soirée Familiale" at The Dorchester

Approaching the holiday season we are entering into a period of relative calm in the social life of the Colony. There have been lately a fair number of monthly and annual meetings of the various Societies and institutions, which have been duly reported.

As a welcome diversion the City Swiss Club invited its members to a "Soirée Familiale" and a "Musical Evening" on 7th April, in which, of course, the ladies were invited to participate. It is to be regretted that on this occasion the committee were not supported by more members in their constant endeavours to make the social life of the Club as attractive as possible. However, those who felt that they should — by their attendance — show some appreciation for the efforts the committee are making, had a most enjoyable evening.

Towards the end of the dinner, and after the usual Toasts had been proposed and honoured, the President, Mr. X. Speckert, welcomed the company, which included several members of the Swiss Embassy with their ladies; he paid a special compliment to the ladies, who, he said, were always most welcome, and then introduced Miss Annette Weisbrod, the artiste of the evening.

Miss Weisbrod is no stranger to the musical world in Switzerland, having appeared — with much success — on several concert platforms; aged twenty-two she is the daughter of the artist Richard Weisbrod, who is well known in the London Swiss Colony by his exhibitions of paintings at various picture galleries in the West End.

She was born in Blackburn and educated at Huyton College, Liverpool, where she studied under Harold Craxton. Moving to the Zurich "Konservatorium" she became a pupil of Adrian Aeschbacher and Hans Linder. Since then she has given piano recitals as soloist and in Chamber Music Ensembles in Zurich, Basle, and the North of England. On two occasions she has played with the St. Gall symphony orchestra.

For her recital Miss Weisbrod had chosen — befitting the occasion — a conventional programme; it included works by Carbonelli, Scarlatti, Brahms, Chopin, Ravel and Debussy.

Music enthusiasts have their likings and preferences for certain composers, but the wide range chosen by the artiste, as far as grace, poetry and emotions were concerned, catered for almost everyone's taste; to each composer she brought the right sort of tone, the right range or dynamics and the right style. It might be said that the programme was

perhaps a little overloaded, putting, no doubt, a heavy strain on this young, and, may I say, most charming, artiste; she, however, came through this "tour de force" with flying colours.

Throughout, it was Miss Weisbrod's command of the keyboard and understanding of touch and tone that compelled greatest respect. Chopin's Etudes Op. 10 showed her as a player of keen musical spirit. In Brahms's Opus 118 (Intermezzo, Intermezzo in A, Ballade in G minor) and Opus 119 (Intermezzo in C major) she gave a beautifully modulated performance.

Debussy's "Jardin sous la pluie" was played with poetry and grace, in Scarlatti's Sonata in E major she gave a dazzling account of her technique, and in Ravel's "Pavane pour une infante défunte" she combined structure, feeling and keyboard virtuosity with unusual and promising ability.

Each item on the programme was deservedly applauded, and at the close of her recital she received a spontaneous ovation.

In summing up this most enjoyable recital, one fact emerges clearly, namely, that Miss Weisbrod is a thoughtful and all-round musician; her fluent, controlled fingerwork was a delight to behold.

It was an evening of superb music making, and as the President rightly said in his closing address, when he thanked the artiste for the great pleasure she had given us, it was an evening which will not soon be forgotten.

Miss Weisbrod has indeed enabled us to dwell on that memorable evening in the noble realm of divine music.

ST.

RUTH HUGGENBERG PIANO RECITAL

Miss Ruth Huggenberg had chosen for her recital at Wigmore Hall a classical and well-balanced programme of works by Beethoven, Schumann, Chopin, John Ireland and Brahms.

This excellent and already well-known pianist captured the audience from her first notes on the keyboard. Her alert rhythmic sense, together with her strong yet light and even touch was brilliantly displayed in the Variations and Fugue on a Theme by Handel, Op. 24, by Brahms.

In Beethoven's Sonata in B Flat, Op. 22, she showed a lively sense of rhythm, a warm yet clean and transparent range of piano colours and a vigorous interpretation that exposes structure purposefully yet does not ignore the detail of the moment.

The performance of Chopin's Polonaise-Fantaisie in A Flat, Op. 61, was nobly executed.

Warm applause brought the recital to a successful close.

L.T.



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