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THE JURA — BIRTH OF A NEW CANTON

That was the title of a talk given to members of the Swiss Mercantile Society and the Nouvelle Société Helvétique by Monsieur Paul André Ramseyer, First Secretary and Press Attaché at the Swiss Embassy. The meeting took place at Swiss House, home of the SMS, on 11th January.

Monsieur Ramseyer dealt in a clear and interesting manner with this complex problem. He gave the historic facts and took the audience through years of struggle, debate and finally to the plebiscites which made it clear that the Catholic districts wanted a separate Canton, whilst the Protestant ones in the South preferred to remain with Berne. The fate of the Laufenal is as yet undecided.

A discussion followed which was both lively and instructive. The Presidents of the SMS, Mr. F. O. Hausermann, and of the NSH, Mrs. Mariann Meier, thanked the speaker for his excellent address, and the large audience left nobody in any doubt that it had been a most satisfactory and rewarding evening.

MUSIC WITH A SWISS ACCENT AT THE EMBASSY

NSH CONCERT IN AID OF THE SWISS CHURCHES

By kind invitation of the Swiss Ambassador and Madame Thalmann, a concert took place at the Swiss Embassy

Residence on 19th January. It was organised by the Nouvelle Société Helvétique in conjunction with the International Liszt Centre for 19th-Century Music, whose Musical Director, Lennart Rabes, was in charge of the programme.

The artists, Shuna Wilson (cello), Ian Mitchell (clarinet) and Lennart Rabes (piano), have already made a name for themselves in the Swiss community, and it was not the first time they gave their services in aid of the Swiss Churches in London.

The programme began with the *Trio Pathétique in D min* (1826/7) by Mikhail Glinka. This was followed by Franz Liszt's piano work *Années de pèlerinage I (Suisse)*, and there was no doubt as to the Swiss atmosphere of the three pieces *Chapelle de Guillaume Tell*, *Au Lac de Walenstadt* and *Le Mal du Pays*.

Then followed a sonata for clarinet and piano composed by Francis Poulenc in 1962. It was dedicated to the Swiss composer Arthur Honegger and written for Benny Goodman. Its first performance took place in U.S.A. in 1963, after the composer's death, and at that time it was performed by Benny Goodman and Leonard Bernstein.

Stravinsky's *Three Pieces for clarinet solo* (1919) were written in Switzerland where Stravinsky lived from 1914 to 1920. During that period, he wrote 15 works, amongst them his *Soldier's Tale*, dedicated to and financed by Werner Reinhart.

It was at the latter's home that the Swiss composer, conductor and pianist,

NEWS FROM THE COLONY

Othmar Schoeck, wrote a sonata for clarinet and piano. Of this work, only the Andante for clarinet and piano has been preserved. The performance by Ian Mitchell and Lennart Rabes on 19th January was almost certainly the first performance in Great Britain.

Then followed Claude Debussy's *Première Rhapsodie pur clarinette et piano* written in 1910 as a test piece for the clarinet at the Paris Conservatoire. It was performed in its original version at the Embassy concert.

The recital ended with Beethoven's *Trio Op. 11 in F maj.* for clarinet, cello and piano.

The audience was most enthusiastic about the excellent performance of the three artists. A reception was given afterwards by the generous hosts, Monsieur and Madame Thalmann.

MM

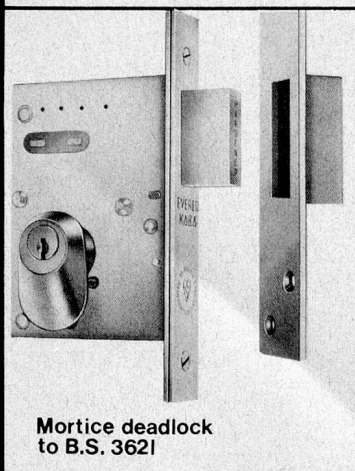
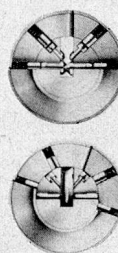
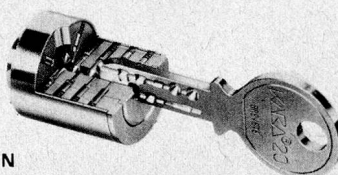
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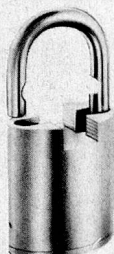
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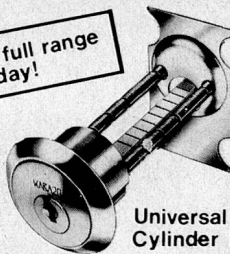
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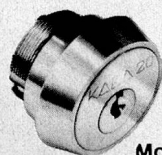
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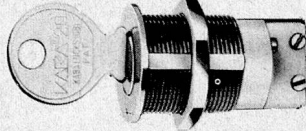
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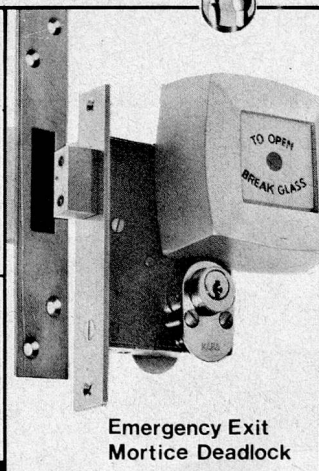
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