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NEWS FROM THE COLONY

MUSIC AT FENTON HOUSE

The Summer Concert at Fenton House in aid of the Swiss Churches in London has become a tradition. This year, it took place on 28th June. The lovely gardens looked their best on that fine summer evening, and the house itself could not have provided a better background for the Telemann, Scarlatti and Heinichen sonatas.

Fenton House belongs to the National Trust. It is one of the earliest and largest houses in Hampstead, dating back to 1693, a beautiful

architectural product of the William and Mary period. It contains a fine collection of early keyboard instruments and also some valuable china.

The concert was under the patronage of the Nouvelle Société Helvétique in conjunction with the International Liszt Centre for 19th Century Music in London, whose Musical Director, Lennart Rabes, organised the programme.

He played the harpsichord with his usual sensitivity and masterly touch which showed up particularly well in the Scarlatti sonatas in D minor and C major. Bridget Alexander (Oboe) is a highly musical artist in contrast to many of the young players of today. Her breathing technique, too, is of admirable standard. Shuna Wilson (cello), delighted her friends again by the beautiful tone of her playing and her fine musicality; she certainly is going from strength to strength.

The sonata in C minor for oboe and cello by Johann David Heinichen (1683–1729) was of

special interest. There was perfect harmony between the two artists.

The Swiss accent came to the fore by an unusual composition by the Swiss Rudolf Moser (1862–1960). His *Spielmusik fuer Cembalo* played by Lennart Rabes with great skill and fine musical feeling was an unusual piece. There is not much Swiss music available for harpsichord, and this particular composition was dug out by a Swiss member of the International Liszt Centre, Dr. F. Liebrich in Basle.

Swiss, too, was the maker of the harpsichord used at the concert, a certain Burkat Shudi who made the instrument in 1770 with his son-in-law John Broadwood. It is the largest model made in eighteenth-century England.

It was a most enjoyable evening with much music to remember. The audience, and indeed also the Swiss Churches in London, are most grateful to the three artists for putting their talent, their art and their devotion at their disposal.

Mariann Meier

30th "Swiss Landsgemeinde", 1979, of the Swiss in the North of England, held at Hebden Bridge, chaired by Mrs. Alice Pickard-Gautschi and her husband, Dr. John Pickard.

(Front row: second from right: Jean Ph. Inebnit, initiator of the "Landsgemeinde")

