

# Music in the colony

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Motorists, used to driving in large cities with frightfully congested traffic conditions, probably do have better judgment "thrust upon them" as it were, than Motorists who drive in open country as a rule. At the time, I should like to see a match between an average London amateur driver and an amateur Swiss Motorist driving up some Mountain Passes or along some Swiss Country road, lined with small trees on both sides and having pretty frequent and nasty curves. I think the Swiss would win easily and again, because in that case he would be more used to it. I think therefore, that comparisons are odious.

Gear-box changing in England, and in London too, is very often quite as bad as any I have heard in Switzerland. Besides, our Swiss Motorists mostly use high powered American cars, necessitating far less gear changing than do our Morris and other British cars of lesser horsepower. I know something about gear-changing, running a very highly geared car which necessitates gear changing very often. Gear-changing, of course, ought to be studied, because it is not motorizing, I think, if you simply get into your seat, press a button and then have nothing more to do than to direct the steering wheel. There is much more fun if you help your engine along by intelligent gear manipulations and so try getting the best out of the horses under your unified control. What?

Try as I will, I have to come back to Winter-Sports, simply because there is absolutely nothing else to be read in the British Press just now. I mean, in articles dealing with Switzerland. So I will end up by the following, which may interest some of our younger and some of our older readers!

### The Fascination of Night Life at a Winter Sports Resort:

*Aberdeen Press and Journal*, 3rd Jan.

No one planning to go to Switzerland for a holiday need fear that they will not enjoy themselves socially, whatever they may expect of the world of sport. For it is the custom to-day for each big hotel to appoint a host and hostess to look after the guests and arrange for their entertainment. And young couples and girls travelling together should introduce themselves to these people on the evening of their arrival, when they will soon find themselves taking part in all that is going.

A committee, composed of guests, is usually formed by the host to arrange the weekly programme of entertainments. This will include fancy dress dances, spot dances, favour dances and balloon dances.

There are ballroom gymkhanas. It is no easy task to blow a champagne cork along the floor in and out of a row of bottles, or to bat a balloon round the room with your head, or yet win a tug-of-war in stocking feet!

### Ticinese Architects and Sculptors in Past Centuries.

By Dr. A. Janner, translated from "Deine Heimat" by one of our readers.

How numerous are the Swiss, and even the Ticinesi, who do not know of the great and glorious contribution given by the Ticino to the field of arts! How many who, when fulfilling a long cherished dream, go to Italy and are dumb with admiration at the magnificence of so many majestic churches and so many superb palaces, and do not know—which would make their admiration greater still—that many of those monuments are the work of their compatriots.

And yet it is so. It is the Ticinesi who built in Venice many of the finest monumental structures of the Renaissance and of the Baroque period. It is the Ticinesi who followed Bramante and Michelangelo as architects-in-chief for the building of the Cathedral of St. Peter in Rome and were, therefore, officially acknowledged as the foremost architects in Italy. Ticinesi worked for the Duomo of Milan, the Certosa of Pavia and the Cathedral of Como. It was they who brought to Genoa the first tidings of the Renaissance. In Naples they conceived some of the finest monuments and in Sicily they left a number of the most beautiful statues.

If we look at these artists as a whole we find in them certain characteristics, common to them all, which distinguish them completely from the artists from Tuscany. They are, first of all, less individualistic than the Tuscans—the Ticinesi nearly always come on the scene as whole families, to work in the same town, at the same building. Then the Ticinesi are modest men, who do not pose, who do not seek after easy notoriety with strange and new attitudes, which however was often done by the Tuscans. They are, further, men of rural upbringing, who work more for the sake of the beautiful and difficult task to be overcome than for personal prestige of vane-glory. History has very little to say about them and it is necessary to search the most minute chronicles of the time in order to find their names, which are usually come across only due to some task they

On other nights there will be ice carnivals, fancy dress dances on a rink which is lit by Chinese lanterns and enlivened by the hotel band and a huge bonfire at the side. Displays in figure and stunt skating are usually given during the evening by the professionals.

When the moon is full the committee will ask the railway officials to run a midnight "express" up to the ski-ing grounds, and then you will realise how different the familiar slopes can be in a different light, whether you traverse them on skis or on a luge.

In some places you will go tailing at this hour. And this is a sport in which everyone can join, for little or no skill is required.

A race meeting in the ballroom makes an uproarious evening. Frantic jockeys urging their frantic "horses" (the ladies) to cut three yards of half-inch tape with a pair of curved nail scissors.

Films are shown about once a week. Often they depict ski-ing expeditions, and then the audience becomes talkative. The Swiss conjuror who appears from time to time and talks a mixture of English, French and German, leaves the most incredulous gasping, and finishes the evening telling fortunes at five or ten francs apiece.

These entertainments usually terminate about 10.30, but dancing continues for those who wish it in many places till one or two in the morning.

Prizes are awarded for all competitions. They are supplied by an amusement fund to which the visitors contribute and usually take the form of a cheque on the local shops, a very popular scheme since something useful to one's sport can be bought.

The programmes are arranged so that events at the various hotels do not clash. Thus, if your favourite entertainment is a fancy dress dance, you will be able to attend one almost every evening of the week in places like Murren and Wengen by going the round of the hotels. Some of them charge a few francs entrance fee, others admit free.

As regards dress, ladies will find four evening gowns quite sufficient. It is not necessary to wear a different one each evening. A fancy dress is most useful, but many are made up on the spur of the moment from anything the hotel can provide or one can borrow. The village hairdressers keep a varied stock of costumes and masks for hire. Occasionally there will be an impromptu fancy dress dance when the guests are allowed a quarter of an hour to rush upstairs, don fancy dress and return to the ballroom. On these occasions bought costumes are often barred, so that it is as well to take out with you a few oddments which will serve in this emergency.

had been allotted, or some work which they had done. It is perhaps that the Ticinesi always felt rather mountaineers in the midst of the others, more vivacious, populations of Italy and therefore they shunned the noisy society and the futile exhibitions. They preferred to live in the midst of their own small families, educating their children to their own calling, initiating them when still quite young to the use of the chisel, of the compass and of the square.

The Ticinesi were incomparably good technical men—in designing a palace they saw at a glance all the technical difficulties to overcome, they knew how each stone would have to be set, they knew what mechanical means were necessary. There is no difficulty connected with their calling which frightens them—they know not only art but also the manual work of the builder—before being architects they have themselves been only ordinary stonemasons. Even the most humble but so essential of work is not despised by them, on the contrary they value it as much as their own. If need be they could themselves take up again the hammer and the trowel and perhaps even make up the mortar, to make sure that it will set well. For their art is merely the natural development of a certain manual ability, because even the ordinary work they carry out with the conception of art.

They emigrate at twelve to fifteen years of age and go with their father to work at some building, then their inborn artistic taste and their technical genius make architects-in-chief and sculptors of them. It is in this way that we find already in the 13th century masters from the Lugano countryside as architects-in-chief for the finest buildings of that time. Adamo, from Arogno, reconstructs the cathedral of Trent and creates the very beautiful apsis;—Bono, from Bissone, sculptured the portal of the cathedral of Parma, and we find the masters from the Lugano neighbourhood as architects and contractors for the two greatest buildings of Lombardy, viz. the Duomo of Milan and the Certosa of Pavia. If the records of the building of the Duomo are consulted one only finds names of Ticinesi, and we know them to be our compatriots because the village of origin is always added, like Martino from Arogno, Giorgio from Maroggia, Giovanni from Bissone and in-

### MUSIC IN THE COLONY.

It is good news to hear that that old servant of the Colony, the Swiss Institute Orchestra, is shortly to emerge from a retirement which has been all too long.

This band of enthusiasts, it appears, has been steadily engaged since its last public appearance, in strengthening its numbers, improving technique, and indeed generally setting its house in order; and there can be no doubt that the concert which is to be given on February 12th at Conway Hall, will surpass anything it has hitherto achieved.

Only those who have tried to run an amateur orchestra can have any conception of the difficulties that attend the task. Of these, undoubtedly the greatest is that of enlisting and keeping together a sufficient number of players, each having the requisite technical command of his or her instrument. To this must be added the high cost of maintaining a library, suitable accommodation for rehearsals, and innumerable other things without which an orchestra cannot exist.

This being so, it is the more remarkable that the Swiss Orchestra should be in such fine form as it showed when I was a privileged visitor at a recent rehearsal. Under the baton of that genial disciplinarian, Mr. E. P. Dick, the players showed a real and increasing knowledge of their job, and were quite obviously enjoying themselves.

By the way, I wonder why it is that the Swiss do not show more eagerness to join this excellent little band. In and about London there must of course be a great many who play one instrument or another, and Swiss House, where the Orchestra is established, is not difficult to get at. Clearly they do not realise what a chance they are missing.

But to return to the forthcoming concert.

In addition to orchestral work, I am told that choral music will be given by a double quartette of the Swiss Choral Society, and there will be two soloists whose names I am not yet permitted to divulge, but of whom I may at least say that one is a soprano who has already established herself in the hearts of a Swiss audience, while the other is unquestionably one of the greatest English baritone-basses that the present generation has heard.

Further information concerning the programme will be made public in good time.

A word as to the venue—Conway Hall.

The somewhat austere facade, tucked away in a corner of London's oldest square, gives little indication of the beauty within. Here, surely, is a fit home for music; indeed world famous artists constantly draw there crowds larger than the place will hold.

The very latest addition to the concert halls of London, it embodies all that science and art

numerable others. The Certosa of Pavia, also, has been conceived by a Ticinese and Ticinesi, among others Marco from Carona, followed one another in the leadership of the work. At the same time they were working in Siena, Genoa, Venice, Milan, etc.

But let us come to the most marvellous period of the Italian Renaissance and let us see what share the Ticinesi have had. The Solari family, from Carona, goes and establishes itself in Venice towards 1450 and, due to their origin, they are there called the "Lombardi." The older members are ordinary stone-masons and stone-cutters but the sons, who have treasured the teachings of their fathers, and in whom the genius of their stock has, so to say, come to life, become great artists, the foremost architects of Venice. In this way Pietro Lombardo creates the finest churches and the finest palaces of the Renaissance. He erected, among other buildings, the school of St. Mark, the palace Vedramin-Calergi, the palace Gussoni, the church of Santa Maria dei Miracoli, the church of San Giobbe. And among his monuments we will mention, very beautiful, that to Dante at Ravenna. "It seems (says Corrado Ricci, an Italian Historian of art), that his artistic genius is fluttering over every square rod of Venice."

The new style of architecture was called "Lombard" style just to indicate who has been the real originator of it. Peter Lombardo was followed by his two sons Antonio and Tullio for the completion of the buildings already begun and they carried on the work with no less genius than their father. By Tullio is the very beautiful dead warrior "Guiderello," which is in the museum of Ravenna. They were extraordinary artists these Lombardi, architects and sculptors at one and the same time, they themselves sculptured the statues and the monuments required to decorate the churches they were building. They could handle the chisel with the same ability with which they were handling the compass—they were self-sufficing in all that was necessary to their calling. And in this sober art are to be found certain somewhat austere characteristics which seem to demonstrate the mountain origin of the family.

(to be continued.)

can do for comfort and enjoyment. The double glass roof, spacious balcony, acoustic walls, comfortable seating, hot and cold air for regulating temperature, restful decoration, and other attractions too numerous to mention here, make it the most delightful place for the enjoyment of music that the most exacting concertgoer could demand.

Only one thing necessary to the complete success of this concert is yet to seek. That is, the presence of every Swiss man, woman and child in or near London, who can possibly get to Conway Hall, Red Lion Square, W.C.1, at eight o'clock on Wednesday, February 12th.

Ladies and Gentlemen. The only Swiss Orchestra in this great city, *your* Orchestra, will give you of its best.

Will you come and listen?

#### SWISS MERCANTILE SOCIETY. EDUCATION DEPARTMENT.

In connection with the scholastic programme the following lectures were given by the students during last week:—

Mr. S. Deutsch, Romanshorn: "A dying Swiss Industry." Mr. P. Cuendet, Yverdon: "Descent of Man." Mr. C. Tschanz, Zurich: "Spanish recollections." Dr. R. Pfenniger, Zurich: "Origin of Islam." Mr. H. Hildebrand, Zurich: "Town swallowed by the Sea." Miss E. Neuman, Geneva: "Prehistory." Mr. H. Gerber, Zurich: "Ski-ing." Mr. F. Bodmer, Zofingen: "Commercial Employees." Mr. H. Heusser, Winterthur: "Commercial Navigation." Mr. A. Schenker, Olten: "The English Press." Mr. H. Lehmann, Solothurn: "Wool." Mr. A. Huerzeler, Aarburg: "My Christmas Holidays."

"That the League of Nations will cease to exist." Proposer: Mr. P. Pfister. Opposer: Miss R. Sennwald.

Friday, January 10th.—A lecture, illustrated by lantern slides was held by H. M. Broughton, Esq., Barrister-at-law on: "Rome and its Memories."

Saturday, January 11th.—Visit to Guildhall and Royal Exchange.

#### 62 million Swiss Francs for New Power Plant.

The Swiss Railways with the co-operation of a private undertaking are considering the construction at Etzel (south of Lake Zurich) of a large hydro-electric plant. The total expenditure for the work has been estimated at 62 million Sw. frs. The plant will have a power of 110,000 H.P. and it will necessitate the construction of a dam 28 metres high, having a cubic volume of 20,300 m<sup>3</sup>. The artificial lake thus formed would be 9 kms. long and of an average width of 1.3 km. Over 2,400 acres of cultivated land will be flooded by this future lake and 107 farm houses will have to be removed.

#### Swiss Example for Preventing Floods.

I have read now for years, and seen pictures in the *Daily Sketch*, of the overflowing of the Thames and the general flooding of half England. May I suggest it would be more practical if our English engineers learnt a lesson from those here in Switzerland and corrected the course of the rivers instead of each year putting people to "watch" the Thames rising?

Here, on account of the mountainous country, the rivers are much swifter and more dangerous than in England, but of late years we seldom have land flooded as precautions have been taken. It is really not to the credit of our English engineers that each year all that can be done is to stand and watch the houses and land being disastrously flooded.

D.S., Aarau.

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#### LE FEU A L'EGLISE SUISSE.

La Colonie tout entière apprendra avec tristesse à coup sûr que sa bonne petite église d'Endell Street a été assez gravement endommagée par un commencement d'incendie dans la nuit de dimanche 12 janvier. Grâce à la promptitude avec laquelle les pompiers sont survenus, une fois l'alarme donnée, les flammes ont pu être maîtrisées assez rapidement. Seuls les bancs du fond, à gauche, ont été la proie du feu. Mais la fumée, l'eau et surtout la chaleur intense du brasier ont produit des dégâts qui semblent devoir être assez considérables. L'orgue, à l'autre bout de l'église, a été passablement atteint. Même certaines des grandes vitres de la verrière du toit et de la baie qui s'ouvre sur la rue se sont fendues sous l'effet du puissant rayonnement des flammes.

Les causes du sinistre n'ont pu être établies jusqu'ici. Tout était en ordre lorsque vers 9 heures du soir les derniers paroissiens ont quitté l'église; du moins aucun d'entre eux n'a-t-il remarqué quoi que ce soit d'anormal.

Le bâtiment aura évidemment besoin d'une rénovation complète pour pouvoir être utilisé à nouveau, et les négociations avec la compagnie d'assurances sont en cours. Durant l'intervalle peut-être prolongé de la fermeture, les cultes se tiendront comme à l'ordinaire, à 11 heures et 6h.30, dans le grand bâtiment d'école du coin (Endell Street No. 83), là où les enfants ont leur école du dimanche. Le recteur de St. Giles a bien voulu mettre à notre disposition, avec un empressement dont nous lui savons grand gré, la magnifique salle du deuxième étage, où nous pourrions continuer nos cultes sans aucune entrave tout le temps qu'il faudra.

Montez donc tout droit dimanche prochain, au second du No 83 d'Endell Street, et vous y retrouverez tous vos frères pressés de s'associer avec vous pour remercier Dieu de nous avoir conservé un toit, même si, pour un temps, il ne peut nous abriter.

R. HOFFMAN-DE VISMIE,  
Pasteur.

#### PERSONAL.

We regret to announce the death of Mr. O. J. Walser, of 12, Passett Square, Dalston, E.S., who passed away last Monday evening after a short illness at the age of 50. Mr. Walser was born in Winterthur, but his family subsequently lived at Hofen (Kt. Schaffhausen). Soon after completing his apprenticeship in Switzerland he settled down in London. He leaves a widow and a large family.

The funeral took place on Friday at Abney Park Cemetery, Stamford Hill.

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#### SWISS INSTITUTE ORCHESTRAL SOCIETY

THE SOCIETY'S NEXT CONCERT WILL BE  
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Saturday, January 25th, at 7 p.m.

Tickets at 12/6 (incl. Supper), may be obtained from Members of the Committee.

#### Divine Services.

#### EGLISE SUISSE (1762),

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Temporairement: 83, Endell Street, au 2e étage du bâtiment d'école.

Dimanche 19 Janvier, 11h.—M. le pasteur F. Christal (par échange).

6h30.—M. Marcel Pradervand.

7h30.—1c Répétition du Choeur.

L'heure de réception du Mercredi matin à 10.30 continue à se tenir, pour le moment, dans le sacristie de l'église.

Pour tous renseignements concernant actes pastoraux, etc., prière de s'adresser à M. R. Hoffmann-de Visme, 102, Hornsey Lane, N.6 (Téléphone: Archway 1798). Heure de réception à l'Eglise: Mercredi 10.30 à 12h.

#### SCHWEIZERKIRCHE

(Deutschschweizerische Gemeinde)

St. Anne's Church, 9, Gresham Street, E.C.2.

(near General Post Office.)

Sonntag, den 19. Januar 1930.

11 Uhr vorm.: Gottesdienst und Sonntagschule.

7 Uhr abends: Gottesdienst und Chorprobe.

Am 10. Januar die am 4. Januar, verstorbene Frau Sophie Wilhelmine SCHMID, geb. Bräul von Diepholz (Hannover) und Frutigen (Bern) geboren am 3. 12. 1861.

Sprechstunden: Dienstag 12-1 Uhr in der Kirche.

Mittwoch 5-6 Uhr im "Foyer Suisse."

#### DEUTSCHE KATHOLISCHE KIRCHE

47, Adler Street, Commercial Rd., E.1.

Sonntag, den 19. Januar, morgens—hl. Messen um 9 Uhr, 10 Uhr und 11 Uhr.

Deutsche Predigt um 9 Uhr und 11 Uhr.

Abendgottesdienst um 7 Uhr mit deutscher Predigt.

#### FORTHCOMING EVENTS.

Friday, January 24th at 7.45 p.m.—SWISS CULINARY SOCIETY: Annual Dinner & Ball, at the First Avenue Hotel, Holborn, W.C.1.

Saturday, January 25th at 7 p.m.—CITY SWISS CLUB: Dinner and Dance at the Hotel Metropole, Northumberland Avenue.

Saturday, February 1st at 7 p.m.—SWISS MERCANTILE SOCIETY: Annual Banquet and Ball at the Midland Grand Hotel.

Wednesday, February 5th at 7.30 p.m.—SOCIETE DE SECOURS MUTUELS: Monthly Meeting at 74, Charlotte Street, W.1.

Wednesday, February 12th.—SWISS INSTITUTE ORCHESTRAL SOCIETY: Concert at Conway Hall, W.C. (see advert.)

Tuesday, March 11th—UNIONE TICINESE: Annual Banquet, Ball and Cabaret at The Monaco Restaurant, Piccadilly Circus, W.1.

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