City Swiss Club

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pas trop haut crier victoire. Au Tessin, en tout cas, le résultat des dernières élections est nettement encourageant pour les partis nationaux et pour leur entente future.

Léon Savary.
(Tribune de Genève.)

CONCERT NEWS.

Our countryman, M. Adrian Aeschbacher, has recently given a piano recital at Wigmore Hall, the Press notices were very favourable and we are delighted to publish the following:

Sunday Times (19.2.39).

ADRIAN AESCHBACHER.

This young Swiss pianist can keep his end up even in a world so rich in good pianists as the present one: he sustains our interest in everything he does by virtue not only of his expressive tone and the vitality of his rhythm but of the insight he shows into the mentality of the composer he happens to be performing: it was no small achievement, at his recital in the Wigmore Hall on Thursday, to convey the impression, in works so separated in time and so diverse in spirit as the youthful A major sonata of Beethoven, the opus 1 of Berg, and the fourth sonata (F sharp, op. 30) of Scriabine, that this was very much how the composer must have looked at his own music.

Mr. Aeschbacher created a world of exceptional loveliness for us in the moving andante of Schubert's posthumous B flat sonata; but neither he nor anyone else can reconcile any but the confirmed Schubert addict to the tedium of a good deal of this ill-knit, copiously padded work. The Scriabine sonata has to-day only a historical interest, and that a rather pathetic one: surely no other composer has even harped so long on one or two chords and called the result a sonata! The Berg sonata in one movement, though it dates from the composer's twenty-third year, is a finely-concentrated piece of thinking: it was a pleasure to watch the play of these tense muscles after the flabbiness and sprawl of the weaker parts of the Schubert sonata.

E. N.

Daily Telegraph (17.2.39).

A SWISS PIANIST.

Adrian Aeschbacher, a young Swiss pianist who last summer had won admirers here, reappeared yesterday at Wigmore Hall. His programme was heroic — sonatas by Beethoven, Schubert (B flat, No. 21), Scriabine and Alban Berg, and Brahms's "Handel" variations.

The Beethoven was an unusual choice — Op. 2, No. 2, in A — and very soon there was apparent again the feeling for rhythmical continuity which had, when he played here before, been one of the signs of a musical nature. Schubert's last sonata was the centre-piece. If some possibilities were missed here, that is hardly more than to say that Londoners have lately been put into a position to be exacting judges of performances of this music.

What was unmistakable was the young artist's deep reverence for the great work. It still remains, for the sake of incisiveness, for him to think more with his finger tips. The two modern sonatas, each in its way an improvisation, or at least improvisatory in effect, were evidently a simple relaxation for him after Schubert; and at the end came a bold and successful performance of Brahms's variations, where the effect of glitter was all that was wanting.

R. C.

SCHWEIZER PRODUKTE IN ENGLAND.

Während der englischen Industrie Ausstellung, wo ausschliesslich englische Erzeugnisse anzutreffen sind, findet zugleich in London eine Internationale Ausstellung neuer Patente statt. Verschiedene sehr praktische Neuerungen für Haushaltung, Gewerbe und Landwirtschaft sind anzutreffen.

Ein neuer Radioapparat, der zugleich ein deutliches Fernsehen ermöglicht, erweckt vielseitiges Interesse. Ebenso ein Maschinenmensch, der auf all die gestellten Fragen immer die richtige Antwort gibt, scheint die Besucher zu verplüffen.

Gebührende Aufmerksamkeit findet auch eine Präzisionsarbeit der Schweizer Bakalitindustrie durch die Firma W. Steiger Reinach. (Aargau). Ein aus Kunstharz, für die individuellen Anlagen verstellbarer Rasierapparat beweist die Exportfähigkeit unserer neuaufkommenden Pressharzindustrie.

EDITOR'S POST-BAG.

February 20th, 1939.

The Editor,
Swiss Observer.

Dear Sir,

It has been brought to my notice that exception has been taken to some remarks of mine in the account of the last meeting of the City Swiss Club which appeared in the Swiss Observer of February 10th.

I should like to say that I deeply regret that any remarks of mine should have given offence to Messrs. Pagani.

I have often praised Messrs. Pagani for their dinners and on this occasion my remarks were intended to be taken in a jocular sense and I am more than sorry that they should have given another impression.

I therefore wish to apologise sincerely to Messrs. Pagani and trust that they will accept the expression of my regret.

Yours faithfully,
ck.

CITY SWISS CLUB.

A meeting of the Committee was held on Tuesday evening, the 21st inst., at Pagani's Restaurant, when Mr. Louis Chapuis, who had just returned from a business trip in America, presided. Several matters came up for discussion, notably the report of the last monthly meeting, signed by "ck.", which appeared in the S.O. of the 11th inst. It was stated to the general satisfaction of those present, that neither the Hon. Sec. nor any of the Committee members had been consulted about or were aware of the contents of this report. The letter published in the S.O. on the 18th inst. and the allegations it contained in connection with the Hon. Secretary are therefore totally unfounded and unjustified, and it is regretted that the letter was ever published.

EDITOR'S NOTICE.

The Editor wishes to thank other correspondents who have expressed their views on this matter which is now closed.

HIDDEN CHURCHES.
Discoveries at Meiringen.

At Meiringen, in the Bernese Oberland, there is a particularly interesting collection of ecclesiastical buildings in the churchyard. The villagers, who are Zwinglians, use for worship a large church which was built in the fifteenth century and remodelled in 1684; it has on the outside of the south wall large fifteenth-century paintings of St. Michael and St. Peter, with triple tiara. Detached from the church on the south side there stands a massive tower bearing a painting of St. Christopher, and housing three bells, two of them dated 1351 and 1480 respectively. At the entrance to the churchyard is a small chapel, built in 1486, with remains of wall-paintings inside; beneath it is a charnel house.

Even more interesting than these buildings above ground are two churches which had been completely buried by enormous masses of stones and mud washed down by torrents from the Hasliberg; they are superimposed and are underneath the large church which is now used. All knowledge of them had been lost, and it was only by accident that they were discovered in 1915.

While tons of mud and stones were being removed from them, the excavators discovered two skeletons of people who had apparently been trapped by the flood, a bronze censer, a glass goblet, two glass ampullae, and fragments of stained glass.

Of the lowest church, built not later than the eleventh century, only part of the apse and the stone altar have been uncovered. When this church was buried a larger one was built on top of it in the thirteenth century; two side altars were added to it about the year 1300. Not long after, in the early part of the fourteenth century, mountain torrents completely filled this one with debris. The chancel with high altar *in situ* is separated fom the nave by a stone screen, which has three apertures in the centre and a doorway on either side. The altar on the south side, standing under a semi-circular arch, was dedicated to St. Peter. There is an opening for relics in the front of each altar under the *mensa*.

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