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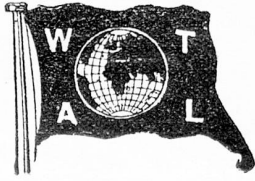
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EMIL FREY IN LONDON.

I have been watching *The Swiss Observer* for two weeks, in the hope that—besides other more or less important matters—somebody would write about the *really great event in the Swiss Colony*: the Concerts of Emil Frey in London (Steinway Hall). That nobody has done so, I am sure is not because his music has not been appreciated, or because of the fact that "nul est prophète dans son pays" (including son pays à l'étranger!); for those who heard him play were deeply moved, and Switzerland was fairly well represented. Even some of the members of the Colony whose time is *most precious* reserved one evening.—

Emil Frey is Professor at the Konservatorium, Zürich, and through his work and his concerts his name has attained some fame in that town. This is no small achievement when we realise the traditionally high musical standard which Zürich enjoys, its International Festivals of late, and its recent name: *The New Bayreuth*, open to all countries equally.

The artist's studies and his teaching in Russia, Paris, Geneva, as well as his concerts in many musical centres, including Germany, have made him known in the musical world generally. In coming to London for the first time last year, he met with the usual difficulties of a new artist in this metropolis. Few people realise what these mean here, where there are four or five big concerts every day, where, therefore, only the greatest and established names of the world are recognised, and where it is regarded as a distinct success even to get some notice in the Press. It was unfortunate, too, that each year Emil Frey has been in London at the same time as the greatest pianists known, this year at the same time as Gortot himself.

All the more reason for the artist's countrymen (and women) to do what they can to help in making his name known. On this occasion one might well mention those friends who each time gave this Swiss a harmonious home at restful "Carena." Such are the true Maecene of the art of their country.

I do not intend to give a musical criticism; people may have read some already, for instance in "The Daily Telegraph" and "The Morning Post" (both papers are well known for music). If I *did*, mine certainly would be more enthusiastic generally, especially as regards the second concert, when Emil Frey, as last year, seemed much more in touch with his audience.

I would like to mention, however, that at the close of the second concert, with his untiring zest and great generosity, Mr. Frey played again, at the Reception given for him at a Studio in Wigmore Street, just opposite the London Home of Joachim! There, away from an impersonal "Small-Hall," in a more intimate circle and a more artistic environment generally, where the whole atmosphere was tuned to the sensitiveness of the real artist, his music reached *the very height of possibilities*.

The Host, a well-known pianist and most able critic himself, pronounced the weighty words: "*First Rate*," and he thought that the Swiss Colony should indeed be proud of such a compatriot.

ALICE H. REUTINER.

(We are obliged to Miss Reutiner for the above communication, and take this opportunity to state that "*The Swiss Observer*" has not, in this particular instance, been favoured with the common courtesy which it is usual to extend to members of the Press. Whose fault or oversight that may be, is not for us to investigate; suffice it to say that "*The Swiss Observer*" is ever ready to serve the interests of the Swiss Colony and all matters Swiss.—Ed.)