

Zeitschrift: The Swiss observer : the journal of the Federation of Swiss Societies in the UK

Herausgeber: Federation of Swiss Societies in the United Kingdom

Band: - (1928)

Heft: 330

Rubrik: Notes and gleanings

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efforts than before to satisfy the propaganda requirements of the movement. Among the pamphlets and books recently issued by this department we quote an "Outline of the History of Co-operative Thought" (Umriss einer genossenschaftlichen Ideengeschichte), by Henri Faucher. This book of 212 pages, dealing with the influence of some Swiss co-operative thinkers and pioneers (Edouard Raoux, Professor Joh. Friedrich Schär, Dr. Munding, etc.) has proved to be a notable success. The first edition of 1,000 copies was sold in less than two months. As co-operative literature is generally not an article of easy circulation, the fact deserves special mention.

There is, however, one co-operative body which shows rather a decline in trade and membership. This organisation is the Catholic Union of Consumers' Societies, known under the name of "Concordia," and founded at Zurich in 1912. Since 1921 the turnover of the "Concordia" has continually decreased, the loss of the past year being 657,000 francs, or £26,280. The societies of the "Concordia" Union are generally small, and their number has never reached five score—at present their number is eighty three. The bad situation of this Consumers' Union is a striking example of the incompatibility of exclusiveness in co-operative work and practice."

M. Ernest Ansermet.

The music critic of *Truth* (Jan. 11th) seems to be somewhat prejudiced and is evidently not in love with M. Ansermet's interpretation:—

"Mr. Ernest Ansermet, who conducted the Royal Philharmonic Society's concert last week, is a Swiss mathematician who became a conductor. He is well known in this country through his association with the Russian Ballet and his sympathy with modern music. It was only to be expected, therefore, that the principal item on his programme should have been the first complete concert version of Ravel's "Daphnis et Chloë," which the Diaghileff company produced in London in its original ballet form some years ago. In spite of the great beauty of some sections—such as the Nocturne and Interlude of Part II, and the exquisite "Lever du jour" of Part III,—and the orchestral brilliance of others, "Daphnis et Chloë" loses enormously by the absence of the ballet. This is not a defect, since the work was conceived by Ravel in terms of the ballet form, and one cannot listen to the music in the concert hall without wishing to see the ballet again. In fact, it is depressing to realise that the London public is wholly dependent upon the casual and chance visitations of Mr. Serge Diaghileff and his Russian ballet company for the opportunity of seeing such typically modern masterpieces as "Daphnis et Chloë."

The only absolute novelty on the programme was Mr. William Walton's "Sinfonia Concertante" for orchestra with pianoforte *quasi obbligato*. Mr. William Walton is a young composer who has won a place in an International Competition with a vivacious overture, "Portsmouth Point," but he is best known in London by his amusing settings of Miss Edith Sitwell's "Facade" poems. The present work is something of a disappointment, because, while it shows an increasing technical ability, it is lacking in the originality of which one caught titling gleams in the "Facade" settings. It is not that Mr. Walton definitely imitates anybody in particular, but his musical material is generally reminiscent and scrappy. Every now and then—as in the Andante section—one gets the impression that the real William Walton is a very simple, even sentimental composer, but that his native impulses are held in check by a consciousness of modern music and of jazz and a superficial sophistication which arrests his spontaneity. The ungrateful pianoforte part was capably played by Mr. York Bowen.

The rest of the programme was made up of Beethoven's lovely and neglected "Leonora No. 1" Overture and of Schubert's "Unfinished" symphony. I cannot say I liked Mr. Ansermet's interpretation of the latter work. Schubert's marvellous rhythmic verve was broken up by meaningless *rallentandos*, and the whole work was French-polished and sentimentalised in a way quite contrary to the whole spirit of Schubert. The fact is that the modern hyper-sophisticated French spirit is quite out of touch with Schubert's crystal purity and simplicity. One might as well expect to find a Parisian dandy trout-fishing in a mountain stream."

Here are a few personal notes from the *Daily Dispatch* (Jan. 5th):—

"Mr. Ernest Ansermet, the famous Swiss musician, is a remarkable personality, bearded, tall, handsome and impressive. He is able to imitate the sound of any instrument in the orchestra, and frequently does so at rehearsal to illustrate how he wants a passage played.

He removes his coat at rehearsal, puts on a woolly jacket, and is far more exuberant than when in public. He will leap into the air, to come down on the first beat of a bar. He used to be a professor of mathematics at Geneva University. On one occasion he told me that British

orchestral players were "staggeringly good" at sight reading. In every department, he said, "English players rival the best Germans."

"Wind Slab" Avalanches.

Quite a number of fatal accidents have taken place this season; fortunately, none of our countrymen were involved. The following note of warning appeared in the English Press and is taken from the Times (Jan. 13th):—

"The snow in the Engadine has recently been so dangerous as to necessitate notices being posted up in the hotels at Pontresina, St. Moritz, Maloja and many other winter sports resorts, warning ski runners from undertaking tours. Curiously enough the conditions are due neither to thaw nor to the qualities of new snow, but to the high winds of the last few days. Under the influence of wind the loose, powdery snow is blown into great slabs of compact snow. These slabs are known as "wind slabs," and form the greatest and most subtle danger the ski runner has to contend with. The danger, in fact, is not always obvious even to the most experienced ski runners, and many are the resulting accidents due to these avalanches.

A "wind slab" avalanche is terrifying to be caught in. At first sight the snow slopes which one is traversing appear firm and compact—sometimes so hard that one can walk on them without sinking in." Suddenly, however, the whole slope splits with a booming roar and breaks up into great blocks of hard snow. At once the ski runner is overwhelmed and carried down in this besom of destruction. If he is not suffocated beneath the sliding mass he is likely to be crushed to death by the blocks, which are often several feet in thickness.

To distinguish a "wind slab" is very difficult, but its surface is usually marked with wind ripples. Several parties during the last few days have had narrow escapes. One party was almost overwhelmed within a few yards of the well-known Muotass Murai Hotel above St. Moritz. There is, indeed, only one motto for those who go to the mountains, and that, in the words of a famous mountaineer, is "Achtung! immer Achtung!"

Revolt against Decorations.

Unfortunately the indignation described in the subjoined cutting from the *Manchester Evening News* is not as general and as widespread as the promoters of the movement would like us to believe. The western part of Switzerland is quite unconcerned about it and one writer has expressed the opinion that if every Swiss could be made the recipient of a neat ribbon or other pretty decoration the protests would die a natural death.

"The Swiss are becoming more and more indignant at the way in which their democratic simplicity is being corrupted by lavish distribution of French decorations.

There are no decorations in Switzerland, and persons holding any public function are forbidden to accept a foreign decoration, but the prohibition does not extend to citizens.

It is now proposed that it should comprehend everybody, and a petition for a plebiscite on the question is being widely signed."

Packing for Men.

There is only one trousered mortal we know of who can pack his own trunk to perfection; we believe he lives somewhere in Herne Hill. The dread of this exasperating task is sufficient to drive any man into matrimony. However, the *Daily Mail* (Jan. 6th) has published the following hints to bachelors still living in blissful ignorance:—

"These are the testing times for packing if you are going to Switzerland for the sports and snows, to the South of France for galas and gambling, or anywhere for business or pleasure. Packing is important, for a holiday may become tinged with tragedy because you have packed a triviality but have forgotten trousers.

The man who packs for himself should remember that the art of the good packer is really divided into two stages, the theory and the practice. The more time spent on the first, the more successful will be the second.

A pencil and paper to your hand, visualise yourself dressed as you hope to be for the coming business meeting, golf, winter sports, or dancing—and note on the paper every essential. Do not forget the weather, wet, cold and warm; do not forget the small things, such as studs for evening shirts; and do not forget sponge and soap, tooth-brush and paste, hair brushes and pyjamas. If you are wise, you will assemble on a bed covered with paper what you think you want to take.

Discard from this, leaving only what you need—for excess luggage may not be only a worry, it will probably cost you more to transport, especially abroad.

There are certain "dodges" that men may adopt for the packing of their clothes. An arrangement of two expanding wires—one wire of which is slipped into each leg of a pair of trousers—keeps the trousers flat in their folds as they came from the press.

When a jacket is to be packed it should be folded so that the collar is pulled up—as if for rain. Fold one side into the centre (the pocket pointing outwards) and fold the other side right over. Before it is completely folded pass a hand from the arm entrance of the jacket down each sleeve to the cuffs, smoothing out the sleeves, and thus preventing creases. Evening shirts should be placed between layers of soft clothing, under-clothing or day shirts.

A dressing gown forms an excellent cover-all for the contents of the trunk, socks fill the gaps."

QUE SE PASSE-T-IL AU CINEMA ?

Permettez-moi de vous emmener aujourd'hui dans ces salles obscures qui ont pour nom "cinémas" et dans lesquelles, aussi bien autour desquelles, s'élève en ce moment en Suisse Romande une violente polémique.

Les américains ont mis à la mode le film de guerre, les français, puis les anglais ont emoulté le pas, les allemands enfin, avec leurs immenses ressources, ont fait de même. Nous avons vu successivement à l'écran: "La grande parade," "Le Soldat inconnu," "Au service de la gloire," "Verdun," "Pour la paix du monde." Nous attendons: "La Somme"—qui nous viendra de Londres—et nous avons présentement sous les yeux, "La Guerre mondiale"—qui nous vient de Berlin.

Les "Yankees," qui sont des hommes de commerce avant tout, ont cherché à corser une bande d'actualités, ou une reconstitution difficile, par un roman de passion et de meurtres. Les français se sont cantonnés dans le documentaire pur en puisant aux sources mêmes des archives de l'armée. Certains conférenciers accompagnent même ces films qui répondent à un des côtés de la mentalité gauloise. Jusqu'ici, rien que de très naturel, mais, le film allemand, sortant du cadre de la documentation et de la fantaisie, prétend faire "pièce historique." Il veut expliquer "le pourquoi" de la guerre, ses causes et naturellement en repousser pour son pays les responsabilités. Nous voyons flamber les lettres de "Sarajewo," puis le feu se transmettre aux capitales de l'Europe dont Berlin étincellera...la dernière (évidemment!)

Et, si par un effort méritoire, on sent tout le prix de la bataille de la Marne, loyalement reconnue comme une victoire française, la violation

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