

**Zeitschrift:** Swiss review : the magazine for the Swiss abroad  
**Herausgeber:** Organisation of the Swiss Abroad  
**Band:** 45 (2018)  
**Heft:** 1

**Rubrik:** Sounds : the bard from Basel-Country

### **Nutzungsbedingungen**

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

### **Conditions d'utilisation**

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

### **Terms of use**

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

**Download PDF:** 17.04.2026

**ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>**

## The Kummer family and their woes



MARIE-JEANNE URECH:  
"Les Valets de nuit",  
Edition l'Aire, Vevey, 2010.  
German translation  
by Lis Künzli:  
"Schnitz", Bilgerverlag,  
2017. 288 pages,  
around CHF 26.

Every evening she helps the family and their neighbours forget about life's troubles by performing her songs. The two children are left to their own devices and bunk off school. While wandering around deserted streets they stumble across an unusual vending machine selling French fries which conceals a secret.

The story in Marie-Jeanne Urech's book "Schnitz" does not have a specific geographical or temporal setting. It tells of a burst property bubble, the decline of the steel industry and the Kummer family. Winter and the cold predominate from start to finish. When Nathanael clears snow with the ploughshare in the dark streets at night, even the reader shudders with cold. The author paints a gloomy picture, but one which possesses a certain magical quality. This is also created by surreal characters like Philanthropie, who seems to have stepped straight out of a children's fantasy story. Humorous, never downbeat or negative, the author keeps the hope of a happy ending alive. This social drama is fairytale-like but never detached from reality. It is a delightful read.

Marie-Jeanne Urech, born in 1976, attended school and university – where she studied sociology and anthropology – in Lausanne before going to film school in London. She works as a director and freelance writer in Lausanne. This novel was published under the title of "Les Valets de nuit" back in 2010 and won the Prix Rambert. This prize has been awarded to an author from French-speaking Switzerland every three years since 1898. The translation into German by Lis Künzli was published in 2017 with the support of Pro Helvetia. She has done an outstanding job of conveying the author's poetic language in German without using flowery phrases.

RUTH VON GUNTEN

## The bard from Basel-Country



FLORIAN SCHNEIDER  
WITH ADAM TAUBITZ  
"SchangSongs 2".  
Flo Solo Duo Trio, 2017.

Florian Schneider's versatility is remarkable. He is best known for his role in the musical "The Phantom of the Opera" in which he appeared over 500 times in Basel. However, he has also sung at other major musical theatre venues in Europe and performed as a lyrical tenor on the opera stages of the German-speaking world. His repertoire also includes songs from Brecht as well as chansons in dialect, which few people are aware of. Florian Schneider is becoming increasingly passionate about this genre of music.

A few years ago, the Basel-Country-born singer released an album in dialect entitled "SchangSongs". The follow-up is now out and enjoying unexpected success. Florian Schneider's track in dialect "Alts, chalts Hus" went straight to number 1 in the chart for German-speaking artists, while his album "SchangSongs 2" was crowned "album of the month" in the same listing. This chart is not an official hit parade but rather reflects the views of independent experts and music journalists from Germany, Austria, Belgium and Switzerland and is regarded as an important benchmark.

On "SchangSongs 2", Florian Schneider's voice is resonant and at times has a gravelly edge. The similarities to Paolo Conte and Tom Waits are unmistakable in places but in the end his vocals are always softer and smoother. Many of his songs are based on a Tom Waits' melody to which Schneider has added lyrics in dialect. The lyricist sings about his rural home and universal subjects such as love, solitude and death.

His lyrics are sometimes acerbic and morbid but mainly gentle and humorous. In "Alts, chalts Hus", Florian Schneider romanticises about his haunted childhood home, while "Heb di" tells a tender tale of fleeting love. "Bhüet di Gott, du chleises Härz, s bescht vo mir blibt do bi dir... Und lachs der morn en andre a und lüpfsch der Rock im neggschte Ma, wenn d Wält au morn scho zämmekracht, hüt bisch bi mir die ganzi Nacht." (Take care sweetheart, the best of me lies here with you... and if tomorrow another man catches your eye and you lift your skirt for him or the sky falls in, today you'll spend all night with me.)

Florian Schneider plays the acoustic guitar on 14 of the album's tracks. He is accompanied by the magnificent German violinist Adam Taubitz who has made his name in classical music and jazz. This instrumentation lends a fragility to the songs in dialect which suits the lyrics wonderfully.

MARKO LEHTINEN