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The increasing importance and the deepening of the idea of the Fair in Swiss economic life are best represented by the numbers of visitors in recent years. The number of buyers' tickets issued in 1932 was 77,095, in 1933 it was 86,582; 1934: 107,164 and in 1935: 108,248. This is the

sure upward curve of the Swiss Industries Fair. Although the splendid weather in 1934 caused a considerable increase in the number of visitors, this year, although very unfavourably influenced by the bad weather and the critical state of economies, not only reached the record figures of last year but even beat them by about 1,000 visitors. For the general public 27,252 tickets were again issued this year (for one day's entry only). The countless visitors from all parts of Switzerland were brought in by 113 extra trains: the number of motor cars visiting the Fair was likewise greater than in the previous year.

Parallel with the attendance from Switzerland is the increase in the interest taken in the Fair by other countries. This year 1,558 (i.e. 1494) business men from 22 European and 15 overseas states gave their names to the Foreign Service Office of the Fair (this does not include those coming from within a radius of 50 kilometers from the Swiss frontier). The adjacent countries are naturally in the forefront: Germany at the head with 333 visitors, followed by France (316), Austria (108), Italy (100). Then came Hungary (39), Czechoslovakia and Rumania (23 each), Holland (20), Belgium (18), Great Britain (17), etc.

In view of the prevalent distress in various branches of trade and the great difficulties in the way of international commerce the Swiss Industries Fair of 1935 may be counted a great success. The replies given to queries put to exhibitors characterise the Fair somewhat as follows: — Over 70 per cent. announce a good to very good general impression of this year's Fair; more than 60 per cent. announce a good to very good attendance at their stands, whilst about 30 per cent. can only announce a middling one. More than 80 per cent. transacted direct business, and about 80 per cent. were able to form new business relations. The effect of the Fair's publicity was taxed as good, and even very good, by over 90 per cent. of the exhibitors.

The demand from other countries naturally varies to a great degree with the different groups. It was comparatively most favourable in the Watch Fair, the Office Requisites, the Building Fair, gas apparatus and firing plant and the products of the electricity trade. The groups for textiles, sports articles and toys, chemistry and

pharmacy likewise received orders from other countries. To the question whether the Fair had come up to expectations about 80 per cent. of the answers were in the affirmative. There are, of course, always people who are disappointed, but on the other hand there are a great many who do much better business than they had ever expected.

The demand and the business activities in the individual groups were naturally very different. In general the results obtained in the technical sections were excellent, particularly in those for gas apparatus and firing plants, in addition, the groups for transporting media, machinery and tools and the electrical trade. The Building Fair opened up a number of fresh business connections, also with abroad. The groups for fine mechanics and technical sundries were likewise among the successful sections.

In the textile branch exhibitors did strikingly good business, together with those in the household goods and dwelling equipment (a greater demand for single pieces of furniture than in the wholesale furniture fair), and the footwear and leather groups.

Thanks to their many improvements and novelties apparatus and equipment for modern business methods were in great demand both at home and abroad. The paper and paper products groups, shop equipment and packing did less, but still satisfactory business.

As compared with last year the Watch Fair showed a certain improvement which is to be particularly ascribed to a more active demand from abroad. The exhibitors of jewellery and silverware were all very satisfied, and the music group announced better Fair business as a whole than last year.

In sports articles and toys a number of manufacturers did very well, whilst the expectations of others were only partly fulfilled. Attendance at the chemical and pharmaceutical sections was much greater than previously; in addition to a number of direct transactions this trade enjoyed an active publicity and opened up several new connections.

Since its inauguration the Swiss Industries Fair has never been held in such unfavourable economic conditions as this year. But these difficulties have enhanced its importance. What has

been ascertained about business activity at the Fair is a proof that the Swiss Industries Fair has again overcome a number of difficulties by its efforts, and has not only accomplished its economic task in the home country, but also to a great degree maintained and created new relations with the economies of other countries, a factor of the highest importance to-day.

A FAMOUS SWISS BOOKSHOP. Buchhandlung A. Francke A.G., Bern.

By D. J. GILLAM, B.A., F.I.L.

In August, 1831, Johann Dalp, a young publisher from the Grisons, announced the removal of his business to Bern. It is not known where he received his early training, but he is known to have been for several years an assistant in G. F. Heyer's house at Giessen, and subsequently manager of the Hofbuchhandlung Heyer in Darmstadt. Although on the title page of his first production the place of publication is given as Chur, it is now highly doubtful whether he was ever definitely established there as a publisher; the fact remains, however, that even his later publications are marked "Bern und Chur," or "Bern, Chur und Leipzig." It is not known why Dalp chose Bern for his business, but he probably regarded it, and rightly so, as an important intellectual centre, where he had every reason to expect to become known to the French, as well as the German, part of the population. In Bern he soon established himself both as a publisher and bookseller, and his autumn catalogue for 1832 shows that he had already published eighteen books and two maps, as well as a considerable number of engravings and lithographs. In the following year he began publishing the work of local authors, as well as school books. Dalp's activities covered a wide field, and he published in the same year an edition of Schiller's "Wilhelm Tell," with a commentary by C. H. Hugendubel. This involved him in difficulties with the Cotta Verlag, who threatened proceedings for breach of copyright. This was only the first of a series of trials, which were not lessened by the prevailing economic situation, and it appears that Dalp was continually disappointed by the meagre success of his enterprises.

THE ELEVENTH HASLEMERE FESTIVAL OF ANCIENT MUSIC, 1935.

PRELIMINARY DISCOURSE.

By ARNOLD DOLMETSCH.

In the Oratorios and Cantatas of the 18th Century, principally in the great works of J. S. Bach, one finds occasional pieces using special instruments, more or less uncommon and quite different from the Strings, Oboes and Flutes, for which the bulk of the Music is scored. They enhance the effect of some pathetic, brilliant or tender song, often one of the most beautiful pieces in the work. Despite my 50 years' crusade and my own example, our organisers and conductors continue to suppress these pieces, or worse still, they use some common instrument as a substitute, however incapable it may be of reproducing the intended quality of tone; a Viola da Gamba is replaced by a Violoncello; a Viola d'Amore by a Viola. Many years ago, G. B. Shaw, who was a discerning musical critic, compared the tone of the Viola after the Viola d'Amore, to a mouthful of margarine after a mouthful of honey!

Most of these special instruments have been thoroughly mastered by members of my family and my disciples, including Lutes, Viols d'Amore, Viols da Gamba, Violoncello Piccolo, Recorders and many others. A striking example of the admirable use Bach made of these instruments occurs in the St. John Passion, the Bass Arioso, "Betrachte, meine Seele," is accompanied by two Viols d'Amore and a flûte obligato for the Lute. As some of the lower notes do not exist on our instruments, we use a second Lute specially tuned to fill the gaps. The Continuo will be played on my Schnetzler Organ alone. It has been recognised that the Harpsichord and the Lute do not blend well together. In the Tenor Aria of which the above is an elaborate introduction, two Viols d'Amore have important parts, but no mention is made of the Lute; and yet, obviously, the Lute must have continued to play the accompaniment of this song, although no obligato part is written for it.

The Viola d'Amore has a pretty name, although it is probably corrupted from Viola da More, the Viol of the Moor; its sympathetic strings are a characteristic feature of Eastern Instruments; they give a fascinating ring and a curious ethereal quality to the tone which is most effective in special music.

The Viola d'Amore with sympathetic strings does not appear to have been known in England before the arrival in London of Attilio Ariosti about the year 1700. He was a skilled and genial performer on that instrument and met with great success. His Italian Operas were much admired in London before Handel appeared on the scene; but Ariosti could not stand against such a power-

ful rival; he played some Viola d'Amore pieces in Handel's operas, but eventually became poor and returned to Italy. His music has not the strength and grandeur of Handel's, but in compensation it possesses the Italian characteristics of grace and charm to a high degree.

The Cantata which will be performed at the 9th Concert will prove a delight for delicate ears. The words are singularly appropriate; they compare the "Gentil Viola" (the modest Violet) with the Rose, arrogant queen of flowers, which defends itself with cruel spines. The "Gentil Viola" personifies the Viola d'Amore whilst the Rose seems to stand for the Violin.

The Lute has made great progress lately. Not long ago, one Lute was all that we had. Now we are having some pieces performed as they were intended by a Consort of 4 Lutes. As each Lute can, and does play in full harmony, the harmonic richness of the ensemble may well be imagined. It is strange that such beautiful instruments, which nothing else can replace, should have disappeared; but the Art of Music, even more than the other arts, seems to suffer from a desire for novelty at any cost. Fashion, "the great Dame of lyes," has a paramount power upon it.

Great composers, the most eminent in their time, whose worth can be appreciated by anybody who studies their music, have completely disappeared. Their names and a few facts can be found in Encyclopedias, but that is all.

One of these was Christopher Tye, born in 1490. He started his career at the age of seven, as a chorister in King's College, Cambridge, and eventually became Bachelor and Doctor in Music in the same University. Henry VIIIth, himself a great musician, selected Tye to teach Music to his son, Prince Edward, a most important part of a Prince's education then. The King, addressing his son, is said to have spoken thus: —

"England one God, one truth, one doctor hath

"For musickes art, and that is Doctor Tye."

Tye was a witty man, a poet and a philosopher. In that play by Samuel Rowley wherein some of the remarkable events of the reign of Henry VIIIth are represented, there is a conversation between Dr. Tye and Prince Edward which I should like to quote in its entirety; however, the following lines will give some idea of its purport: —

"In musicke may your grace ever delight,
"Though not in me. Musicke is fit for kings.

"And not for those know not the chime of strings.

"Musicke is heavenly, for in heaven is musicke.

"And last the trumpets musicke shall awake the dead,

"And cloathe their naked bones in coates of flesh,

"To appeare in that high house of parliament,

"When those that gnash their teeth at musickes sound,

"Shall make that place where musicke nere was found."

There is in the British Museum a precious collection of pieces for Viols, containing 19 In Nomine in Five Parts, by Dr. Tye. Some of them bear descriptive names; the one we shall play in the 8th Concert has the single word "Crye" as a title.

Its subject is a curious sobbing phrase, unlike anything else I have ever seen in Viol music. It is developed continuously, like a Fugue of Bach, until a section in triple time starts a new Fugue, with a laughing subject which seems to deride the previous "Crye," and brings this astonishing composition to a happy conclusion. Dr. Tye was organist to Queen Elizabeth when he died, in 1565. He had been the leading musician under four music-loving sovereigns.

A hundred years after Christopher Tye, another brilliant star, whose light has been dimmed, was conspicuous in the musical constellations; Girolamo Frescobaldi, born in Ferrara in 1583. His life was a continuous succession of triumphs. In his youth he had such a lovely voice and sang with such grace that, according to a contemporary, amateurs followed him from town to town during his journeys. Judging from a rare portrait of him in my possession, he was one of the most beautiful musicians that ever lived. He developed early an extraordinary talent as organist. In 1608, he was appointed organist of St. Peter in Rome at an unheard of salary. 30,000 people would congregate in the church to hear him play. I have descriptions of his improvisations which surpass the wildest imaginations. Nothing more wonderful has ever been done, even by J. S. Bach, a hundred years later.

Frescobaldi's compositions for the Organ and the Harpsichord have been published in two books, the first being dated 1614. They are beautifully engraved in the Italian style, the music is noted on a six line staff for the right hand, and an eight line one for the left, with a free use of all the clefs. All is perfectly clear, although an ordinary musician would find it troublesome to read. This is no serious drawback, for the text could easily be transcribed in ordinary notation. But the Music itself is more difficult to interpret than any other Keyboard Music.

(To be continued.)