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to the benefit of tonal relationships. His compositions, which are the fruit of so many profound experiences, owe just as much to Wagner as they do to Debussy; out of these two influences he achieved a synthesis which, in a sense, is also in accord with the Swiss "spirit".

Frank Martin's influence was of great profit to composers such as Peter Mieg (born 1906) or Michel Wiblé (1923). Other composers, like Constantin Regamey (1907) also first adopted Schoenberg's theories, and later relinquished them.

Let us also name at this point Robert Blum (born 1900), certainly one of the country's most important composers. He is a profound craftsman (in the best old sense of the term), and willing to turn his hand to modern tasks (he is the best Swiss composer of film music). His powerful religious works, such as his oratorio "The Archangel Michael" and highly secular compositions (e.g. his Fourth Symphony) are major contributions to contemporary Swiss music.

The artistic development of André-François Marescotti (1902) took the opposite direction. Known as a gay composer of original inspiration, whose creative mind ran along the lines of Ravel and Chabrier, Marescotti suddenly, when over 50, developed a passion for the problems of serial technique. This results in a number of works absolutely new in tone, which bespeak a spirited personality who has not wholly conformed to the "system".

Another typically "Latin" composer is Pierre Wismer (1915), who has become a parisian and has completely immersed himself in its ambiance.

Among the composers in their fifties, one should not forget Heinrich Sutermeister, who holds a rather special position inasmuch as it is his operatic works that have won him international repute. This is due probably to the direction of his musical expression, to the lively, uncomplicated tenor of his compositions.

Whilst Heinrich Sutermeister was relatively well known decades ago and in recent years has been rather less in the limelight, a composer only four years his junior has lately come into his own: Hugo Pfister (1914). He too may be regarded as a typically Swiss composer, in that Alemannic and Latin elements, significance and consciousness of form, "unity in diversity", may all be encountered in his work.

The status of Rolf Liebermann (1910) is even more unique. He tends strongly towards modern technique, ranging from jazz to serial music, and is the author of successful operas which have made him an internationally known figure. His music is played less in Switzerland than abroad, and he is now pursuing his career in Germany.

Among the men in their forties, two again are rather typical of their ethnic background: Armin Schibler, whose more tense and subjective music reveals his German-Swiss nature, and Julien-François Zbinden, more objective and frank, even gay, and who is truly French-Swiss.

Vladimir Vogel, Russian-born but recently naturalised, should be mentioned not only for his own works but also for the influence he has had on some of the young as a teacher; he has been inspired by the twelve-tone technique.

As a matter of fact, only very few of the younger generation have not been attracted by these ideas. This is true in particular of Jacques Wildberger (1922), a pupil of Vogel's, Klaus Huber (1924) and Rudolf Kelterborn (1931).

The latter two should especially be borne in mind. The works of Klaus Huber differ in value but have proved him to be a composer who knows how to develop a phrase

with perfect logic of expression and in full tonal freedom and who handles the interplay of tones with a great delicacy of touch. Rudolf Kelterborn is the youngest of them all. His works have a very personal note; his musical expression is fragmentary, but his fleeting visions have an undeniable impact. Others could be mentioned, such as Franz Tischhauser (1921), who is known for his often unbridled humour.

Swiss music today offers a diversified, many-faceted aspect. A young generation of composers has relieved the old, a generation no longer willing to follow docilely in the footsteps of its predecessors. Instead it has set out to discover for itself the new territory into which youthful composers of other lands have long since penetrated. To these young musicians, it seems as if Swiss music has for too long been caught in the web of its own individual character and bound by the laws of tradition. A fresh wind has already blown away many of the cobwebs; what is valid and good in the older music will not be endangered by it.

The centre of creative musical activity in Switzerland has shifted back, to some extent, to the German-speaking part of the country. Swiss contemporary music is represented today of newcomers like Giuseppe Englert (1927), Hans Ulrich Lehmann (1937), Juerg Tyttenbach (1935) and Heinz Holliger (1939) are being heard with increasing frequency. Representative of the French-speaking part of Switzerland today is Jacques Guyonnet (1933).

In conclusion it should be noted that the above listing of names, by necessity far from complete, is meant to provide basic information and in no way constitutes a statement of evaluation.

(By courtesy of "Pro Helvetia" Foundation.)

ANGLO-SWISS NEWS ITEMS

The conductor and Director of the Music Festival of Montreux, René Klopfenstein, was awarded the "Prix Honegger" for his first concerto recordings by the English composer Thomas A. Arne (1741-1801).

Edward Bond's play "Saved", prohibited in England in 1965, was given the Swiss première at the Comedy Theatre in Basle. Werner Wollenberger had adapted the German translation into dialect.

Audrey Hepburn became Mrs. Andrea Dotti at Morges on 20th January. The Reception took place at Yul Bryner's house, himself of Swiss extraction.

The British Council has recently shown an exhibition of books on the teaching of English in various Swiss towns. It includes sections on language, phonetics, textbooks, audio-visual aids and speech work.

The Chief Conductor of the English Chamber Orchestra (whose Director is a Swiss, Miss Ursula Strobi) and famous pianist Daniel Barenboim gave a successful concert in Basle on 27th January, again with the same orchestra.

The "Théâtre du Jorat" at Mézières, well-known beyond Switzerland's boundaries, and to whose premières the Federal Council appears *in corpore*, will show Shakespeare for the first time.

John Ayres, Curator at London's Victoria and Albert Museum, has published the first of four volumes on 7,000 oriental art treasures of the "Collections Baur" in Geneva. It is called "Chinese Ceramics, Volume one (with Korean and Thai Wares)". Photos by the Geneva artist Jean Arland.

(A.T.S. and "Pro. Helvetia".)