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Allegro benesp.

Handwritten musical score for the first system, featuring woodwinds and strings. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*. The word *Allegro* is written above the staff.

Handwritten musical score for the second system, primarily for strings. It includes dynamic markings like *p* and *pp*. The word *Allegro moderato* is written above the staff.

Handwritten musical score for the third system, featuring woodwinds and strings. The tempo marking *à tempo* is written above the staff. Dynamic markings include *pp*, *p*, and *ppp*.

Handwritten musical score for the fourth system, including woodwinds (Flute, Clarinet, Bassoon, Oboe) and strings. The notation is dense with various musical symbols and dynamic markings such as *p*, *pp*, and *ppp*.

Richard Wagner

Unzähligen politischen Flüchtlingen hat die Schweiz im Verlaufe ihrer Geschichte Asyl gewährt, und manche unter ihnen zählen zu den Grössten des europäischen Geisteslebens. Im Mai 1849 war es der verbitterte, steckbrieflich verfolgte Richard Wagner, der sich in den Schutz des Nachbarlandes retten musste und in Zürich bis zum Jahre 1858 Asyl fand. Trotz seiner Dankbarkeit für das Wohlwollen und die geistige und finanzielle Unterstützung, die ihm im Gastlande gerne gewährt wurden, lastete der Kummer der Verbannung und die daraus sich ergebende Unmöglichkeit, sein Werk in die grosse Welt zu tragen, derart schwer auf ihm, dass er immer wieder der Schwermut anheimfiel. Vorübergehende Reisen nach Frankreich, Italien, Österreich erhärteten nur seine Gewissheit, dass seinen Tondichtungen kalte Ablehnung entgegenstand.

Richard Wagner besuchte von Zürich aus am 28. August 1850 erstmals Luzern (Tag der Uraufführung des «Lohengrin» in Weimar unter Liszt), dann erneut im Juli 1854 und im Mai 1858 (Unterhandlung mit dem Grossherzog von Weimar betreffend Begnadigung und Rückkehr nach Deutschland). Schöpferisch tätig wurde Wagner erst vom 29. März bis 7. September 1859, als er im Hotel Schweizerhof (1. Stock, Ostflügel) den 3. Akt von «Tristan und Isolde» vollendete (7. April bis 9. August).

Im Frühjahr 1866 fiel sein Augenmerk bei einem neuerlichen Ausflug in die Umgebung Luzerns nach der Rückkehr aus Frankreich auf ein verträumtes, dicht am Ufer des Vierwaldstättersees gelegenes Haus hinter einem Schleier von Pappeln. Ein günstiger Zufall wollte es, dass Tribtschen, ein alter Landsitz des Luzerner Patriziats, gerade zu vermieten war. Schon am 7. April zog Wagner ein, und wenige Wochen darauf folgte ihm Cosima von Bülow, seine spätere Gattin, mit ihren Kindern. Auf der «Insel der Seligen», wie Friedrich Nietzsche Tribtschen benannt hat, begannen jene sechs Jahre, die als die glücklichsten und vielleicht auch als die reichsten im Leben des Meisters zählen sollten. Dort vollendete er «Meistersinger» und «Siegfried» und begann die Vertonung von «Götterdämmerung»; dort erklang zu Cosimas 33. Geburtstag am 25. Dezember 1870 erstmals das «Siegfried-Idyll»; entstanden der «Kaisermarsch» (1871) und die wichtigsten kulturgeschichtlichen und theoretischen Schriften: «Deutsche Kunst und deutsche Politik» (1867), «Über das Dirigieren» (1868), «Beethoven» (1870), «Über die Bestimmung der Oper» (1871), Neuaufgabe von «Oper und Drama» (1868); zugleich bereitete er in Luzern die Erstausgabe seiner gesammelten Dichtungen und Schriften vor.

Die heilende Wirkung einer in harmonischer Schönheit ruhenden Natur äusserte sich in überraschender Weise. Die tiefe Ruhe über Tribtschen, die zu jener Epoche noch viel voll-



Linke Seite: Kostbarstes Stück des Wagner-Museums Tribtschen ist die Originalpartitur des Siegfried-Idylls (unten: Widmung mit dem ursprünglichen Titel «Tribtschener Idylle»), das am Weihnachtsmorgen 1870 zum Geburtstag von Wagners Gattin Cosima im Treppenhause von Tribtschen erstmals erklungen war. Die Photo zeigt den Meister mit seiner Tochter Eva und dem Newfoundland Russ vor dem Haus in Tribtschen. Jacke und Samtbaret können heute noch dort bewundert werden

Page de gauche: La pièce de collection la plus précieuse du Musée Wagner à Tribtschen est la partition originale de l'«Idylle de Siegfried» (en bas, la dédicace avec la mention du titre original: «Idylle de Tribtschen»). C'est dans l'escalier de Tribtschen qu'elle fut exécutée pour la première fois, le matin de Noël 1870, jour anniversaire de Cosima Wagner. La photo montre le maître avec sa fille, la petite Eva, et le terre-neuve Russ devant la maison de Tribtschen. On peut voir encore aujourd'hui la veste et le bérêt de velours portés par Wagner

Pagina a sinistra: Il pezzo più prezioso esposto nel Museo Wagner di Tribtschen è la partitura originale dell'idillio di Sigfrido (sotto: dedica con il titolo originale «Idillio di Tribtschen»), le cui note risuonarono per la prima volta nell'atrio della casa di Tribtschen il giorno di Natale del 1870, in occasione del compleanno di Cosima, moglie di Wagner. La foto mostra il maestro con la figlia Eva e il cane di Terranova Russ dinanzi alla casa di Tribtschen. Ancora oggi vi si possono ammirare il berretto di velluto e la giacca

Left-hand page: The most precious possession of the Wagner Museum at Tribtschen is the original score of the «Siegfried Idyll» (below: dedication with the original title of «Tribtschen Idyll»), which was first played in the hall at Tribtschen on Christmas morning 1870 to celebrate the birthday of Wagner's wife Cosima. The photograph shows the composer with his daughter Eva and the Newfoundland Russ in front of the house at Tribtschen. The jacket and the velvet beret can still be seen there

Tribtschener Idylle
mit Adm. Vogelstein und Orange-Sonnenaufgange
als
symphonische Jubiläumsgabe
den Cosima
Siegfried
von Richard Wagner
1870

in Tribtschen bei Luzern

kommener war, schlieferte nicht ein, sondern brachte im empfindsamen Gemüt des Künstlers die eigenen Melodien zum Klingen. Auch die in leisen Rudernachen anfahrenen Gäste störten nicht; sie trugen den Wellenschlag der Weite und Ferne an sein verträumtes Haus heran. König Ludwig von Bayern erschien, überraschend und unangemeldet, um mit seinem Freunde neue Wege einer möglichen Heimkehr abzutasten. Jede Bewegtheit, jede Freude und Hoffnung erzeugte titanenhafte Arbeitsenergie. Jetzt wagte sich der Komponist erfolgreich an die Instrumentation zu dem einzigen seiner Tonwerke, das nicht dem Tode, sondern dem Leben zustrebt: zu den «Meistersingern». Franz Liszt spielte sie ihm von noch feuchter Partitur. Wagner war auch musikerzieherisch tätig und diktierte daneben noch seine Autobiographie «Mein Leben» Cosima in die Feder. Auf dem kostbaren Erard-Flügel, der Wagner durch halb Europa begleitet hat, phantasierte gelegentlich auch Friedrich Nietzsche; Hans Richter, als ständiger Sekretär, sorgte für Abendunterhaltung, indem er Musiker des Tonhalleorchesters Zürich und oft auch Musikdirektor Gustav Arnold aus Luzern zuzog.

Beachtung fanden die häufigen Besuche illustrier Persönlichkeiten in Tribtschen: neben König Ludwig II. von Bayern trafen Franz Liszt, Hans von Bülow, Marie Gräfin d'Agoult, Catulle Mendès, Judith Gautier, Villiers de l'Isle-Adam, Alfred Meissner, Franz und Betty Schott, Josef Rubinstein, Malwida von Meysenburg, Edouard Schuré, Friedrich Nietzsche, Otto und Mathilde Wesendonck, Wilhelm Baumgartner, Jakob Sulzer und seine nächsten Verwandten (Avenarius, Brockhaus, Ollivier) ein. Für Wagners Leben von grösster Bedeutung waren die Trauung mit Cosima von Bülow-Liszt am 25. August 1870 und die Geburt seines einzigen Sohnes Siegfried am 5. Juni 1869 (Taufe am 4. September 1870). Im Archiv der Stadtmusik Luzern befindet sich heute noch eine von Wagners Hand stammende Bearbeitung des «Huldigungsmarsches» (1864). Ein der Luzerner Feuerwehr zugeeigneter «Wahl-spruch» (1869) ist leider verschollen.

Man darf füglich behaupten, dass grossenteils die aus der Ruhe Tribtschens hervorgegangene Arbeit das Urteil der Welt endlich zugunsten des Künstlers Wagner gewendet hat: München durfte jetzt betreten werden, Bayreuth öffnete sich, und Tribtschen schloss seine Tore hinter ihm, bis 1933 dort das Wagner-Museum, die einzige Gedenkstätte für den Meister in der Schweiz, dem treuen Anhang zu fleissigem Besuch übergeben werden konnte. Das Erdgeschoss birgt neben den Kostbarkeiten verschiedener Originalpartituren und Erstausgaben auch eine Fülle von Erinnerungen privater Natur. Fortwährend kehren Andenken und Geschenke des Meisters an seine Freunde an den Ort zurück, von dem sie ausgegangen sind, und die Zahl der Besucher aus aller Welt nimmt kein Ende

Othmar Fries



Wagner-Museum Tribschen. Die Marmorbüste stellt die Herrin des Hauses, Cosima Wagner, dar, durch die Tür fällt der Blick auf das pappelgesäumte Seeufer, auf dem Balkon steht der legendäre Fauteuil, in dem sich Wagner mehrfach photographieren liess

Musée Wagner à Tribschen. Le buste de marbre représente la maîtresse de maison, Cosima Wagner; par la porte ouverte, on aperçoit la rive du lac bordée de peupliers et sur le balcon le fauteuil légendaire dans lequel Wagner aimait à se faire photographier

Museo Wagner a Tribschen. Il busto di marmo raffigura la padrona di casa, Cosima Wagner; attraverso la porta lo sguardo abbraccia la riva del lago con il viale dei pioppi; sul balcone c'è la leggendaria poltrona nella quale Wagner si fece fotografare a più riprese

Wagner Museum at Tribschen. The marble bust is that of the lady of the house, Cosima Wagner. Through the door the glance goes to the poplar-lined shore of the lake, on the balcony stands the legendary armchair in which Wagner was repeatedly photographed



Richard Wagner à Tribtschen, près de Lucerne

Au cours de son histoire, la Suisse a donné asile à d'innombrables réfugiés politiques, dont plusieurs comptent parmi les célébrités de la vie spirituelle de l'Europe. En mai 1849, Richard Wagner, recherché par la police et ulcéré, était obligé de chercher refuge dans un pays voisin et trouva asile à Zurich jusqu'en 1858. Malgré sa reconnaissance pour la bienveillance et l'appui moral et financier qui lui étaient accordés dans le pays de résidence, le chagrin de l'exil et l'impossibilité qui en découlait de diffuser son œuvre dans le monde l'accablaient au point qu'il était fréquemment en proie à la neurasthénie. De courts voyages en France, en Italie, en Autriche, le confirmaient dans la conviction que ses poèmes symphoniques se heurtaient à une froide incompréhension.

Partant de Zurich, Richard Wagner visita pour la première fois Lucerne le 28 août 1850 (le jour même de la première représentation de «Lohengrin» à Weimar, sous la direction de Liszt), puis de nouveau en juillet 1854 et en mai 1858, tandis qu'on intercédait auprès du grand-duc de Weimar en faveur de son recours en grâce et de son retour en Allemagne. Mais il n'eut d'activité créatrice que du 29 mars au 7 septembre 1859, lorsqu'il termina à l'Hôtel Schweizerhof, au premier étage dans l'aile est, le troisième acte de «Tristan et Iseult» (7 avril–9 août).

Au printemps 1866, au cours d'une nouvelle excursion dans les environs de Lucerne, à son retour de France, une maison idyllique masquée par un rideau de peupliers et située directement au bord du lac des Quatre-Cantons attira son regard. Le hasard voulut que Tribtschen, cette ancienne résidence de patriciens lucernois, fût précisément à louer. Wagner s'y installa déjà le 7 avril et, quelques semaines plus tard, Cosima von Bülow, sa future épouse, vint l'y rejoindre avec ses enfants. Sur «l'île des bienheureux», comme Friedrich Nietzsche surnommait Tribtschen, commencèrent ces six années qui allaient compter comme les plus heureuses et peut-être les plus fructueuses dans la vie du maître. Il y termina les «Maîtres chanteurs» et «Siegfried», commença l'orchestration du «Crépuscule des dieux»; c'est là aussi que, le 25 décembre 1870, jour du 33^e anniversaire de Cosima, on entendit pour la première fois l'«Idylle de Siegfried» et que virent le jour tour à tour la «Marche de l'Empereur» (1871) et les principaux écrits de théorie musicale et d'histoire de la culture: «Art allemand et politique allemande» (1867), «Propos sur la direction de l'orchestre» (1868), «Beethoven» (1870), «Sur la destination de l'opéra» (1871), la réédition d'«Opéra et drame» (1868). C'est également à Lucerne qu'il prépara la première édition complète de ses écrits et poèmes.

Suite voir page 44

Wagner-Museum Tribtschen. In Wagners einstigem Arbeitszimmer steht sein geliebter Erard-Flügel, der ihn durch halb Europa begleitet hatte (auch über den Gottthard wurde er geschleppt, zu einer Zeit, da es noch keine Gottthardbahn gab). Durchs Fenster drang (und dringt noch heute) das Kuhglockengeläut vom benachbarten Bauernhof, das ihn beim Komponieren schier zur Verzweiflung brachte. Leider ist in den Räumen nur wenig von der originalen Einrichtung verblieben, von Draperien und Portieren, von Samt und Seide, Rüschen und Bordüren. Mit der Petrollampe aus Wagners Haushalt und einem Pokal aus böhmischem Glas, einem Geschenk des Bayerkönigs Ludwig II., haben wir auf den beiden folgenden Seiten versucht, ein wenig von der Stimmung jener Zeit zurückzuzaubern

Musée Wagner à Tribtschen. Dans l'ancien cabinet de travail de Wagner: le précieux piano de concert Erard, qui l'a accompagné à travers l'Europe (il fallut même le trainer le long de la route du Gottthard au temps où le chemin de fer n'existait pas). Le tintement de sonnailles des vaches de la ferme voisine (qui pénètre aujourd'hui encore par la fenêtre) provoquait son exaspération pendant qu'il composait. Malheureusement, il ne reste dans les chambres que très peu de choses de l'installation originale, des draperies et des tentures, des velours et des soieries, des ruchés et des franges. Sur les deux pages suivantes, la lampe à pétrole du ménage Wagner et la coupe en cristal de Bohême, cadeau du roi Louis II de Bavière, sont un faible reflet de l'ambiance douillette de l'époque

Museo Wagner a Tribtschen. In quello che fu lo studio di Wagner si trova il suo pianoforte preferito, marca Erard, che lo aveva accompagnato attraverso mezza Europa (fu trasportato anche attraverso il Gottardo quando non esisteva ancora la ferrovia). Dalla finestra entrava (ed entra tuttora) il suono dei campanacci delle vacche della fattoria accanto; tale suono era di grande disturbo per il compositore. Purtroppo, nei locali è rimasto quasi nulla dell'arredamento originale, dei drappi e delle portiere, dei velluti e delle sete, delle cresphe e delle bordature. Nelle due pagine successive abbiamo cercato di ricreare l'atmosfera vellutata di quel tempo, presentando la lampada a petrolio che faceva parte dell'inventario casalingo dei Wagner, nonché una coppa di vetro di Boemia, regalo del re di Baviera Luigi II

Wagner Museum, Tribtschen. Wagner's beloved Erard piano, which accompanied him all over Europe—it was even transported over the Gottthard at a time when there was no Gottthard railway—stands in what was once his studio. The sound of cowbells from the nearby farm floated in through the window—as it still does today—and drove Wagner to desperation. Unfortunately few of the original appointments of the rooms have been preserved; the draperies and curtains, the velvets and silks, trimmings and valances have mostly gone. We have tried on the following pages to recapture a little of the atmosphere of those times with an oil lamp from Wagner's household and a goblet of Bohemian glass that was a gift of King Ludwig II of Bavaria







Wagnersche Opernhelden und -heldinnen – von den achtziger Jahren bis in die Vorkriegszeit –, in Postkartenserien verewigt. Für unfreiwillige Komik ist im Wagner-Museum Tribschen bestens gesorgt

Héros et héroïnes des opéras de Wagner entre les années 1880 et la période d'avant-guerre, tels que les cartes postales en ont perpétué l'image. Certains souvenirs au Musée Wagner de Tribschen sont involontairement comiques

Serie di cartoline postali che immortalano eroi ed eroine delle opere wagneriane degli anni ottanta fino al periodo prebellico. Nel Museo Wagner di Tribschen non mancano soggetti involontariamente carichi di comicità

Heroes and heroines of Wagner operas, from the eighteen-eighties till before the First World War, immortalized on postcards. There is no lack of unintentional comedy in the Wagner Museum at Tribschen



La vertu bienfaisante d'une nature toute de beauté et d'harmonie produisait des effets surprenants. Le calme profond de Tribschen, qui était à cette époque beaucoup plus absolu, n'incitait pas à la somnolence, mais éveillait dans l'âme sensible de l'artiste la résonance de ses propres mélodies. Même les barques silencieuses qui amenaient les visiteurs ne le dérangent pas; elles apportaient jusque dans sa poétique demeure la rumeur lointaine du monde. Le roi Louis de Bavière surgissait inopinément, sans s'annoncer, afin d'examiner avec son ami de nouveaux moyens pour lui permettre de rentrer au pays. Tous les remous, toutes les joies, tous les espoirs, étaient source d'une prodigieuse énergie au travail. C'est alors que le compositeur s'attaqua avec succès à l'orchestration du seul de ses poèmes musicaux qui ne tendit pas vers la mort, mais vers la vie: les «Maîtres chanteurs». Franz Liszt le déchiffra sur la partition dont l'encre n'était pas encore sèche.

Wagner s'occupait aussi de théorie musicale et dictait en outre à Cosima son autobiographie, intitulée «Ma vie». Sur l'excellent piano de concert Erard, qui accompagna Wagner à travers l'Europe, il arrivait que Friedrich Nietzsche se mît à improviser. En sa qualité de secrétaire permanent, Hans Richter pourvoyait aux divertissements du soir et invitait à Lucerne des instrumentistes de l'orchestre de la «Tonhalle» de Zurich, et souvent aussi le maestro Gustav Arnold.

Les fréquentes visites d'éminentes personnalités mettaient Tribschen en lumière: on y rencontrait, outre le roi Louis II de Bavière, Franz Liszt, Hans

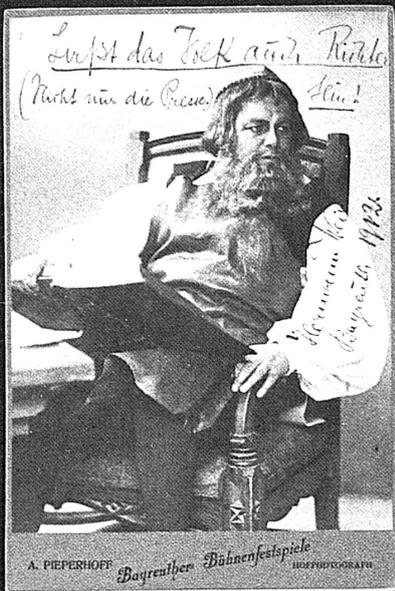
von Bülow, la comtesse Marie d'Agoult, Catulle Mendès, Judith Gautier, Villiers de l'Isle-Adam, Alfred Meissner, Franz et Betty Schott, Josef Rubinstein, Malwida von Meysenbourg, Edouard Schuré, Friedrich Nietzsche, Otto et Mathilde Wesendonck, Wilhelm Baumgartner, Jakob Sulzer, ainsi que ses plus proches parents (Avenarius, Brockhaus, Ollivier). Parmi les événements les plus importants dans la vie de Wagner, mentionnons le mariage avec Cosima von Bülow-Liszt le 25 août 1870 et, le 5 juin 1869, la naissance de son seul fils, Siegfried, qui fut baptisé le 4 septembre 1870. Les archives de l'Harmonie municipale de Lucerne ont conservé une version de la «Marche d'honneur» (1864) de la main de Wagner. Une «devise» dédiée au corps des pompiers de Lucerne en 1869 a malheureusement disparu.

On peut raisonnablement affirmer que c'est principalement le travail accompli dans le calme de Tribschen qui a fini par modifier le jugement du monde en faveur de l'artiste qu'était Wagner: il pouvait désormais se rendre à Munich, Bayreuth allait s'ouvrir, et Tribschen se refermer sur son passage jusqu'à ce que, en 1933, le Musée Wagner, seul lieu en Suisse dédié à la commémoration du maître, pût recevoir la visite de tous ses fervents admirateurs. Au rez-de-chaussée sont conservés, à côté de précieuses partitions originales et de premières éditions, un grand nombre d'objets de caractère privé. Les souvenirs et les dons du maître à ses amis ne cessent de converger vers l'endroit dont ils émanent, et le nombre des visiteurs venus du monde entier ne connaît pas de fin.

Othmar Fries



Heinrich Hensel
„Siegmund“



A. PIEPERHOFF
Bayreuther Bühnenfestspiele
HOFFPHOTOGRAPH

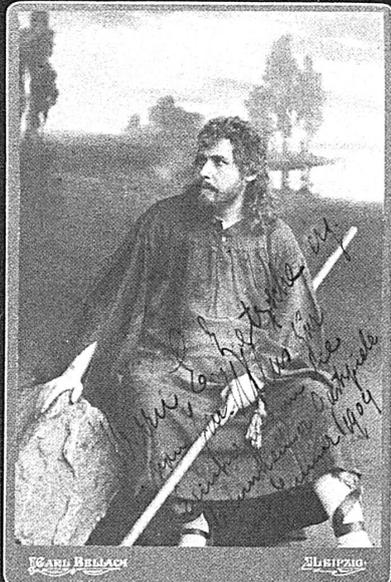


K. K. Hof-Atelier R. KRZIWANEK



Bayreuther Bühnen-Festspiele.

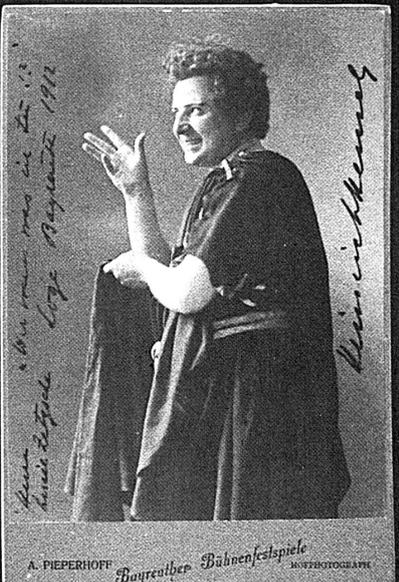
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„Meistersinger“
Bayreuther Bühnenfestspiele
W. HOFFERT, HOF-PHOTOGRAPH



„Meistersinger“
Bayreuther Bühnenfestspiele
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JOS. ALBERTS Portrait de Dame 1888 MÜNCHEN.



Bayreuther Bühnenfestspiele
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Richard-Wagner-Museum in Tribsen bei Luzern

Das im Jahre 1933 gegründete Richard-Wagner-Museum enthält neben Reminiscenzen an den Aufenthalt des Meisters in Luzern (1866–1872) wertvolle Originalpartituren wie die Erstschrift des «Siegfried-Idylls», Autographen, Kompositionsskizzen, Gedichte, zahlreiche Originalbriefe, Sonderdrucke, Photographien, Porträts, Zeichnungen, Gemälde usw.

Im ersten Stock, den ehemaligen Schlafräumen der Familie Wagner, ist die städtische Sammlung alter Musikinstrumente untergebracht. Gezeigt werden Objekte aus Europa – vor allem schweizerische Instrumente für Volks-, Jagd- und Militärmusik –, aber auch aussereuropäische Instrumente aus China, Afrika, Ägypten (oben).

Das Museum ist vom Bahnhof Luzern mit Bus Nr. 6 oder 7 (Haltestelle Wartegg) oder mit Motorboot zu erreichen. Geöffnet: Werktags 9 bis 12 und 14 bis 18 Uhr, sonntags 10.30 bis 12 und 14 bis 17 Uhr. 15. Oktober bis 15. April Montag, Mittwoch und Freitag geschlossen. Eintritt Fr. 3.–

Musée Richard Wagner à Tribsen, près de Lucerne

Le Musée Richard Wagner fondé en 1933 contient, outre les réminiscences du séjour du maître à Lucerne de 1866 à 1872, de précieuses partitions originales, entre autres le premier manuscrit de l'«Idylle de Siegfried», des autographes, des ébauches de composition, des poèmes, de nombreuses lettres autographes, des tirés à part, des photographies, des portraits, des dessins, des tableaux, etc. Au premier étage, les chambres à coucher de la famille Wagner abritent la collection municipale d'instruments de musique anciens. On y voit des instruments européens – notamment de Suisse pour musique populaire et militaire, et musique de chasse – ainsi que d'autres continents: Chine, Afrique, Egypte (en haut).

On atteint le musée en partant de la gare de Lucerne par le bus N° 6 ou 7 (station de Wartegg) ou par canot à moteur. Ouvert les jours ouvrables de 9 à 12 heures et de 14 à 18 heures, le dimanche de 10 h 30 à 12 heures et de 14 à 17 heures. Fermé du 15 octobre au 15 avril les lundis, mercredis et vendredis. Entrée Fr. 3.–

Richard Wagner and the Swiss Landscape

The town of Bayreuth this year celebrates the centenary of the opening of the Wagner festival theatre and the first complete performance of "The Ring of the Nibelung". This enormous work, comprising the four consecutive operas "The Rheingold", "The Valkyrie", "Siegfried" and "The Twilight of the Gods", was mostly written in Switzerland, to be exact in Zurich during Wagner's exile, and was conceived largely during extensive walks in the Swiss mountains. This is made quite clear in a passage from the Annals: "Let me create the works I received there, in peaceful, magnificent Switzerland, there with my gaze directed to the lofty, gold-crowned mountains: they are works of wonder, and I could not have conceived them anywhere else. Let me complete them!" This exclamatory passage refers to the four operas of the "Ring of the Nibelung".

If we compare this statement of Wagner's with the genesis of "The Ring", we find that he was in fact engaged in long tours in the Alps, or at least within view of them, both when he conceived the works and at the time of the later accesses of creative activity. It is understandable that the Alps should have made a deep impression on the Saxon Wagner, who had never seen a high mountain before emigrating from Germany. He had really wanted to flee to Paris and had chosen a route through Switzerland for political reasons only. In his biography he describes the decisive experience as follows: "When I entered Zurich from Oberstrass on the last day of May (1849) towards six o'clock of the evening and saw for the first time, glistening in the rays of the sun, the Alps of Glarus that hem the lake, I at once resolved, though without making a conscious note of it, to avoid everything that might prevent me from obtaining permission to settle here." In his luggage he had the draft of an opera, "Siegfried's Death", and 20 francs in cash. From this small seed grew, in the course of his years in Zurich, the gigantic work of "The Ring".

Wagner was always a keen walker. He could not exist without a two or three hour's walk each day. While in his first few years in Zurich the Burghölzli hill with its grand view was his favourite goal, he later preferred the Sihl Valley. It was on these walks that he did his creative work; after arriving home he only had to write it down. His astonishing memory enabled him to work out whole scenes and even whole operas without notes or sketches, so that he could fall back on them when the occasion demanded.

In his first year in Zurich Wagner spent most of his time writing in order to earn money. But from 1851 onwards he felt the urge to continue with "Siegfried's Death". He soon realized, however, that he would have to extract the "Young Siegfried" from the first draft. This left him with two operas instead of one. It was at this juncture that Wagner first sought contact with the

Alps. Walking via Rapperswil, Lichtensteig, Teufen, St. Gall and Appenzell, he climbed the Säntis on the Meglisalp route, descending by way of the Toggenburg. Hardly a month later we find him on his travels again. The August celebrations in Zurich had made such an impression on him as a champion of freedom that he set off a few days later for Central Switzerland to visit all the places around the Urirotstock that are mentioned in Schiller's "William Tell". His route was Brunnen – Hohle Gasse – Wolfenschiessen – Engelberg – Surenen – Altdorf – Bürglen – Brunnen. Here he evidently found in the landscape the optical counterpart of the monumental style he was seeking for his new work. For only two months later came the great breakthrough in his Nibelung epic. While taking the waters at Albisbrunn on the Albis ridge—he was suffering from a chronic facial erysipelas and general nervous strain—he placed "The Valkyrie" and "The Rheingold" in front of the two Siegfried texts: "The Ring of the Nibelung" thus took on its final form.

What was more, it now became clear to him that the work that was thus coming into being could not be performed in the theatres of the day. The idea of a festival hall of his own now occurred to him for the first time. And what place could be more suitable for his gods, his giants, dragons and Valkyrie rocks, for his Nibelheim, than the town where he had first received the impressions they embodied, than Brunnen? It was at Brunnen, on the lake, with the public on the shore and the stage looking towards Urirotstock, Gitschen and Bauen, that he began to plan his festival hall. It was an idea of some grandeur that reveals the original nature of the concept. He also wanted to live in Brunnen, the site of his house was already chosen. Colonel Auf der Maur, the far-sighted host of the "Goldener Adler" (now the Elite Hotel), was ready to provide a house and land for rent. Wagner now frequently went to Brunnen, and when he had guests from Germany he liked to take them there. He had also established friendly contacts with the local people. He arranged two marches from "Rienzi" for the Brunnen brass band, and they were played to him on a visit from "two large barges lighted with coloured lamps" by the Brunnen musicians "with Federal ingenuousness, without any pernickety co-ordination".

But the plans for a festival hall on the Lake of Lucerne came to nothing. A *föhn* gale was enough to prove the impossibility of the thing.

The verses of "The Rheingold" and "The Valkyrie" which now followed were written with feverish ardour and in an incredibly short space of time. Frayed nerves, perpetual headaches and fits of depression were the result of the effort. But the music to the verses was already beginning to take shape, the themes were mostly decided, whole scenes were already present to his inward ear. As it was, however, he did not feel equal to the task. He needed relaxation for nerves and brain and found it on an Alpine tour that was also a tour de force. Walking almost all the way, he went from Alpnach to Lungern, then Brünig – Brienz – Interlaken /

Lauterbrunnen – Kleine Scheidegg – Grindelwald / ascent of the Faulhorn / descent via Grosse Scheidegg – Meiringen / climb to the Grimsel Hospice / ascent of the Grosse Siedelhorn over the Aar Glacier, descent to Obergesteln / passage of the Gries Pass into the Formazza Valley / descent via Domodossola to Baveno on Lago Maggiore / Borromean Islands – Locarno – Bellinzona – Lugano / and finally with his wife, who had joined him, over the Simplon to Martigny – Chamoniex – Geneva – Zurich.

Another trip took him to the Engadine and over the Roseg Glacier to the foot of the Bernina. He also visited the Klöntal. As always in his creative periods, he suffered from depression, was beset by all sorts of ailments, was a trial to those around him. He was looking for a special, new orchestral colouring which was already revealing itself to him, and in particular he needed the important opening of "The Rheingold". Once again he took refuge in the mountains, went southwards via Geneva and Mont-Cenis without any clear destination, to Turin, Genoa, La Spezia... After a sleepless night in which he was plagued by dysentery he lay down on a settee in the inn one afternoon, and as he dozed he suddenly perceived the vision in all its details. "I realized at once that the orchestral overture to 'Rheingold', that I had carried around with me but could not quite find, had now been vouchsafed me." He left the same evening to reach Zurich as speedily as possible over the Gotthard. And suddenly he was well again. The composition of "The Ring of the Nibelung" could begin!

The tours in the Alps ceased at the same time. He still made occasional excursions, went to Seelisberg for holidays, to Interlaken, but the Swiss Alps had served their purpose. For with Wagner there was only one purpose for people, landscapes and experiences to serve: to contribute to his work. That was the egoism of genius. But the works that resulted were in fact the "works of wonder" which he said he "received there, in peaceful, magnificent Switzerland, there with my gaze directed to the lofty, gold-crowned mountains... and I could not have conceived them anywhere else".

Hans Erismann

Richard Wagner at Tribtschen near Lucerne

Switzerland has been a sanctuary for innumerable political refugees in the course of her history, and some of them have been luminaries of Europe's cultural life. In May 1849 it was an embittered Richard Wagner, with a price on his head in Germany, who had to take refuge beyond the frontier and who found an asylum in Zurich till 1858. Grateful as he was for the goodwill and the moral and financial support given him here, he suffered so much under the strain of his exile and the impossibility of getting his works performed in the outside world that he repeatedly succumbed to

Museo Richard Wagner a Tribtschen, presso Lucerna

Il Museo Richard Wagner, fondato nel 1933, custodisce, oltre a reminiscenze del soggiorno del maestro a Lucerna (1866–1872), preziose partiture originali come ad esempio la prima stesura dell'«Idillio di Sigfrido», scritti autografi, bozzetti di composizioni, poesie, numerose lettere originali, pubblicazioni, fotografie, ritratti, disegni, dipinti, ecc.

Al primo piano, dove si trovavano le camere da letto della famiglia Wagner, è esposta la collezione cittadina di vecchi strumenti musicali. Vi si possono ammirare strumenti dall'Europa – soprattutto strumenti svizzeri per l'esecuzione di musiche popolari, da caccia e militari – ma anche di origine extraeuropea, dalla Cina, dall'Africa, dall'Egitto (in alto).

Il Museo può essere raggiunto dalla stazione di Lucerna con il bus N° 6 o 7 (fermata: Wartegg), oppure con il motoscafo. Orari d'apertura: giorni feriali 9–12 e 14–18, domenica 10.30–12 e 14–17. Dal 15 ottobre al 15 aprile, chiuso il lunedì, il mercoledì e il venerdì. Entrata Fr. 3.–

Richard Wagner Museum, Tribtschen near Lucerne

The Richard Wagner Museum, founded in 1933, possesses many reminders of the composer's stay in Lucerne (1866–1872) as well as valuable original scores such as the first version of the "Siegfried Idyll", autographs, composition sketches, poems, numerous original letters, reprints, photographs, portraits, drawings, paintings and so forth.

On the first floor, in what were formerly the bedrooms of the Wagner family, the municipal collection of old musical instruments is now accommodated. It comprises instruments from Europe—particularly popular, military and hunting instruments from Switzerland—but also from China, Africa and Egypt (top).

The museum can be reached from Lucerne railway station by bus (No. 6 or 7, Wartegg bus stop) or by motorboat. It is open on weekdays from 9 a.m. to 12 noon and 2 to 6 p.m., on Sundays from 10.30 a.m. to 12 noon and 2 to 5 p.m. It is closed on Mondays, Wednesdays and Fridays between October 15 and April 15.

Admission Fr. 3.–

melancholia. Trips to France, Italy and Austria only confirmed the fact that his tone-poems were meeting with chilly disfavour.

On August 28, 1850, Richard Wagner visited Lucerne for the first time (it was the day on which "Lohengrin" was first performed in Weimar under Liszt). He returned there in July 1854 and in May 1858 (for negotiations with the Grand Duke of Weimar about his pardon and return to Germany). His first creative work was done in Lucerne when he stayed in the Schweizerhof Hotel (first floor, east wing) from March 29 till September 7, 1859, during which time he completed the third act of "Tristan and Isolde" (April 7 to August 9).

In the spring of 1866, in the course of an excursion in the vicinity of Lucerne after his return from France, his attention was caught by a house dreamily situated on the shores of the Lake of Lucerne, behind a screen of poplars. By a lucky chance Tribschen, an old country seat of the Lucerne patriate, was up for rent at the time. Wagner moved in on April 7 and was followed a few weeks later by Cosima von Bülow, his later wife, with her children. On the "Island of the Blessed", as Friedrich Nietzsche christened Tribschen, the six years that were to be the happiest and perhaps the richest of the great composer's life now began. It was here that he completed his "Mastersingers" and "Siegfried" and began to write the music of the "Twilight of the Gods"; here the "Siegfried Idyll" was first heard on December 25, 1870, on Cosima's thirty-third birthday; here the "Kaisermarsch" (1871) and the most important of the cultural and theoretical essays—"German Art and German Politics" (1867), "On Conducting" (1868), "Beethoven" (1870), "On the Purpose of Opera" (1871) and a new edition of "Opera and Drama" (1868)—were produced; and it was in Lucerne that he prepared the first edition of his collected writings.

The healing influence of a setting of natural harmony and beauty proved surprisingly potent. The peace of Tribschen, much more complete at that time than it is today, did not have a soporific effect but awakened new melodies in the mind of the sensitive artist. The guests who rowed over quietly to his house in the evenings were no disturbance, but carried the pulse of a far-off world to his dreamy abode. King Ludwig of Bavaria turned up, unannounced and unexpected, to talk over with his friend new modalities for his return home. Every emotion, every joy and hope generated titanic energies. The composer now felt equal to the instrumentation of the only one of his compositions that looks not towards death, but towards life: the "Mastersingers". Franz Liszt played it for him before the score was dry. Wagner was also active in music education and was dictating his autobiography, "My Life", to Cosima. Friedrich Nietzsche occasionally gave free rein to his phantasy on the precious Erard grand piano that had accompanied Wagner over half of Europe; Hans Richter, his permanent secretary, arranged evening entertainments, often calling on musicians of the Tonhalle Orchestra in Zurich or on the music director Gustav Arnold of Lucerne.

The frequent visits of illustrious personalities to Tribschen did not go unnoticed: apart from King Ludwig II of Bavaria, the visitors included Franz Liszt, Hans von Bülow, Marie Countess of Agout, Catulle Mendès, Judith Gautier, Villiers de l'Isle-Adam, Alfred Meissner, Franz and Betty Schott, Josef Rubinstein, Malwida von Meysenburg, Eduard Schuré, Friedrich Nietzsche, Otto and Mathilde Wesendonck, Wilhelm Baumgartner, Jakob Sulzer and various relatives (Avenarius, Brockhaus, Ollivier). Great events in Wagner's life were his wedding with Cosima von Bülow-Liszt on August 25, 1870, and the birth of his only son Siegfried on June 5, 1869 (baptism on September 4, 1870). An arrangement of the "Huldigungsmarsch" (1864) by Wagner is still in the archives of the Lucerne Municipal Band. The copy of the "Wahlspruch" dedicated to the Lucerne Fire Brigade in 1869 has unfortunately been lost.

It is not too much to claim that it was primarily the works born of the peace of Tribschen that finally turned the world's verdict in favour of Wagner: Munich was now open to him, Bayreuth received him, and Tribschen shut its doors behind him until, in 1933, the Wagner Museum, the only memorial to the master composer in Switzerland, was opened to the throngs of his numerous admirers. The ground floor accommodates a wealth of private souvenirs as well as numbers of treasures, original scores and first editions. Gifts and keepsakes given by the composer to his friends are continually returning whence they came, and there is no end to the stream of visitors from all parts of the world.

Othmar Fries

Swiss cultural events during August

La vie culturelle en Suisse en août

Lucerne International Music Festival 1976

The Lucerne Music Festival this year will take place between August 18 and September 9. Among the numerous musical events—symphony concerts, chamber concerts and lieder evenings—the programme is also to include several rarely heard compositions, among them the Maria Vesper by Claudio Monteverdi, with the Escolania de Montserrat and the Collegium Aureum (September 3) in the matinée to commemorate the 80th birthday of Wladimir Vogel (August 29), in addition to "Atlantida", a stage cantata by M. de Falla (September 9). General programmes can be obtained from the Secretariat "Musikfestwochen Luzern", Pilatusstrasse 14, 6002 Lucerne.

31st Festival de Musique Montreux-Vevey 1976

The 31st Music Festival, to be held between August 29 and October 5 in Montreux, Vevey, St. Maurice and in the castle of Chillon, will comprise 26 concerts. The Bach Orchestra of Munich, the Bamberg Symphonic, the orchestra of the South German Radio, Stuttgart, the Philharmonia Bratislava, the English Symphonia and the South German Madrigal Choir of Stuttgart are to present a full programme of Baroque and Romantic music in Montreux. Special reference may be made to a cycle of works by J. Haydn, to which the chamber music evenings at Vevey theatre will be specially devoted (Vienna Chamber Orchestra, Smetana Trio of Prague, English Symphonia and the Divertimento Ensemble of Hamburg). Choral and organ concerts with Marie-Claire Alain, Jean-Louis Gil and the Monteverdi Choir of London can be heard in the St. Martin church in Vevey and in St. Maurice Abbey, while the castle of Chillon will form the historic background for French Baroque music and a harp concert with Nicanor Zabaleta.

Adolf Wölfli exhibition at the Berne Museum of Art

The copious artistic output of Adolf Wölfli (1864–1930) is among the best known and most impressive examples of art by the mentally sick. His complete pictorial and poetic work was produced in the mental home at Waldau near Berne, where he spent his life from 1895 as a schizophrenic patient. Lesser exhibitions during recent years have provided a survey of Wölfli's work. Berne is to present a chronological review for the first time from 1904 to 1930. In addition, his written texts have been incorporated in the exhibition and contrasted with his pictorial compositions in a beautifully compiled catalogue. After leaving Berne, the exhibition is to be shown in Hanover, Stuttgart, Stockholm, Amsterdam and Vienna.

Max Beckmann: Printed graphic work at the Zurich Art Gallery

An exhibition affording a comprehensive survey of the graphic work of Max Beckmann (1884–1950) is on show until the end of August at the Zurich Art Gallery. The items displayed were largely completed between the years 1911 and 1925. Among these is the well-known series comprising "Hell", "City Night", "The Annual Fair" and "Berlin Journey", which represent condemnations of social and intellectual injustices prevalent in Beckmann's time.

Exhibitions of timepieces at La Chaux-de-Fonds and Le Locle

The special show entitled "Man and Times" can be seen until September 20 at the La Chaux-de-Fonds international horological museum, the largest and most complete collection in the field of time measurement. It will pay tribute to the work of probably the greatest watchmaker of all time, Abraham-Louis Breguet, who was born in Neuchâtel in 1747 and worked in Paris. Over one hundred watches, domestic clocks and other timepieces from home and abroad bear witness to his inventive genius.

Likewise on view until September 20, the "Château des Monts" horological museum at Le Locle will exhibit watches, clocks and automations from the Maurice and Edouard M. Sandoz collection. This, too, reveals a wide range of watchmaking arts from the 16th to the 19th century. An interesting film supplements the wealth of items on show.

La Chaux-de-Fonds and Le Locle: daily (except Monday), open 10 to 12, 2 to 5.

A museum for Appenzell traditions at Urnäsch

The idea of establishing a museum of Appenzell customs and traditions in Urnäsch was prompted by a generous donation: in 1971 the municipality of Urnäsch inherited a "Collection of Antiquities" compiled during the lifetime of a locally familiar postman, Ernst Alder. A group of villagers formed a museum association and generous support was received to enable an old house to be purchased in the village square of Urnäsch. Conversion and renovations followed, in conjunction with help from the Federal National Monuments Conservation authority. The museum today represents a successful communal venture, as well as being a symbol of living Appenzell traditions. When Urnäsch is mentioned, it is often in connection with the famous New Year "Claus" figures, who make their way through the narrow village streets every January 13. They deserve special study. Life-sized groups of New Year Claus figures, historic documents, photographs and an audio-visual system for sound-slide and sound-film shows indicate the importance of this and other customs (Shrovetide traditions, the trek to the alp with the herds, alpine meadow festivals, cattle markets and annual fairs). The richly decorated interior of the museum is also entirely appointed with Appenzell cultural items. Tools used by crafts and trades, a fully-equipped bushel-maker's workshop and an alpine hut with small cheese cellar are typical of the pastoral life, as also are the simple living rooms (kitchen, parlour with clay oven, bedrooms with painted rustic furnishings). Musical instruments, including a domestic organ from Urnäsch, likewise testify to the high standard of pastoral culture in this region, in addition to the painting, embroidery,