Music in Switzerland [to be continued]

Autor(en): **F.W.**

Objekttyp: **Article**

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

Band (Jahr): **- (1932)**

Heft 549

PDF erstellt am: **28.03.2024**

Persistenter Link: https://doi.org/10.5169/seals-691972

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FOOTBALL.

Results of matches played on April 24th, 1932.

NATIONAL LEAGUE.

Chaux-de-Fonds	1	Urania	2
Lugano (in Bern)	3	Young Fellows	2
Old Boys	1	Grasshoppers	2
Carouge	0	Young Boys	0
Blue Stars	1	Servette	1
Etoile Ch.de.F.	0	Biel	2

FIRST LEAGUE.

Lausanne-Sports	0	Grenchen	1
Fribourg	2	Racing	2
Cantonal	2	Olten	3
Locarno	5	Chiasso	1
Luzern	4	Black Stars	1
Oerlikon	6	Wohlen	2

The game Brühl v. Concordia had to be broken off when standing at 1:1 as the ground became unfit for play.

This was the 29th Sunday for League games, and yet there are only five clubs who have completed their programme of sixteen games. No wonder they are falling over themselves now to finish before the start of next season. Would to goodness they hurry up, so that I can have a peaceful Sunday evening for once.

The games under review have changed the situation very little. Runners-up position in the National League lies between Young Fellows and Urania in Groupe 1, and Biel and Young Boys in Groupe 2, with the odds in favour of the first named. Relegation question quite unsettled. In the First League, Groupe 1, is nicely settled as per last report, and Groupe 2, is still thinking about it all. Luzern have made themselves almost safe by their victory over Black Stars.

INTERNATIONAL MATCH IN VIENNA.

Austria	8	Hungary	2

Now about that Cup-Final at Wembley. — (Oh no, you won't, Ed.)

M.G.

MUSIC IN SWITZERLAND.

The native tongue of one half of the inhabitants of Switzerland is German; of the remainder, the majority speak French, a strong minority Italian, and a few Romansch. In the circumstances, the culture of the different linguistic sections of the population is, very naturally, strongly influenced by the countries lying adjacent to them and speaking the same language. In fact, so many Swiss composers of note have been styled, or even styled themselves, French or German that doubts are sometimes expressed as to whether a modern Swiss national school of music really exists.

None, however, can deny the existence of distinctively Swiss traditional music from a very early date. St. Gall was a musical centre from the eighth century, and there is still in the library there a MS. containing airs taken down by Notker le Bègue (died 912), which are in many instances similar to, or identical with, strains sung by Swiss mountaineers during the last century. Ludwig Senfl (1492-1555), the famous contrapuntist, was born in Basle, and is said to have made use of Swiss melodies. Collections of Swiss folk songs and carols were published as early as 1533.

The distinctive forms of Swiss folk song are the *Ranz des vaches* and watchmen's songs. The *ranz des vaches* (*Kuhreihen, Kuhreigen*) is an air played by Swiss herdsmen on the *alphorn* in June to call the cattle from the valleys to the mountain pastures. The *alphorn* (*alpenhorn*) is a long wooden trumpet from three to eight feet in length. The *ranz des vaches* may probably be most correctly translated as the "Procession of the cows." There is an example of a *ranz des vaches* used by Grétry in his *Guillaume Tell* overture, which is said to have been sent to Queen Anne, in England, and of which she was very fond. Most of these songs can be played on the *alphorn* and are based on a simple chord so that they may not be out of harmony with the mountain echo. The *jodel* is often used in the refrain. The *jodel* may be described as an abrupt change from the chest voice to the falsetto, the vowels being merely vocalised and no words sung. Heard on the mountain side, sung by singers with powerful voices, with a big compass, and accustomed to *jodel* from early youth, jodelling is far more pleasing than examples nearer home or across the Atlantic would warrant us in believing, and the programmes of the Swiss stations are worth hearing in that respect. Another characteristic form of Swiss folk music is the watchman's song. It probably originated in German Switzerland, as the night watch call in Tessin, as Italian-Swiss canton, is still sung in old German.

In general, Swiss folk song has good harmonic possibilities. The dance-songs have highly-developed rhythms demanding frequent changes of time signature. Many of the Swiss folk songs are lineal descendants of, or have much in common with, the hymns and chorals of Swiss medieval church music and the songs of satire and politics inspired by the religious wars of the fifteenth century and earlier.

(To be continued.)

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Wednesday, May 4th, at 7.30 p.m. — Société de Secours Mutuels — Monthly Meeting at 74, Charlotte Street, W.1.

Wednesday, May 11th, at 8.15 p.m. — Swiss Choral Society — Concert at Conway Hall, Red Lion Square, W.6.

Whit-Monday, May 16th, from 9 p.m. to 2 a.m. —Société Culinaire Suisse — Grand Ball — at Union Helvetia, 1, Gerrard Place, W.

Wednesday, May 18th, instead of May 11th, at 8.15 p.m. — Swiss Mercantile Society Ltd. — Monthly Meeting at "Swiss House," 34/35, Fitzroy Square W.6.

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7 Uhr abends, Gottesdienst.
Dienstag, den 3 Mai, nachm. 3 Uhr, Nähverein im "Foyer Suisse."
Mittwoch. den 4 Mai
Abends 6.30, Wochenabendgottesdienst.

BEGRAEBNIS.

Am 22 April wurde bestattet: Friedrich Gasser, von Lauperswil (Canton Bern); geb. am 20. X. 1877, gestorben am 17. April 1932.

Anfragen wegen Religions-bezw. Confirmandenunterricht und Amtshandlungen sind erbeten an den Pfarrer der Gemeinde. C. Th. Hahn, 43, Priory Road, Bedford Park, W.4 (Tel: Chiswick 4156).

Printed for the Proprietors, by The Frederick Printing Co., Ltd., at 23, Leonard Street, London, E.C.2.