

# The 100th Haslemere Festival

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Objektyp: **Article**

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

Band (Jahr): - **(1934)**

Heft 660

PDF erstellt am: **19.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-690698>

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## NEWS FROM THE COLONY.

## LONDON SWISS RIFLE TEAM.

Thursday afternoon did not prove so attractive to the members of the London Swiss Rifle Team as Sundays, the attendance at Bisley on June 7th being rather discouraging. Unfortunately, no Sundays are available until after July, as the ranges are fully booked during week-ends for Army units. The "Derby," which was run the day before, was also put forward as an excuse by one or two absentees. In spite of all this, there was plenty of excitement, as at last the "dark horse" of the team was discovered. It proved to be J. C. Fenner. He had already, thanks to his all-conquering handicap, pulled off a first prize on the previous meeting, his best competition series being 43. We understand that he had to go to great pains in convincing his good lady of his prowess when he gallantly handed her the prize on arriving home in the evening. Mrs. Fenner is in the lucky position of having a husband that can still spring surprises on her, for he again presented her with the trophy of the day. He had, indeed, fully deserved it with a record score of no less than 56 points. We believe he was a bit unmoved by the long odds offered him by the other members to repeat his performance, for his best subsequent series did not exceed 45 points. The second prize was secured by O. F. Boehringer, with a score of 43, and the third by Arnold Schmid, with 45. The shooting of the other competitors was rather below their standard: Alfred Schmid could not get beyond 51, and the best series of P. Hilfiker was 50.

The following are the new handicaps: W. Fischer, scratch; J. C. Wetter, 0.7; P. Hilfiker, 2.5; J. M. Hess, 2.9; J. Deubelbeiss and O. Brüllhard, 4 each; E. Nötter, 4.7; W. Krucker, 4.8; H. Senn, 6.5; Alfred Schmid, 5.2; Arn. Schmid, 10.4; J. C. Fenner, 10.7; O. F. Boehringer, 13.5, and E. Fuchs, 17.8.

## SWISS GUESTS IN LONDON.

As announced in our last issue, the Swiss Federal Railways had arranged a special excursion train to London. The idea was, we understand, to show our English friends that by paying them a visit, we are returning the compliment for their coming to see us. In fact, these trains are known as *compensation* trains, and are arranged to various countries. Another reason is, no doubt, to allow those amongst our countrymen who could not otherwise make such a journey, either on account of language difficulties or expense, to undertake a trip such as this under expert conductorship.

Nearly 400 visitors, or, to be exact, 370, arrived in London on Sunday afternoon. They came from all parts of Switzerland, and amongst them was an extra large contingent from Zurich.

Excursions to Windsor, Hampton Court, to the Docks, and visits to the principal objects of interest in London took place, which were all favoured by splendid weather conditions.

A social evening was held on Monday last at the Union Helvetia Club, at which nearly all the members of the party appeared, and in addition about another 50 London Swiss, so that about 400 people were assembled in the hall. The company was pretty tightly *packed*, and there was mighty little space for *spreading*. For this, of course, the organisers can hardly be blamed, as, when the preliminary arrangements were made, a much smaller attendance was expected.

Under these circumstances, we think the Union Helvetia did their best. They provided their visitors with an excellent cabaret show and various other entertainments.

The presence of our Minister, Monsieur C. R. Paravicini, was greatly appreciated by our countrymen, and his witty speech was enthusiastically cheered.

M. Gassmann, representing M. Duruz, the manager of the S.P.R., who was unable to attend, expressed to the Minister the thanks of the railway authorities for his attendance, and wished the members of the party an enjoyable stay in London.

One of the visitors made an excellent and patriotic speech, thanking the London Swiss for having asked them to spend a few hours in their midst.

Dancing then started, and the evening came to a close at 2 a.m., with the customary onion soup.

The party left London on Thursday at 8.50 a.m. for Paris, and from what one hears from the various participants, they were highly satisfied with their London stay.

## UNIONE TICINESE.

ANNUAL OUTING TO SOUTHSEA,  
SUNDAY, 1st JULY, 1934.

Coaches will leave Schweizerbund, Charlotte Street, at 9 a.m. sharp. Tickets, which include return trip to Southsea, lunch and tea, 12/6 each.

All Swiss and friends of our Society are cordially invited to join our merry party and to book their seats not later than 25th June with any of the under-mentioned Committee Members:—

R. Orelli, 79, Gresham Street, E.C.2.  
C. Togni, Marsden Villa, Haverstock Hill, N.W.8.  
G. Eusebio, 122, Newgate Street, E.C.1.

## THE 10th HASLEMERE FESTIVAL.

A CYCLE OF MUSIC FROM THE BARDS TO  
BETHOVEN, UNDER THE DIRECTION  
OF AROLD DOLMETSCH. — JULY 16th  
TO JULY 28th, 1934.

When I gave my first "Concert of Ancient Music" 45 years ago, the earliest music in the programme dated from the 17th century. For many years the music of the 17th and 18th centuries, and a little of the late 16th, constituted for me, and for everyone else, "Ancient Music." In course of time I and my audiences became increasingly familiar with this music, which I might characterise as music of the "Fugue and Sonata Period," from a certain conventionalism of form that pervades it in ever-increasing degree from the late 16th to the 19th centuries.

Urged by a strong impulse, I then began to work my way backward into the practically unexplored regions of the Renaissance Period. There, formal counterpoint and modulations resulting from the chromatic alterations of the notes were characteristic features. This style, at first strange and unpolished, developed little by little an extraordinary attraction by its vigour, directness of expression and apparent simplicity.

Until recent times I touched but rarely the Mediaeval Period; the Renaissance formed the practical limits of my musical horizon. My first experiments in the earlier music did not satisfy me; I kept trying new methods of treatment, gradually getting more in sympathy with the music. A visit to Morocco in the autumn of 1929 finally opened my eyes to the real meaning of the Musical Art of the Middle Ages. Through unusual circumstances, I was able to meet on equal terms with Moroccan musicians. These, finding in me an open-minded brother musician, introduced me to their traditional Andalusian Music, which during the 11th and 12th centuries had influenced the musical taste of Europe. This helped me to the right instrumental treatment of Mediaeval songs and dance measures, but it did not touch the great problem of Contrapuntal Music, which developed in the interval between the Organum Period and the Renaissance. This was almost a blank, but for that solitary example of polyphony, "Summer is icumen in," called a "miracle" by the compilers of musical histories, who stated that throughout this period musicians were "experimenting" and getting but little result from their labours.

Within the last year my studies of the 13th and 14th Century "Worcester Manuscripts," and, above all, the deciphering and performing of some of the four-part fantasies of Perotin le Grand, revealed Contrapuntal Music of great beauty. It is more free and striking than 16th century music, and exhibits harmonies of a modern character difficult to explain, when you believe, as I did, that "Perpendicular Harmony" began in the 16th century!

Just at the moment when I was brooding on these problems, my guiding genius brought me face to face with the *Barbic Harp Music*, and the greatest of my musical discoveries was the immediate result. Through extraneous circumstances, I had recently reconstructed the harps which the angels play in early illuminations and paintings, and I was searching for their appropriate music. I first realised the early Spanish harp music and mastered its peculiar tablature. Then I came upon the now famous Welsh manuscript in the British Museum. Having the requisite mental equipment and experience, I approached it in the attitude of one almost its contemporary, and found no difficulty in penetrating its secrets. This manuscript had baffled many musicians during the last 200 years, and led some of them to absurd conclusions. To me the difficulties were as nothing compared with the immense amount of work I had given to the Perotin music, but the immediate result proved much more sensational. It was found beautiful, moving, fascinating.

Its value could not be over-estimated. Through a chain of evidence too long to describe here, it links our art with that of the ancient civilisations. Being also near akin to the most modern music, it completes an immense cycle of art and renders possible the true understanding and appreciation of its various phases.

No period was ever without some inspired master who personified the style of his time and created beautiful and satisfying music under its influence. Experience has shown me that the oldest music is often the most readily enjoyable when presented under its natural conditions. It will therefore take its place among the masterpieces of later centuries in the programme of the forthcoming Haslemere Festival. Never before has there been such an immense store of music to select from, nor such a variety of instrumental tone colour to illustrate it. As I cannot consider the music apart from its proper medium, I have had to revive many kinds of instruments in keeping with the period represented. The list is a formidable one, since to the lutes, recorders, families of viols and violins I have now added two different kinds of harps, the crwth and rebecs of three sizes, treble, tenor and bass. I have also completed the family of keyboard instruments by the addition of a beautiful "grand" piano made in 1799.

The music of Beethoven, now oppressed by the heavy tone of modern pianos, regains its pristine freshness upon the instrument of his time. The full chords in the bass sound clear instead of groaning; the treble has the string quality instead of being glassy; the *una corda* effect (a physical impossibility upon the modern instrument) brings in its subtle and elusive charm; and, above all, the tone of this pianoforte blends perfectly with the instruments of the orchestra, thus reinstating the conditions which inspired the birth of this music.

ARNOLD DOLMETSCH.

## WARUM SCHLOSS RHAEZUENS?

Wenn die Zeiten besser werden, ja, dann wollen wir unsere Ferien, unsern ersehnten Erholungsurlaub in der Schweiz verbringen, unsere lieben Bekannten aufsuchen, liebe alte Freundschaften neu bekräftigen, Führung nehmen mit Volk und Natur der engeren Heimat.

Wenn die Zeiten besser werden, dann . . . Nein, lieber Auslandschweizer, wir kennen Deine, unsere wirtschaftlich-zeitlichen Nöte, wir passen uns den bestehenden Verhältnissen an, wir ermöglichen Dir, Deiner Familie, Deinen Freunden heute schon einen Ferieaufenthalt, nicht erst morgen. Morgen?

Schloss Rhäzüns, am Eingang ins Burgenland Domleschg, in den herrlichen Bündnerbergen, über dem schäumenden Silberstrang des Hinterrheins gelegen, heisst Dich und die Deinen herzlich willkommen. Vom Auslandschweizersekretariat der "Neuen Helvetischen Gesellschaft" in Genossenschaftsform ins Leben gerufen, bietet Dir unser Ferienhaus nicht nur durch seine einzigartig ideale Lage den ersehnten und erwünschten Ruhe- und Aufenthaltsort, sondern Du findest Liebe, familiäre und doch absolut ungezwungene Aufnahme. Du findest Anschluss an Landsleute aus verschiedenen Ländern und fühlst Dich heimisch und geborgen.

Das Haus wird vom Schweizer Verband Volksdienst alkoholfrei geführt und steht unter bewährter Leitung.

Wenn Du Rhäzüns nicht als Ausgangspunkt für herrliche Hoch- und Bergtouren oder Streifzüge in die weitere Umgebung benützen willst, so hast Du in nächster Nähe herrliche Ausflugsziele und Spazierwege in wildromantische Gebiete. Oder Du setzt Dich in eine Zimmernische des Burghofes, vielleicht an ein Erkerfenster des majestätischen Schlosses und beschaust Dir die herrliche Fernsicht und lässtest traumversunken die Augen trinken vom Ueberfluss der goldenen Herrlichkeit der Natur.

Von der Kantonshauptstadt Chur erreichst Du mit der Rhätischen Bahn die Station Rhäzüns in 30 Minuten. In zwei Stunden führt Dich der Glacierexpress ins Engadin oder durch das Rheintal über die Oberalp ins Gotthardgebiet, von hier nach dem sonnigen Süden oder über den Furkapass ins Tal der weissen Riesen, nach Zermatt.

Merkst Du, dass Rhäzüns alle Vorteile eines Schlüsselpunktes in sich vereint?

Das Auslandschweizersekretariat der Neuen Helvetischen Gesellschaft, Bundesgasse No. 40, in Bern, und vor allem die Direktion des Hauses selbst orientiert Dich über alle wünschbaren Fragen und bespricht mit Dir Arrangements in jeder Form. Sieh Dich aber in Deinem Interesse rechtzeitig vor!

Die Eröffnung des Hauses erfolgt am 18. Juni 1934.