

Swiss cultural events during August = La vie culturelle en Suisse en août

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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,

decorative and leather work. This new museum will draw the attention of both local people and visitors alike to this fact in a unique way.

August—September: Wednesday, Saturday, Sunday and holidays 2 to 5 p.m. / Friday evening 7 to 9 p.m.

October: Sunday and holidays 10.30 to noon, 2 to 5 p.m.

Aigle Castle: Wine-growing in Vaud and Swiss salt museum

A few weeks ago, a Vaud wine-growing museum was opened in the mediaeval castle at Aigle, the former property of the counts of Savoy. Housed in seven rooms, the collection may be considered the most important at the present time providing information about the past and present of wine-growing in Switzerland. Vineyard tools, bottles, dossier-baskets, pruning knives, casks and a giant wine-press dating from the 17th century are some of the exhibits on display in the museum, which was established at the instigation of the Vaud wine-growing fellowship "Confrérie du Guillon". There are also a number of interesting items on show in the Aigle castle museum which were once used for the extraction of salt in the Rhone valley of Vaud and other parts of the country. Tools and pictorial documents illustrate salt deposits, mining, trade with and uses of this formerly extremely important branch of the economy. A further extension of the showrooms is planned. An association called "Swiss Salt Museum at Aigle" has been formed for this purpose and hopes for wide support, in order to establish an interesting museum display illustrating the diversified influences of salt in the economic, political and cultural spheres.



Semaines internationales de musique Lucerne 1976

Les Semaines internationales de musique de Lucerne ont lieu cette année du 18 août au 9 septembre. Parmi les nombreuses manifestations musicales – concerts symphoniques, musique de chambre, récitals de chant – le programme présente aussi quelques exécutions exceptionnelles, ainsi la matinée à l'occasion du 80^e anniversaire de Wladimir Vogel, le 29 août, les «Vêpres de Marie» de Claudio Monteverdi avec l'Escolania de Montserrat et le Collegium Aureum, le 3 septembre, et l'«Atlantide», une cantate théâtrale de Manuel de Falla, le 9 septembre. On peut obtenir le Programme général auprès du Secrétariat des Semaines internationales de musique de Lucerne, Pilatusstrasse 14, 6002 Lucerne.

31^e Festival de musique Montreux-Vevey

Ce 31^e Festival de musique comprend 26 concerts qui seront donnés du 29 août au 5 octobre à Montreux, Vevey, St-Maurice et au Château de Chillon. On entendra notamment, dans un riche programme de musique baroque et romantique, l'Orchestre Bach de Munich, les «Symphoniker» de Bamberg, l'Orchestre de la Radiodiffusion de l'Allemagne du Sud, de Stuttgart, la Philharmonie

de Bratislava, l'«English Sinfonia» et le «Madrigalchor» de l'Allemagne du Sud, de Stuttgart. Il convient d'attirer spécialement l'attention sur le cycle musical Joseph Haydn, composé surtout de concerts de musique de chambre, qui seront donnés au Théâtre de Vevey par l'Orchestre de chambre de Vienne, le Trio Smetana de Prague, l'«English Sinfonia» et le «Divertimento-Ensemble» de Hambourg. Des concerts de chœur et d'orgue avec Marie-Claire Alain, Jean-Louis Gil et le Chœur Monteverdi de Londres, auront lieu à l'église St-Martin de Vevey et à l'Abbaye de St-Maurice, tandis que l'on entendra de la musique française baroque et un récital de harpe de Nicanor Zabaleta dans le décor historique du Château de Chillon.

Exposition Adolf Wölfli au Musée des beaux-arts de Berne

L'œuvre artistique considérable d'Adolf Wölfli (1864–1930) compte parmi les exemples les plus connus et les plus révélateurs de l'art des aliénés mentaux. Ce schizophrène a produit toutes ses créations picturales et poétiques à l'asile de Waldau près de Berne, où il passa sa vie à partir de 1895. De petites expositions au cours des dernières années ont donné un aperçu de son œuvre. Mais c'est la première fois que l'on présente, à Berne, un ensemble classé chronologiquement de 1904 à 1930. On y a ajouté les écrits du malade, qui figurent en regard des œuvres picturales dans le catalogue admirablement composé.

Cette exposition sera ensuite itinérante: on la verra à Hanovre, à Stuttgart, Stockholm, Amsterdam et Vienne.

L'œuvre graphique de Max Beckmann au «Kunsthau» de Zurich

Une exposition, qui donne un large aperçu de l'œuvre graphique de Max Beckmann (1884–1950), est ouverte jusqu'à la fin août au Cabinet des estampes du «Kunsthau» de Zurich. Les œuvres exposées datent pour la plupart de la période entre 1911 et 1925. On y trouve les célèbres séquences de critique sociale: «L'enfer», «Nuit urbaine», «La foire» et les «Voyages à Berlin», où Beckmann révèle impitoyablement les calamités sociales et morales de son temps.

Expositions de montres et pendules à La Chaux-de-Fonds et au Locle

Au Musée international d'horlogerie de La Chaux-de-Fonds, sans doute le plus riche et le plus complet dans le domaine de la chronométrie, est ouverte jusqu'au 20 septembre sous le titre «L'homme et le temps» une exposition qui rend hommage à celui qui fut probablement le plus grand horloger de tous les temps: Abram-Louis Breguet, né à Neuchâtel en 1747 et dont la carrière se déroula à Versailles. Plus de cent montres, pendules et autres instruments chronométriques de Suisse et de l'étranger témoignent de son inépuisable esprit inventif.

C'est également jusqu'au 20 septembre que sont exposés au Musée d'horlogerie «Château des Monts», au Locle, des pendules et des automatés de la collection Maurice et Edouard M. Sandoz, laquelle offre également un riche éventail de l'art génial de l'horlogerie du XVI^e au XIX^e siècle. Un film intéressant complète cette exposition instructive.

Les deux expositions, à La Chaux-de-Fonds et au Locle, sont ouvertes tous les jours, sauf le lundi, de 10 à 12 heures et de 14 à 17 heures.

Musée du folklore appenzellois à Urnäsch

Une généreuse donation a permis de donner corps à l'idée de créer à Urnäsch un musée du folklore appenzellois: la commune d'Urnäsch a en effet hérité en 1971 la collection d'antiquités que le facteur Ernst Alder, bien connu dans la vallée, avait réunie au cours de sa vie. Un groupe de citoyens a fondé une association du Musée et recueilli des dons assez considérables pour pouvoir acquérir une ancienne maison sur la place du village d'Urnäsch. Il fallut ensuite la transformer et la rénover avec le concours de la Commission fédérale des monuments historiques. Le musée est aujourd'hui le témoignage à la fois de cette fructueuse collaboration et de la tradition vivace du folklore d'Appenzell.

Lorsqu'on évoque Urnäsch, on pense souvent aux fameux «Silvesterkläuse», ces masques qui parcourent les rues du village le 13 janvier. Le musée les met particulièrement en lumière. Groupes de personnages grandeur nature, documents historiques, photos, ainsi qu'une installation audiovisuelle pour projection de bandes et de films sonores, tout concourt à faire mieux comprendre la signification de cette coutume et d'autres encore: parades de carnaval, montée à l'alpe, fête de la mi-été, foires et marchés aux bestiaux. Le riche agencement du musée se limite également au patrimoine culturel appenzellois. Outils artisanaux, un atelier complet de ferblantier, une cabane d'alpage avec sa petite cave à fromage, illustrent la vie paysanne, de même que les modestes chambres d'habitation-cuisine, chambre de séjour avec son poêle de terre glaise, chambre à coucher aux meubles peints.

Des instruments de musique, entre autres un harmonium construit à Urnäsch, témoignent, de même que les peintures, les broderies, les bijoux et la maroquinerie, du haut niveau de la culture rustique de cette région. En faire la révélation tant aux gens du pays qu'aux étrangers: telle est la mission que ce musée accomplit magistralement. *Août—septembre:* mardi, samedi, dimanche et jours fériés 14 à 17 heures, vendredi soir 19 à 21 heures

Octobre: dimanches et jours fériés 10 h 30 à 12 heures, 14 à 17 heures

Château d'Aigle: Musée vaudois de la vigne et du vin et Musée suisse du sel

Dans le château médiéval d'Aigle, qui appartenait jadis aux comtes de Savoie, a été inauguré il y a quelques semaines un Musée vaudois de la vigne et du vin. Les collections, réparties entre sept salles, passent pour les plus importantes sur la viticulture suisse et son histoire. Elles comprennent des outils vigneron, bouteilles, cuves, sécateurs, fûts, ainsi qu'un gigantesque pressoir du XVII^e siècle; elles ont été constituées à l'instigation d'une association œnophile vaudoise: la Confrérie du Guillon.

C'est également au château d'Aigle que sont exposés divers objets intéressants, relatifs à l'extraction du sel sur la rive vaudoise de la vallée du Rhône et ailleurs en Suisse. Des outils et des documents iconographiques renseignent sur les gisements, l'extraction, le commerce et l'exploitation de cette branche économique autrefois très importante. On envisage d'agrandir encore les salles d'exposition. Une association du «Musée suisse du sel à Aigle» a été fondée à cette intention; elle espère que des subsides ultérieurs lui permettront de présenter d'une manière attrayante les multiples aspects de l'industrie du sel sous l'angle économique, politique et culturel.