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**Autor:** Dolmetsch, Arnold  
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D'une part, l'opposition socialiste, soucieuse sans doute de prendre une revanche de sa défaite, s'est ingénieusement à créer des diversions, à multiplier les incidents, à susciter de l'agitation autour de faits déjà entrés dans l'histoire — si tant est que l'Histoire se soucie de minimis —; d'autre part, les députés bourgeois, sur lesquels — nous le disons comme nous le pensons, quelques exceptions étant réservées — on peut toujours compter lorsqu'il s'agit de donner le mauvais exemple, ont adopté spécialement au cours de cette semaine, une attitude passive, molle, défaitiste, qui n'est guère celle qui convient à de véritables "vainqueurs." L'extrême-gauche manœuvre à sa guise le Conseil national. Radicaux, conservateurs agrariens, libéraux même (quoique les rares libéraux de cette assemblée en soient aussi, d'une manière générale, les rares esprits indépendants), sont capables d'émettre ici ou là une vote négatif pour repousser une proposition révolutionnaire. Ils ne semblent pas capables de "mener le bal," de prendre au besoin l'offensive, de faire acte d'hommes politiques conscients de la gravité de la situation et des pressantes nécessités de l'heure.

Des mots, des mots encore! Voilà de quoi l'on doit se contenter.

Le moment est peut-être venu, tout de même, de penser à autre chose qu'à utiliser les vieilles formules électorales pour retrouver, l'automne prochain, son siège curule.

A cet égard, le discours-ministre prononcé mercredi soir par M. Obrecht, conseiller fédéral, nous a procuré des impressions mélangées. Il fut très judicieux dans l'exposé de la crise économique, de ses causes et de ses effets. Il nous semble pourtant insuffisant en tant qu'esquisse d'un programme.

Certes, il est très important d'établir un diagnostic exact, de connaître la nature du mal qui l'a fait contracter. Cela ne suffit néanmoins pas. Où sont les remèdes? Qu'envisage, au juste, le nouveau chef de l'économie publique? Rien de ce qu'il nous a dit de la protection de l'agriculture et de l'industrie, du chômage, de l'artisanat, n'a un accent nouveau et n'annonce le sérieux et

opportun travail de redressement que l'on attendait, que l'on espérait. Constatations véridiques, oui. Larges perspectives, projets féconds, je n'oserais l'affirmer.

Faut-il rappeler encore combien une réadaptation économique est devenue urgente? M. Obrecht doit le savoir mieux que nous; sans doute n'a-t-il pas voulu trop promettre, afin de mieux tenir? C'est ce que nous voulons croire, pour ne pas terminer sur une note trop pessimiste.

Léon Savary.  
(Tribune de Genève).

### THE SILENT APPENZELLERLAND AWAKES.

The tourists who for years have visited the magnificent country between St. Gall, the town which has the highest altitude in Europe, and the Säntis are familiar with the charms of the quaint old abbeys' seat and the grandeur of the mountains, rising out of luxuriously green foothills. They have long enjoyed the excellent highways and motor-roads which have served as models for the road-constructors of other countries. They were witnesses of the gradual transformation of the smoking, puffing old steam railways into clean, modern electric trains. But a new surprise awaits them! This summer the new Säntis-Kulm Aerial Railway is to be opened. For many it will mean the opening of a new mountain world. Although the Säntis does not belong to the giants of eternal ice and snow, yet, in regard to formation and variety of tours, from the easy wanderings of strenuous climbing which it offers, it is one of the most interesting mountains in Switzerland. Among the ski enthusiasts it has a very good reputation, the winter and summer ski-races, held there, are very popular. How many more will now be able to attend these thrilling events. No less is the admiration aroused by the up-to-date swimming pools. The little country of Appenzel Auser-Rhodens boasts three of them, in Heiden, Walzenhausen and Teufen. That of Teufen is perhaps the most attractive and most

delightfully situated. It is not always overrun by a mob of vacationists, but at certain times of the day one may see a crowd of nymphs, bubbling over with life and exciting the envy of the spectators with their fit and healthy brown bodies. Under capable supervision they swim, dive, play and perform gymnastics. Some one will tell you that these graceful and athletic young people are the pupils of the world renowned girls' schools of Prof. Buser. A thorough inspection of the whole school confirms their renown. Here you will find everything, from the gay, colourful house for juniors to the completely equipped main building with its airy school-rooms. That each child is given individual attention is shown by the carefully arranged time-table, by the large and well-selected staff of teachers and supervisors. To send your child for physical and educational training to the schools of Prof. Buser, the Swiss pioneer in the new Girls' Education means giving her an incomparable start in life. Therefore visit the glorious Appenzellerland and the institute of Prof. Buser, which will surely interest you.

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### THE ELEVENTH HASLEMERE FESTIVAL OF ANCIENT MUSIC, 1935.

#### PRELIMINARY DISCOURSE.

By ARNOLD DOLMETSCH.

(Continued).

Fortunately Frescobaldi was aware of this; like François Couperin, he did all in his power to help the performers with clear and comprehensive directions. The writings of these two great men, the only ones who have thoroughly explained how their music should be played, are of the utmost value to us; their directions should be studied seriously by those who intend to do justice to the music, and applied to every note. I have done this, and the light has come to me. Otherwise the music sounds dry and dull. "But it ought to sound dry," thought the writers of Musical Histories; "in those days, musicians were experimenting; we do not allow music to be enjoyable before at least another century." . . . May be, some still hold the same opinions, even after 10 Haslemere Festivals; if so, they should not miss the eleventh!

But let us return to Frescobaldi. Here are some of his directions:—  
" . . . this kind of style must not be subject to time  
" . . . the beginnings of the Toccate should  
" be played Adagio and Arpeggiando . . . On  
" the last note of shakes or passages you must  
" pause, even if this note is a semiquaver. . . .  
" The cadences, though written rapid, should be  
" played very sustained; and as you get nearer  
" the end of the cadence. . . . retard the time  
" more and more. . . .  
" The hand which has semiquavers should make  
" them somewhat dotted. . . .

Frescobaldi's Directions are reproduced in extenso in my book on the Interpretation of the Music of the 17th and 18th Centuries. But even if you follow these directions to the letter, unless your instrument can phrase, articulate, speak with the utmost rapidity and precision, in fact, answer to the touch as a flute answers to the fingers and breath of the player, the music cannot produce its effect.

My old organ can do these things; the tang of a trumpet, the warbling of a recorder, the colour of the oboe or clarinet, the roar of the bagpipe are all within its capabilities. Moreover, the pitch of any note can be slightly altered, and even a vibrato comparable to that of the clavi-chord is obtainable, if you have the right clavi-chord touch. In the old organs, the valve which gives the wind to the pipes, is under the direct control of the finger; it can be snapped open, giving an accent; or slowly pressed down, when the first sound of the note will be slightly flat, and a swelling effect produced. These organs are precious; whilst still procurable, they ought to be preserved and treasured, for the modern organ cannot replace them any better than the piano can replace the Harpsichord.

I have been interested lately in a kind of English music which depends entirely upon an organ of the old type for its effect, namely, Fantasies based upon an elaborate organ part with a Violin and Viola da Gamba. These Fantasies were in favour in England during the second quarter of the 17th century. I know some by Coperario, William Lawes, Jenkins and others. Their very brilliant Violin parts show that three quarters of a century before Corelli, the supposed father of violin playing, there were in England thorough masters of that instrument. The Fantasy of William Lawes to be played at the 3rd Concert, and that of Jenkins, at the 10th, establish this fact. They are, moreover, very effective, genial and original compositions, which we have studied with great interest and pleasure.

A new shaft, driven into the mine of wealth of 15th Century dancing, has yielded the following results:—

Guglielmo da Pesaro wrote c. 1470 a "Tratto del Arte di Ballo," which is now in the Biblioteca Magliabecchiana, Florence, and of which I have a photograph. It is a manuscript of 72 pages which contains, among other interesting matter, the complete description of the steps of a "Bassa Danza" called "Venus," and composed by Lorenzo di Piero di Cosimo de Medici, known as *Lorenzo il Magnifico*, a great lover and protector of the Arts. It is for three dancers. The music is not given, but the title "Venus" has been sufficient to identify it with the three parts song "Venus tu m'a pris," which is in the "Odhecaton" published in Venice in 1501, and the first music book ever printed. "Venus" was composed by Marbriano de Orto, a Flemish musician who was a singer of the Papal Chapel in Rome from 1484 to 1494, and the composer of "L'homme armé," "Petite Camusette" and other well known "Chansons Françaises." Most of the Music of 15th and 16th Century Dances was based on these French songs. This Dance will be performed at the first dance evening, Saturday, July 27th.

My continued efforts to enrich my own and the World's knowledge of such music of the past as lies hidden in manuscripts considered undecipherable, have been recently rewarded with one more success. There is an exquisite little book known as "Le Manuscrit des Basses Danses de la cour de Bourgogne." In 1523 it belonged to Marguerite d'Aurichie. After her death it passed to her niece, Marie de Hongrie, then in 1558 Philippe II inherited the precious volume, which has since then been preserved in the Bibliothèque de Bourgogne, as testify the inventories of 1577, 1643, 1731 and 1797. It is now in the Bibliothèque Royale de Brussels, with all the other books of the Bibliothèque de Bourgogne, having remained in the possession of royal owners for five centuries.

The origin of the book must be placed before 1450, for many reasons too long to explain here. It contains 25 pages of velvety black vellum upon which, in silver and gold, a calligrapher has written first a treatise on the Dances, then the tunes of the Dances in a notation apparently earlier

even than 1450. Under the notes of Music, the "Tablature" of the Dance records the various steps in a system of notation which resembles closely that of Thoinot Arbeau in l'Orchésographie, 150 years later.

The symbols of the steps are apparently distributed so precisely under the notes of music, that at first sight one would think that they correspond. Moreover, the text says that each step occupies "une note de Basse Danse." Yet, these apparently positive premises lead to an absurd conclusion. Marguerite d'Aurichie would have been intensely surprised if you had told her that the airs as noted would have to suffice for a whole Dance; for, in order to accomplish this, each note of the air would have to be stretched four times longer than common sense and the ear dictates. No tune could be recognisable, or even exist under such conditions.

How then did we solve this difficulty, and extract from this fascinating script, music and dances second to none in their characteristic beauty? As I have said before, the tablature of the steps corresponds nearly to those of the Orchésographie which are so familiar to Mrs. Dolmetsch, that she can realize a dance directly from the open book. She danced the first dance entitled "Beauté." I played the tune on the Harpsichord as I am used to treat music of that period. My tune fitted her steps; but we found that I had to play the tune four times through, to fit the dance! And this follows exactly the original directions, which we find in the treatise on dancing by Arena (c. 1525). He, Thoinot Arbeau and others explain that "une note de Basse Danse" or "quaternion" takes four beats, i.e. one bar of modern common time.

Many musicologists, from our own Dr. Burney in the 18th Century to Ernest Closson of Bruxelles who, in 1912, published an extensive monograph on this book, had tried to understand it, and failed. Such a problem could only be solved by the combined efforts of a dancer who understands the steps and a musician for whom the music of that period has no secrets. However, we owe to Ernest Closson the publication of a perfect facsimile reproduction of this book. It has been the basis of the present work. Some of these Basse Danses will be included in the Programme of the second dance evening on Saturday, August 3rd.

It will be interesting to compare these Basses Danses with the one by Lorenzo de Medici, in the first programme, and to note the modifications brought to the Art in a few years. Something was gained; as much was lost. This summarizes the History of Music and Dancing. There have been masterpieces at all periods. We want to enjoy as many of them as possible. They are the richest store of *Novelty* that modern curiosity could dream of!

The Full Programme of the 11th Haslemere Festival may be obtained from the Secretary, Jessie Haslemere, Surrey. Price 1/-. Information as to Hotels and lodgings may also be obtained from the Secretary.