The Early Swiss Dialect Recording Collection “LA” (1924–1927): A Description and a Work Plan for Its Comprehensive Edition

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Abstract: Between 1924 and 1927 – and again in 1929 – the Phonogram Archives of the University of Zurich collaborated with Prof. Dr. Wilhelm Doegen of the Lautabteilung der Preussischen Staatsbibliothek zu Berlin in a dialectological recording campaign. Each year, Doegen was invited to travel to Switzerland from Berlin for a few days with his heavy recording equipment to collect a few dozen dialect specimens recorded with speakers from all over Switzerland. Before each recording session suitable speakers were carefully selected – mainly based on dialectological criteria – and were asked to prepare a short text for recitation (usually in their vernacular), which they then delivered into Doegen’s phonograph. All in all, some 225 shellac records could be produced in this fashion, before Doegen fell in disfavour in Berlin and could no longer continue his collaboration with Zurich. While the recordings from the later so-called “LM” campaign in 1929, which were collected in the southern Swiss town of Bellinzona and the northern Italian town of Domodossola, have either already been published or are in the process of being published, the ca. 175 recordings from the 1924–1927 “LA” campaign, collected in Zurich, Bern, Chur, Sion and Brig, respectively, have been published only partially. This paper discusses the possibilities in making this precious Swiss dialectological treasure trove available both to the interested public and to dialectological research.

1. Introduction

The Phonogram Archives of the University of Zurich – the oldest audio-visual archive of Switzerland – started collecting Swiss dialect recordings with a phonograph apparatus acquired from the Vienna Phonogram Archives in 1909. The close collaboration with Vienna lasted from then until 1923, and some 318 wax phonograms could be collected and preserved for posterity during these years. The lasting fruit of this successful collaboration were comprehensively edited in 2002 [1]. The Vienna wax phonograph – albeit an ingenious lightweight and reliable contraption – could no longer be considered state-of-the-art in the 1920s with respect to sound quality, so the Zurich Phonogram Archives decided to look for a new technological partner and invited Prof. Dr. Wilhelm Doegen (1877–1967) of the Lautabteilung der Preussischen Staatsbibliothek zu Berlin to conduct recording sessions with his gramophone recorder in Zurich during five consecutive days in June 1924. The results were promising and similar recording sessions under Doegen’s supervision were conducted in Bern in 1925, in Chur in 1926 and in Sion and Brig in 1927. During these four campaigns some 175 recordings were collected and they were shelfmarked “LA” [=“Lautarchiv”]. The following year, Doegen fell ill and the planned recording sessions in Bellinzona and Domodossola (I) had to be deferred to 1929, during which another 54 recordings could be made. This second recording campaign in the Italian-speaking parts of Switzerland and the German-speaking linguistic enclaves of North-Western Italy, collectively referred to as “LM” [=“Lombardische Mundarten”] turned out to mark the end of the collaboration with Berlin, as Doegen fell in
disfavour in Berlin and was suspended – first temporarily in 1930 and later permanently in 1933 (cf. [2]). The idea behind the collection of the material was of course the publication – both as sound and text – of linguistic material of dialectological interest for subsequent research. The 1929 “LM” recording campaign comprised both a number of Highest Alemannic German recordings, which were published along with phonetic transcriptions and a linguistic commentary in [3], and a group of Ticinese vernacular (Lombard Italian) dialect recordings, which are currently being prepared for publication as [4]. More than eighty years after its collection, however, most of the material of the “LA” campaign (1924–1927) is not readily available for research.

2. Characterization of the Swiss “LA” Collection

In preparation of the actual recording sessions, potentially suitable speakers were contacted with the request to prepare a short text for the recording session:

For speech recordings a vernacular text – if possible composed by yourself – of about three minutes’ duration would be suitable. It might be about a local legend, some event, some incident or the like; for a musical recording perhaps a traditional folk song with vernacular lyrics, or perhaps a popular instrumental piece of music. It goes without saying that it is our endeavour to get genuine, vernacular dialect in speech recordings and genuinely popular tunes in music recordings, exclusively. [5]

Accordingly, the majority of recordings consist of a prepared monologue, in which the speaker relates a short narrative. Since the requirements (i.e. preparing a short text for reading) were fairly demanding, it is no surprise that teachers and writers are somewhat overrepresented in the sample. Also, the majority of speakers are elderly males, but younger males and women are also included invariably, so that the social characteristics can neither be said to be completely uniform nor completely random. Not all speakers coped equally well with the difficult situation of reading out loud a text they had written down in the vernacular – a rather artificial situation for most speakers –, so that some of the recordings contain a fair share of stutters and interruptions. Additional pressure must surely have been created by the fact that there was no possibility of editing the recording; the first take had to be perfect. Only in a few instances the recording was repeated; presumably the first recording was deemed unacceptably bad in these cases. Overall, the artificial situation of the recording resulted in a rather elevated – perhaps even literary – style of dialect and only in some acted-out dialogues more informal registers can be glimpsed. Compared to the Vienna wax discs, the quality of the recordings is generally quite good; some recordings feature a characteristic repetitive noise connected to the turning of the disc, but in general the intelligibility is quite good.

3. The Original Shellac Discs and Their Extant Documentation

Luckily most of the Swiss “LA” discs are still extant and in very good shape; LA 261 was accidentally destroyed during the production of the metal matrix, but the same speaker could

1 Author’s translation; the original reads: “Für Sprechaufnahmen käme ein womöglich von Ihnen selbst verfasster Mundarttext von etwa 3 Minuten Sprechdauer in Frage, der eine örtliche Sage, Begebenheit, ein Erlebnis o.ä. zum Inhalt hätte, für Musikaufnahmen ein Volkslied mit mundartlichem Text, etwa auch ein volkstümliches Instrumental-Stück. Dass unser Bestreben dahin geht, bei Sprechaufnahmen nur echte, bodenständige Mundart, bei Musikaufnahmen nur wirklich Volksstümliches, zu erhalten, braucht kaum hinzugefügt werden.”

2 The records collected by the Lautabteilung were numbered consecutively; the shelfmarks of the Swiss “LA” collection are as follows: 1924 (Zürich) records run from “LA 250” to “LA 281”; 1925 (Bern) from “LA 521” to “LA 561”; 1926 (Chur) from “LA 772” to “LA 822”; and 1927 (Sion and Brig) from “LA 911” to “LA 960” (cf. also the appendix).
repeat his contribution in 1927 as LA 959. Although, the Phonogram Archives do not hold a complete set of the collection, a complete set is available in the original Lautarchiv in Berlin (now part of the collections of the Humboldt University). Thanks to the indefatigable efforts of Jürgen Mahrenholz, who supervised the digitization of the Lautarchiv around 2004, the Phonogram Archives have digital copies of all its extant and missing “LA” recordings. The digital files are of good quality and usually yield satisfying results after minor sound restoration procedures (declick, dehum, decrackle). Back in 2004 the discs were digitized at 44.1kHz/16Bits, which provides some headroom for post-production, but for archival purposes much higher sampling rates would now be applied. The limiting factor, however, is after all the shellac disc, which, although a reliable recording medium, inherently comes with certain shortcomings that no restoration procedure can undo. These shortcomings are thus part of the recording and with a little acclimatization the human ear is capable of ignoring a good deal of the noise that is present. It is also striking to observe that the availability of transcriptions often greatly enhances the intelligibility of the recordings.

Luckily, the Phonogram Archives are also in the possession of documentation that was produced along with the actual recordings, such as correspondence with and personal records of the subjects, text drafts and phonetic transcriptions of the delivered texts and a number of written reports that provide a context in which the recordings themselves can be more easily understood (not only acoustically). Translations are also often available and can provide very welcome hints as to the exact meaning of individual words or phrases that are difficult to hear. Currently we are labelling and scanning all the documentation, both in order to have a backup (in case of a fire) but also to get a guide as to how the many slips of paper, which often have differing formats, originally were positioned next to each other in the various folders and dossiers.

4. Previous Partial Publication of the Material

It is interesting to see that the publication of the recorded material is clearly biased in favour of the Romance-speaking parts of the country. Possibly, this is due to the fact that the vernaculars in these areas are more under pressure from either the respective standard language (French vs. Franco-Provençal; standard Italian vs. vernacular Ticinese Italian) or from Swiss German, in the case of Romansh; thus, the dialectological interest in recorded speech is perhaps more acute than in the German-speaking part of Switzerland where the use of the vernacular Swiss German dialects is firmly embedded in the majority of communicational contexts.

The 1924 recordings from Zurich were only marginally incorporated in Doegen’s series Lautbibliothek [6]; the remainder of that campaign remain unpublished. About half of the 1925 recordings from Bern, however, were edited with transcriptions in the “Lautbibliothek”. The 1926 campaign in Chur is the best-documented campaign, as the majority of the recordings from it were published in [7], [8] and [9], respectively (the latter two also including digital files of the sound). The Franco-Provençal recordings from Valais 1927 were edited almost exhaustively in [10]; of the German-speaking recordings of the same year only a selection of four recordings were edited in [11]. Thus, only about half of the recordings are available in printed editions in various places and formats, and less than a fourth of all recordings are currently available as digital sound files.


It is the Phonogram Archives’ firm resolution to make all Swiss “LA” recordings accessible to the interested public in general and to dialectological research in particular in the next few years. However, experience with recent edition projects has shown that it is very important to
divide the collection into manageable parts, because the edition process puts a considerable strain on the small archive with its two 50% part-time staff, and editorial problems seem to grow exponentially with the number of recordings tackled at once. Moreover, the practice of producing a printed book with added audio-CDs has also been put into question lately, as more modern manners of (e-)publication may in fact reduce some of the financial strain on the archive. Digital publication may also allow for different formats of the transcriptions (e.g. phonetic TextGrids or TEI/XML corpus formats) in addition to a printable output, which may prove interesting in view of potential computational applications at some later stage.

Doegen’s *Lautbibliothek* may offer an interesting model for a productive publication of the material: each recording is presented in a fixed format including orthographic transcription, phonetic transcription and translation on a folded paper in landscape orientation. These booklets could then be served for download along with the digital file of the recording. Printing such booklets is also very cost-efficient and after a sufficient number of such booklets have been created, they could be bound together as fascicles into a printed volume to create a tangible residue from the virtual booklets in due time. The booklet approach would also ensure that there would be some output even if the task of publishing all of the material should prove to be too daunting a task after all. Work on the material could be interrupted and continued at some later stage again.

6. Appendix: Overview of recordings

The manner of the following presentation has a dialectological bias, as it only lists the languages spoken and the geographic locality associated with the variety spoken in the recording (followed by the abbreviated canton in brackets), as well as the names of the speakers. Some recordings contain yodelling or other non-verbal forms of music, or the dialect presented in the song cannot be said to be associated with any locality as such, but represents a mesolectal form of the language; in such cases the locality is enclosed in square brackets. The right-most column lists previous publications of the respective recording.

Abbreviations used

bar: Bavarian German.  
*BW* : Gadmer (2012) [8].  
deu: Standard German.  
*Fef*: Valär (2013) [9].  
frp: Franco-Provençal.  
fr: (vernacular) langue d’oïl French.  
gsw: Swiss German.  
lmb: Ticinese dialect.  
non-v.: non-verbal.  
r: Romansh.  

A1) Zurich (ZH), 13–17 June 1924, premises of the Phonogram Archives of the University of Zurich.

| LA 250 | gsw | Einsiedeln (SZ) | Meinrad Lienert |
| LA 251 | gsw | Zürich (ZH) | Paul Usteri |
| LA 252 | gsw | Zürich (ZH) | Henri Mousson |
| LA 253 | gsw | Bertschikon (ZH) | Alfred Huggenberger |
| LA 254 | gsw | [singing] | Hanns In Der Gand |
| LA 255 | gsw | [singing] | Hanns In Der Gand |
| LA 256 | gsw | [singing] | Hanns In Der Gand |
| LA 257 | frp | Montana (VS) | Baptiste Rey, Ernest Berclaz |
| LA 258 | gsw | Düttikon (ZH) | Heinrich Ernst |
| LA 259 | gsw | Luchsingen (GL) | Jakob Hefti |
| LA 260 | frp | Crésuz (FR) | Cyprien Ruffieux |
| LA 261 | gsw | Brig-Glis (VS) | Walter Henzen |
A2) Bern (BE), 19–23 Sept. 1925, music room of the teacher’s training college (Oberseminar).

LA 262  gsw  Göschenen (UR)  Albert Jutz  
LA 263  frp  [Neirivue (FR)]  Clement Castella  
LA 264  gsw  Bosco/Gurin (TI)  Hans Tomamichel  
LA 265  frp  Rovray (VD)  Octave Chambaz  
LA 266  fra  [Buix (JU)]  Camille Courbat  
LA 267  fra  Charmoille (JU)  François-Joseph Fridelance  
LA 268  gsw  [singing]  Piet Deutsch  
LA 269  gsw  [singing]  Piet Deutsch  
LA 270  gsw  [singing]  Piet Deutsch  
LA 271  gsw  Kirchleerau (AG)  Emil Linder  
LA 272  gsw  Zürich (ZH)  Hilde Bachmann  
LA 273  roh  Riom-Parsonz (GR)  Gion Men Collet  
LA 274  roh  Disentis/Mustér (GR)  Felix Huonder  
LA 275  gsw  Stein (AR)  Jost Küng  
LA 276  roh  Scuol (GR)  Men Rauch  
LA 277  non- v.  [Appenzell (AI)]  Emil Fritsche  
LA 278  gsw  Zürich (ZH)  Friedrich Otto Pestalozzi  
LA 279  gsw  Sevelen (SG)  Leonhard Hagmann  
LA 280  roh  Sent (GR)  Chasper Pult  
LA 281  frp  La Chaux-de-Fonds (NE)  Louis Gauchat

LA 521  gsw  Bern (BE)  Rudolf von Tavel  LB: 100.  
LA 523  gsw  Basel (BS)  Paul Speiser  
LA 526  gsw  Grindelwald (BE)  Samuel Brawand  
LA 527  frp  Bern (BE)  Louis Gauchat  
LA 528  gsw  Diessbach bei Büren (BE)  Otto Spielmann  LB: 115.  
LA 530  gsw  Schüpfheim (LU)  Franz Zühlmann  
LA 532  frp  Savigny (VD)  Jules Cordey  
LA 533  gsw  Meiringen (BE)  Fritz Leuthold  
LA 534  frp  Savièse (VS)  Basile Luyet  
LA 535  frp  Savièse (VS)  Basile Luyet  
LA 536  frp  Conthey (VS)  René Jaquemet  
LA 537  frp  Granges-de-Vesin (FR)  Augustin Rey  
LA 538  gsw  Vingelz (BL)  Fritz Römer  
LA 539  gsw  Egerkingen (SO)  Eduard Fischer  
LA 540  non-v.  [Lauenen (BE)]  Katharina Hauswirth  
LA 541  non-v.  [Lauenen (BE)]  Katharina Hauswirth  
LA 542  gsw  Guggisberg (BE)  Peter Burri  
LA 545  gsw  Lauenen (BE)  Elise Perreten  
LA 546  gsw  Interlaken (BE)  Emma Spreng-Reinhardt  
LA 547  gsw  Reitnau (AG)  Reinhard Meyer  LB: 117.  
LA 549  gsw  Böningen (SO)  Hans Michel  
LA 551  gsw  [Launen (BE)]  [mixed choir of four voices]
LA 552  gsw  Zürich (ZH)  Oskar Wettstein  LB: 112.
LA 553  gsw  Frutigen (BE)  Gottlieb Trachsel  LB: 103.
LA 554  gsw  Lüscherz (BE)  Gottfried Grimm
LA 555  non-v.  [Bern (BE)]  [group of musicians]
LA 557  gsw  Zweisimmen (BE)  Samuel Imobersteg
LA 558 a  gsw  Reigoldswil (BL)  Gustav Schneider  LB: 118.
LA 558 b  gsw  Oberdorf (BL)  Paul Suter  LB: 118.
LA 560  gsw  Sissach (BL)  Walter Schaub  LB: 120.
LA 561  gsw  Wenslingen (BL)  Traugott Meyer

A3) Chur (GR), 13–18 Sept. 1926, administration building of the RhB (Rhätische Bahn) rail company.

LA 773  gsw  Küblis (GR), Seewis (GR)  Georg Hitz, Hans Brunner  LB: 110; BWe: 1.
LA 774  gsw  Peist (GR)  Nini Brunold  BWe: 10.
LA 775  gsw  Chur (GR)  Elise von Salis-Tscharner
LA 776  gsw  Flums (SG)  Justus Senti
LA 777  bar  Samnaun (GR)  Ludwig Jenal  LB: 123.
LA 778  gsw  Klosters-Serneus (GR)  Johannes B. Gartmann  BWe: 3.
LA 779  non-v.  Furna (GR)  [two singers]  BWe: 2.
LA 780  gsw  Safien (GR)  Leonhard Bandli  BWe: 16.
LA 781  non-v.  Furna (GR)  [two singers]  BWe: 8, 14, 18.
LA 783  gsw  Obersaxen (GR)  Martin Mirer  BWe: 20.
LA 785  gsw  Obersaxen (GR)  Martin Mirer  BWe: 20.
LA 786  gsw  Jenins (GR)  Johannes Lampert
LA 787  gsw  Davos (GR)  Andreas Laely  BWe: 5, 6.
LA 788  roh  Bonaduz (GR)  Lucius Fidelis Maron  RurM: 1/2; Fef: 5.
LA 789  gsw  Arosa (GR)  Bartholomae Mettler  BWe: 7.
LA 790  gsw  Vals (GR)  Josef Jörgler  LB: 111; BWe: 15.
LA 791  gsw  Bonaduz (GR)  Lucius Fidelis Maron
LA 792  gsw  Praden (GR)  Nina Lyss  BWe: 12.
LA 793  roh  Innerferrera (GR)  Georg Mani  RurM: 1/3; Fef: 1.
LA 794  roh  Mathon (GR)  Tumasch Dolf  RurM: 1/4; Fef: 8.
LA 795  roh  Domat/Ems (GR)  Balzer Theus  RurM: 1/5; Fef: 4.
LA 796  lmb  Poschiavo (GR)  Attilio Mengotti  RurM: 2/1.
LA 797  roh  Alvaneu (GR)  Arthur Balzer  RurM: 1/8; Fef: 11.
LA 798  roh  Alvaneu (GR)  Arthur Balzer  RurM: 1/8; Fef: 11.
LA 799  roh  Vrin (GR)  Rest-Antoni Solèr  LB: 158; Fef: 3.
LA 800  roh  Rueras (GR)  Baschi Berther  LB: 154; Fef: 1.
LA 801  roh  Breil/Brigels (GR)  Mattias Cabalaveta  RurM: 1/10; Fef: 2.
LA 802  roh  Breil/Brigels (GR)  Mattias Cabalaveta  RurM: 1/10; Fef: 2.
LA 803  lmb  Bondo (GR)  Reto Picenoni  RurM: 2/2.
LA 804  gsw  Valendas (GR)  Martin Bandli  BWe: 19.
LA 806  gsw  Churwalden (GR)  Jakob Hemmi  BWe: 13.
LA 807  roh  Obervaz (GR)  Nicol Jochberg  LB: 157; Fef: 10.
LA 808  roh  Mon (GR)  Adolf Bossi  RurM: 1/6; Fef: 12.
LA 809  deu  [non-vernacular]  Gustav Bener
LA 810 roh Savognin (GR) Pedar Spinatsch \textit{RurM: 1/7; Fef: 13.}
LA 811 roh Marmorera (GR) Emil Ghisletti \textit{RurM: 1/9; Fef: 14.}
LA 812 roh Zernez (GR) Andrea Schorta \textit{Fef: 18.}
LA 813 roh Bergün/Bravuogn (GR) Josti Juvalta \textit{RurM: 1/1; Fef: 15.}
LA 814 roh Scharans (GR) Georg Gees \textit{RurM: 1/12; Fef: 7.}
LA 815 gsw Tamins (GR) Ulrich Farber \textit{Fef: 18.}
LA 816 roh Vnà (GR) Andrea Semadeni \textit{LB: 155; Fef: 21.}
LA 817 roh Zuoz (GR) Maria Schucan \textit{RurM: 1/14; Fef: 17.}
LA 818 gsw Castiel (GR) Sebastian Pieth \textit{BWe: 11.}
LA 819 roh Scuol (GR) Johann-Otto Ranel \textit{RurM: 1/13; Fef: 20.}
LA 820 roh Celerina/Schlarigna (GR) Augusta-Cecilia Pool \textit{RurM: 1/15; Fef: 16.}
LA 821 roh Valchava (GR) Bartholomäus Pünchera \textit{LB: 156; Fef: 19.}
LA 822 roh [Chur (GR)] \textit{[male choir]} \textit{Fef: 22.}

A4a) Sion (VS), 19–21 Sept. 1927, \textit{Musée Industriel.}

LA 911 frp Evolène (VS) Marie Métrailler \textit{LB: 68.}
LA 912 frp Troistorrents (VS) Adrien Martenet \textit{LB: 52.}
LA 913 frp Sion (VS) Rémy Vannoy-Planchamp \textit{LB: 51.}
LA 914 frp Val-d’Illiez (VS) Antoine Rey Hermet \textit{LB: 53.}
LA 915 frp Iséables (VS) Emile Gillioz \textit{LB: 58.}
LA 916 frp Lens (VS) François Lamon \textit{LB: 69.}
LA 917 frp Grône (VS) Albert Devantéry \textit{LB: 71.}
LA 918 frp Evolène (VS) Martin Beytrison \textit{LB: 68.}
LA 919 frp Salvan (VS) Maurice Gross \textit{LB: 54.}
LA 920 frp Nendaz (VS) Pierre Lathion \textit{LB: 62.}
LA 921 frp Liddes (VS) César Marquis \textit{LB: 59.}
LA 922 frp Hérémence (VS) Pierre Dayer \textit{LB: 66.}
LA 923 frp Le Bouveret (VS) Cyrille Curdy \textit{LB: 50.}
LA 924 frp Fully (VS) Clément Bender \textit{LB: 57.}
LA 925 frp Sion (VS) Séraphin Bétrisey \textit{LB: 65.}
LA 926 frp Martigny (VS) Jean-Pierre Moret \textit{LB: 56.}
LA 927 frp Saint-Martin (VS) Julien Mayor \textit{LB: 67.}
LA 928 frp Vissoie (VS) Remy Monnier \textit{LB: 72.}
LA 930 frp Lourtier (VS) Maurice Gabbud \textit{LB: 72.}
LA 931 frp Mièze (VS) Gaspard Caloz \textit{LB: 67.}
LA 932 frp [Verbier (VS)] Léonce Gaillard \textit{LB: 60.}
LA 933 frp Verbier (VS) Léonce Gaillard \textit{LB: 60.}
LA 934 frp Chamossin (VS) Joseph Carruzzo \textit{LB: 57.}
LA 935 frp Vérossaz (VS) Alexis Coutaz \textit{LB: 54.}

A4b) Brig (VS), 22–24 Sept. 1927, Brig Town Hall.

LA 936 gsw Münster-Geschinen (VS) Adolf Werlen
LA 937 gsw Betten (VS) Johann Mangisch \textit{SdM: 1}
LA 938 gsw Zeneggen (VS) Adolf Henzelmann
LA 939 gsw Salgesch (VS) Theophil Montani
LA 940 gsw Leukerbad (VS) Konstantin Grichting
LA 941 gsw [Brig-Glis (VS)] [choir of four male voices] \textit{SdM: 3}
LA 942 gsw Leukerbad (VS) Alois Steiner \textit{SdM: 3}
LA 943 gsw Naters (VS) Anton Schmidt
LA 944 gsw Unterems (VS) Paul Zeiler
LA 945 gsw Oberwald (VS) Alex Hischier \textit{SdM: 2}
| LA 946 | gsw | Münster-Geschinen (VS) | Camil Lagger |
| LA 947 | gsw | Fiesch (VS) | Katharina Schmidt |
| LA 948 | gsw | St. Niklaus (VS) | Emil Imboden |
| LA 949 | gsw | Sion (VS) | Adolphe Favre |
| LA 950 | gsw | Turm (VS) | Leo Meyer |
| LA 951 | gsw | Simplon (VS) | Emanuel Arnold |
| LA 952 | gsw | Bürchen (VS) | Alois Gattlen |
| LA 953 | gsw | Saas-Grund (VS) | Michael Heynen |
| LA 954 | gsw | Grafschaft (VS) | Peter Joseph Anthamatten |
| LA 955 | gsw | Binn (VS) | Theodor Walpen |
| LA 956 | gsw | Valsertal (VS) | Heinrich Ambort |
| LA 957 | gsw | Wiler (Lötschen) (VS) | Otto Roth |
| LA 958 | gsw | Visperterminen (VS) | Walter Henzen |
| LA 959 | gsw | [Brig-Glis (VS)] | [mixed choir of five voices] |

**References**


