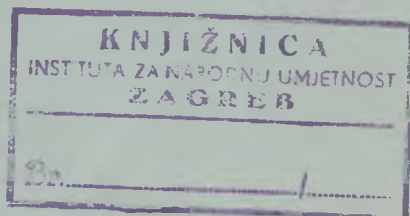


BULLETIN
of the
**INTERNATIONAL FOLK
MUSIC COUNCIL**

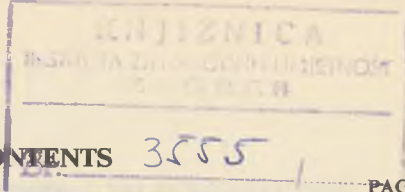
No. XVII
April, 1960

NEWSLETTER AND RADIO NOTES

No. 4



INTERNATIONAL FOLK MUSIC COUNCIL
35, PRINCESS COURT, QUEENSWAY,
LONDON, W.2



CONTENTS 3555 PAGE

IFMC ANNOUNCEMENTS AND INFORMATION:

Forthcoming IFMC Conferences - - - - 1

CECIL SHARP - - - - - 2

INTERNATIONAL ORGANIZATIONS:

Internationales Jahrbuch für Musikalische Volks- und
Völkerkunde - - - - - 4

Conference of Kinetography Laban - - - - 4

NATIONAL ACTIVITIES:

Austria - - - - - 4

Brazil - - - - - 4

Canada - - - - - 5

Germany - - - - - 5

India - - - - - 6

Israel - - - - - 6

New Zealand - - - - - 7

Norway - - - - - 7

Portugal - - - - - 7

South Africa - - - - - 8

United Kingdom - - - - - 9

United States of America - - - - - 9

Yugoslavia - - - - - 10

FORTHCOMING EVENTS - - - - - 10

PERSONALIA - - - - - 11

DEATHS - - - - - 12

RADIO NOTES:

Preservation of Folk Music - - - - - 12

International Radio Programmes - - - - 12

Exchange of Recorded Programmes - - - - 13

Meeting of the Radio Committee - - - - 13

Membership of the Council - - - - - 14

Liaison Officers - - - - - 15

South Pacific Commission - - - - - 15

British Broadcasting Corporation - - - - 16

Radiodiffusion-Télévision Française - - - 17

Norsk Rikskringkasting - - - - - 17

Sveriges Radio - - - - - 17

Hungarian Radio - - - - - 17

Kol Israel - - - - - 18

Radio Ghana - - - - - 18

International Library of African Music - - - 18

IFMC ANNOUNCEMENTS AND INFORMATION

Will members please note that material for the Fifth Newsletter should reach the Secretary by November 15th, 1960.

FORTHCOMING IFMC CONFERENCES

VIENNA, 1960

As already announced the Thirteenth Annual Conference will take place in Vienna from July 24th to 29th, 1960, by invitation of the Österreichisches Volksliedwerk beim Bundesministerium für Unterricht.

QUEBEC, 1961

The Fourteenth Annual Conference will be held in Quebec from August 28th to September 3rd, 1961, by invitation of the Canadian Folk Music Society (President: Dr. Marius Barbeau). The dates have been arranged for the convenience of those members who may wish to participate in the Eighth Congress of the International Musicological Society which is being held in New York from September 5th to 11th.

CECIL SHARP

1859-1959

Cecil Sharp, the centenary of whose birth occurred on St. Cecilia's Day, November 22nd, 1959, was one of the great pioneers in the collection, study and revival of folk music, both song and dance. He noted just on 5,000 tunes—3,300 in England and 1,700 in the Southern Appalachian Mountains of North America. He also collected several hundred dances from living tradition as well as deciphering a number of Country Dances from John Playford's *Dancing Master*. He restricted his researches more or less to the folk music of the English-speaking peoples, and took but little part in the comparative study of folk music, which was only in its infancy at the time of his death in 1924.

Celebrations were held throughout England by the members of the English Folk Dance and Song Society, and in America by the Country Dance Society. The centenary is commemorated in the 1959 *Journal of the English Folk Dance and Song Society*; and Messrs. Novello & Co. have published a Centenary Edition of Cecil Sharp's *English Folk Songs*: a selection of 100 songs with pianoforte accompaniment which was originally published in 1920 but has long been out of print.

We publish below a transcription of the illustrated talk given by Maud Karpeles on November 22nd, 1959, in the BBC "Music Magazine" series, which was one of the broadcast programmes given in honour of the centenary.

Cecil Sharp holds a unique position amongst those who have contributed to English music. Unlike his great predecessors, Purcell and Handel, whose anniversaries we have been celebrating this year, we remember him not for the music he made himself but for the music he caused others to make. His contribution lay in discovering and revealing to us the beauty of the music which had for generations been practised in the seclusion of the English countryside, unheard and unheeded by most musicians of his day.

He was a professional musician and his interests and occupation followed a more or less conventional pattern until he discovered folk song. He was then over forty, and for the remaining twenty-one years of his life he dedicated himself with the fervour of a crusader to the collection and revival of English folk songs and dances. Indeed, there were many who felt he had lost all sense of proportion and was wielding a sledge-hammer to crack a very small and withered nut. For fifty years ago it was not everyone who recognized the intrinsic beauty of a folk melody when they came across it in its native setting, as often as not obscured under a rough exterior. But Cecil Sharp knew that in the villages of Somerset and other counties he had found a musical treasure beyond price, and for this he was willing to sacrifice his personal musical ambitions as well as financial security and health.

Collecting presented many difficulties in those pioneer days when mechanical recording equipment was not available, when failing memories had to be coaxed, and above all when the fear of ridicule had to be allayed. A Morris dancer once told me that when Cecil Sharp first came to their village inquiring about the dance, they all ran away and hid, because they didn't want to be made fun of. "But then," he said, "we discovered he was a good man and after that we did all we could to help him."

But filling his notebooks with songs, tunes and dances was not the hardest part of Cecil Sharp's task. It was far easier to get an unlettered country

labourer to sing to him than it was to get many an educated city musician to listen. We have to remember that in the first decade of the present century it was still customary to look to the Continent for our music and to deny that anything good could come out of England. But Cecil Sharp had an unwavering belief in the musical genius of the English people. He argued that a country that had produced Byrd and Purcell could not be devoid of the power of musical expression, even though it might languish for a while. And in folk song he found the confirmation of his faith.

His aim was to make folk song and dance the common possession of the entire English people. It was uphill work. And in the early days the general run of his fellow musicians gave him but little encouragement, Vaughan Williams and Gustav Holst being, of course, two notable exceptions.

His work was interrupted by the First World War. He was too old for active service, so he transferred his operations to America, where he aroused a widespread interest in English folk song and dance which has continued to this day.

But more important were his discoveries in the Southern Appalachian Mountains, which in a miraculous way formed the coping-stone of his English collection. In England the folk song tradition had passed its prime. It was being kept alive almost entirely by the older generation of country people and it was fast becoming overlaid by popular songs from the towns. In the Appalachian Mountains, a country inhabited by the descendants of British settlers, it was quite a different story. There, the folk song tradition had continued its evolution over a period of some 200 years, almost untouched by outside influences. Cecil Sharp and I spent nearly twelve months in the mountains and during that time we never heard a bad tune.

As regards the presentation of folk song Cecil Sharp held very catholic views. He preferred the songs in their traditional unaccompanied form, but he recognized that they lent themselves to many different kinds of treatment. In his own piano accompaniments his aim was to bring out the significance of the song without superimposing any extraneous musical devices. With what success he achieved his objective can be seen in his published collections.

And now, thirty-five years after his death and one hundred years after his birth, what are we to say of the fruits of his labour?

The presentation of folk song may not always be all we would wish, and there is an unfortunate tendency to confuse genuine folk song with "folky" popular song. But all the same, we can say, with gratitude in our hearts, that English folk music is now an integral part of our national culture. It is enjoyed by all sorts and conditions of men, even by those to whom the name of Cecil Sharp means little or nothing.

In the wider sphere of music, where there are many streams and cross-currents, it is not easy to measure the effect of one man's work, but we may believe that Cecil Sharp has contributed indirectly, if not directly, to the emergence of a great school of composition which has placed England once again in the forefront of the musical nations of the world.

INTERNATIONAL ORGANIZATIONS

INTERNATIONALES JAHRBUCH FÜR MUSIKALISCHE VOLKS- UND VÖLKERKUNDE

At the seventh congress of the International Musicological Society held in Cologne in 1958, it was decided to publish a series of "Sammelbände" containing articles on ethnomusicology which because of their length or subject-matter cannot be accommodated in existing periodicals. The editor will be Dr. FRITZ BOSE (Institut für Musikforschung, Berlin). The Hermann-Moeck Verlag will issue the publications on a non-profit-making basis. The first volume, which will shortly appear, contains articles in German, English and French by FRITZ BOSE, DIETER CHRISTENSEN, ALAN P. MERRIAM, RENÉ MENARD, BRUNO NETTL and H. W. WENGLER.

CONFERENCE OF KINETOGRAPHY LABAN

The first World Conference of Kinetography Laban was held from August 10th to 15th, 1959, at the Laban Art of Movement Centre in Addlestone, Surrey, England, where Laban spent his last years. The Conference decided to form the International Council of Kinetography Laban, and to arrange for a second conference in the summer of 1960. Information can be obtained from the Secretary, L.A.M.C., Woburn Hill, Addlestone, England.

NATIONAL ACTIVITIES

AUSTRIA

ÖSTERREICHISCHES VOLKSLIEDWERK ARBEITSAUSSCHUSS FÜR WIEN UND NIEDERÖSTERREICH

Again there has been a considerable number of accessions to the Volksliedarchiv, including notations, copies of printed works, broadsides, books, periodicals and recordings. Lectures have been given by K. M. KLIER, F. SCHUNKO and G. KOTEK.

BRAZIL

Dr. RENATO ALMEIDA reports that the subject of folklore is enjoying a period of increasing popular interest following the formation, under the auspices of the Ministry of Education and Culture, of the CAMPAGNE DE DÉFENSE DU FOLKLORE BRÉSILIEN. For the first time, large-scale plans have been made for research and study, with the means to carry them out effectively on a scientific basis. Some musical research has already been done as a result of which a large body of material has been assembled to serve as a basis for comparative analysis.

The National Folklore Commission, which represents the IFMC in Brazil, is continuing its activities and it has endeavoured by all

possible means to make known the work of the Council by issuing in its bulletins information regarding the conferences and publications of the IFMC.

In July, 1960, the fourth Brazilian Congress on Folklore will be held at Porto Alegre, capital of the State of Rio Grande do Sul. The agenda includes the subject of scales and modes in Brazilian folk music.

There will be two festivals of folk music, in the towns of Nova Hamburgo and Caxilias, centres respectively of German and Italian settlement, where an opportunity will be afforded for a study of the effect of these cultures on Brazilian folklore.

The Campagne de Défense du Folklore will shortly publish the *Revue du Folklore Brésilien*.

CANADA

CANADIAN FOLK MUSIC SOCIETY (National Committee of the IFMC)

The Society, under the Presidency of Dr. MARIUS BARBEAU, has been actively engaged in preparations for the 1961 Conference of the IFMC. The joint membership of the Canadian Society and the IFMC now stands at over 160.

GERMANY

DEUTSCHE GESELLSCHAFT FÜR MUSIK DES ORIENTS

The German Society for Oriental Music was formed in Hamburg in November, 1959, at a meeting convened by the German Section of the International Music Council. Its object is to strengthen contacts between Germany and the peoples of Asia and North Africa in the fields of music and musicology. Musicians and musicologists, theatre and dance ensembles from the Orient will be invited to Germany to perform and expound the authentic art and folk music of their own countries, and on the other hand the visits of German ethnomusicologists to the countries of Asia and North Africa will be facilitated, and research and publications in the domain of Oriental music will be sponsored. The committee consists of Dr. HANS HICKMANN (Hamburg University), chairman, Dr. FRITZ BOSE (Berlin), Dr. HERMANN MOECK (Celle) and two representatives of Asian studies. The President is Dr. MARIUS SCHNEIDER (Köln).

ARBEITSKREIS FÜR HAUS- UND JUGENDMUSIK

Papers read at the Conference on "Das Volkslied heute," which was organized by the Arbeitskreis für Haus- und Jugendmusik at Kassel in October, 1958 (briefly mentioned in the *Bulletin of the IFMC*, No. XV, p. 9), have now been published in *Musikalische Zeitfragen*, Bd vii (Bärenreiter-Verlag, Kassel u. Basel, 1959) under

the editorship of WALTER WIORA. An introductory paper by W. Wiora entitled "Der Untergang des Volkslieds und sein zweites Dasein" is of particular importance to folk music scholars at the present juncture. A review of the volume will appear in the next issue of the *Journal of the IFMC*.

FOLK DANCE STUDY GROUP

Dr. FELIX HOERBURGER (Inst. für Musikforschung, Regensburg) reports on the Study Group which has been set up to co-ordinate the work of collection, practice and study of folk dance. In 1957 and 1958, meetings were held to which representatives from neighbouring countries, i.e. Austria, Belgium, the Netherlands and Sweden were invited. Amongst the subject discussed were Methods of Research, Terminology, Notation, as well as social questions, e.g. the function of dance in the various youth organizations. To serve the needs of youth, two "Work Weeks" are held every year, one in south and one in north Germany, at which scholars and leaders of folk dance are invited to exchange views. Following the encouragement of the IFMC at its Liège Conference, the first course on the study of Kinetography was held under the direction of A. KNUST in May, 1959, and it is hoped that this system of dance notation will be gradually introduced into Germany.

For other news from Germany, see p. 4.

INDIA

At the second meeting of the All India Folk-Culture Conference held at Bombay in December, 1959, there was a section for folk music, over which Mr. R. C. MEHTA presided. Mr. Mehta summarized the immediate tasks which lay before the section as being to encourage awareness of tradition, to provide opportunities for the practice of folk music, and to preserve it by means of recording. Another important task was to encourage classical composers to utilize folk music.

ISRAEL

JERUSALEM ARCHIVES OF JEWISH AND ORIENTAL MUSIC

Dr. E. GERSON-KIWI reports that the Archives are now housed at the Hebrew University, Jerusalem, School of Oriental Studies, in the Jerusalem Hotel King David, Southern Wing.

The collection of recordings consists of about 4,000 items of Oriental-Jewish, Oriental-Christian, Arab, Druze, and Persian Folk Music. Latterly about 600 new recordings have been acquired, consisting mainly of items from the musical liturgy and folklore of the Babylonian Jews, as well as items from Oriental-Christian churches.

Recently, two documentary films of the wedding-dances of the Jews from Kurdistan and Hadramouth (Yemen, S. Arabia), made in co-operation with Mrs. G. KADMAN, were completed and synchronized with the original folk dance music, recordings of which are deposited at the Archives.

Regular courses on Oriental Music have been given in connection with the Archives by Dr. GERSON-KIWI as well as courses on non-European and Jewish Music at the Jerusalem and Tel Aviv Academies of Music, and at the Music Teachers' Training Colleges at Tel Aviv and Oranim.

NEW ZEALAND

Professor P. PLATT (University of Otago, Dunedin) writes:

"You may be interested to know that work has been (and is being) done here during the last year or two on Maori music. Miss MARY MARTIN, formerly Senior Lecturer at this University, is working on wax cylinder recordings of Maori chants made around 1920, and a young Otago graduate, Mr. MERVYN MCLEAN did some valuable field work in Maori communities in the Rotorua area of the North Island in 1958. This work proves that the traditional Maori music associated with their ancient rituals and legends is still alive."

NORWAY

Mr. ARNE BJÖRNDAL reports that the collecting of instrumental and folk music has been continued by Norsk Folkemusikkinstitutt, Universitet, Oslo, by Musikkamlinga, Universitetsbiblioteket, Bergen, and by the Tromsø Museum. Mr. BJÖRNDAL himself collected over 400 items of instrumental and vocal music during the year 1959.

The NORWEGIAN SOCIETY OF FIDDLERS held its annual competition at Gudbrandsdalen from June 27th to 29th, 1959. Four thousand people were present, and ninety fiddlers and about the same number of dancers competed.

A company of folk dancers and fiddlers are invited to go on tour in USA in the early spring.

PORTUGAL

THE AZORES

For several years Professor ARTUR SANTOS (Lisbon) and his wife, TÚLIA SANTOS, have been collecting folk music in the islands of the Azores. The work has received the official support of the Portuguese Ministry of National Education and of the Administration of the Autonomous Districts of Angra do Heroísmo and Ponta Delgada, and has been carried out under the auspices of the Instituto

Histórico da Ilha Terceira and the Instituto Cultural de Ponta Delgada.

A series of recordings under the title of "O Folklore Musical nas Ilhas dos Açores" (Folk Music in the Islands of the Azores) is being made on 78 r.p.m. discs. Twenty-seven records have already been issued to cultural centres all over the world. The IFMC is fortunate to be among the recipients.

SOUTH AFRICA

The following is an extract from a report received from Mr. HUGH TRACEY.

"There is considerable activity among folk dancers and folk singers in all South African tribes, chief among whom are the two major groups, the Nguni (including the Zulu, Xhosa, Swazi and Ndebele) and the Sotho (including the Southern Sotho, the Pedi and the Tswana).

"One of the chief sponsors of African native folk dancing is the Gold Mining Industry. All their labour compounds, almost without exception, have a dance arena where the general public can occasionally witness dances performed by the male mine workers. Irrespective of public performances, every tribal group of employees is encouraged to form dance teams. It is estimated that at least one-third of the mine labour force, 100,000 men, take part in folk dances as their sole or major form of recreation. Dances are equally popular in all their country districts of origin which include most territories within a thousand miles of the mines in the Transvaal and Orange Free State. It is estimated that between one-sixth and one-fifth of the African population or between one and two million people (men, women and children) are finding their way into the towns. Many of them, especially those born in the towns, are narrowly imitative in their arts, and take their lead either from American films or from records of foreign dance music. The music and dancing produced by this urban section of the people is certainly not folk in origin, though their innate musicality often intrudes itself to such an extent that it can be recognized as such even through the veil of foreign idiom. In some cases, however, certain types of urban music are indeed new forms of folk music, owing nothing to foreign influence except the change of geographic locality from country to town.

"The main source of activity still remains with the International Library of African Music which this year has added 100 LP (12 in.) discs (over 1,000 items) to its published collection of authentic folk music from over forty tribes within seven territories of Southern Africa. The Library, however, is experiencing great difficulty in obtaining adequate support to maintain its recording and publishing programme. Unless further grants and increased membership can be obtained within the next few months, its projects will have to be severely curtailed if not altogether abandoned."

The African Music Society, and the International Library of African Music welcome at their headquarters (P.O. Box 138, Roodepoort, Transvaal, Union of South Africa) visiting students who wish to make an intensive study of African music.

UNITED KINGDOM

THE ENGLISH FOLK DANCE AND SONG SOCIETY

Mr. DOUGLAS KENNEDY informs us that the Society has supplied a number of teams and individual instructors to centres in different parts of the European continent. Some of the countries visited were Belgium, France (Nice and Quimper), Germany (Passau and Wivelsburg), Luxembourg, the Netherlands, and Norway. A particularly interesting visit was to Portugal to take part in an international festival at Santa Marta with subsequent performances at Oporto and Viana do Castelo. Great Britain has been visited by many teams from the Continent during the last year, including a group from Portugal.

Through the medium of the Vaughan Williams Library at Cecil Sharp House, the Society maintains contact with a large number of scholars and musicians.

The centenary of the birth of Cecil Sharp on November 22nd was celebrated at Cecil Sharp House in London and throughout the provinces (see p. 2).

UNITED STATES OF AMERICA

UNIVERSITY OF CALIFORNIA

The University of California at Los Angeles will present a Festival of Oriental Music and the Related Arts, May 8th through 22nd, on the Westwood campus, under the direction of Professor MANTLE HOOD. A unified effort of many departments and specialists in Oriental studies, the Festival will include concerts of Oriental music performed by American students and faculty, exhibits, displays of Oriental art, lectures and symposia on Oriental philosophy and poetry.

Native musicians from the Orient and American-born scholars who have studied in India, Java, Bali, Japan and Persia will participate, and two of the finest and most complete orchestras from Java and Bali will be presented for the first time to Western audiences.

Further information can be obtained from the Music Department, University College, Los Angeles, California.

PENNSYLVANIA STATE UNIVERSITY LIBRARY

Mr. RALPH W. McCOMB, the University Librarian, informs us that the Library has recently established an Archive for Pennsylvania Folklore which will include books, films, manuscripts, music and recordings as they become available. The Archive has as its nucleus a deposit of material from the Pennsylvania Folklore Society.

YUGOSLAVIA

CONGRESS OF THE UNION OF YUGOSLAV FOLKLORISTS

Dr. VINKO ŽGANEC reports that the Union, which includes musical folklorists, held its congress at Bled from September 14th to 18th, 1959. It was attended by over 100 Yugoslav members and about a dozen guests from other countries.

The 1960 congress will be held in the National Republic of Macedonia at Ohrid and Skopje during the first half of September. The main subject will be "Mutual influence of the folklore of different ethnic groups in the border countries."

FORTHCOMING EVENTS, 1960*

AUSTRIA

- May 16th to 19th
Vienna International Conference of Directors of Linguistic Sound-Archives. (Apply Professor Dr. Friedrich Wild, Phonogramm-Archiv d. Österreichischen Akademie der Wissenschaften, Liebiggasse 5, Vienna 1.)
- July 18th to 25th
Vienna Thirty-fourth International Congress of Americanists. (Apply 34. Internationaler Amerikanistenkongress, Institut für Völkerkunde, Reitschulgasse 2, Vienna 1.)
- July 24th to 29th
Vienna Thirteenth Annual Conference of the International Folk Music Council. (Apply Österreichisches Volksliedwerk, Renngasse 5, Vienna 1; or IFMC, 35, Princess Court, Queensway, London, W.2.)

DENMARK

- July 23rd to 27th
Sønderborg, Als Homestead meeting. (Apply Mr. C. F. Christiansen, Brørup, Denmark.)
- July 31st to Aug. 6th
Kerteminde Folk dance course for leaders. (Apply Mr. Svend Clemmensen, Bispebjerg Park alle 15, Copenhagen N.V.)
- July 31st to Aug. 6th
Kerteminde Course for fiddlers. (Apply Mr. Ole Hagedorn Olsen, Langekaervej 16, Ballerup.)

FINLAND

- July 8th to 11th
Helsingfors Scandinavian Festival with about 2,000 dancers. (Apply Finlands Svenska Folkdansring r.f. Norra Esplanadgatan 21, Helsingfors.)

FRANCE

- July 30th to Aug. 6th
Paris Sixth International Congress of Anthropological and Ethnological Sciences. (Apply Secrétariat du Congrès, Musée de l'Homme, Palais de Chaillot, Paris XVI^e.)
- May 24th
St. Tropez, Var "Bravade."
- June 23rd to 24th
Signes, Var Fêtes de St. Jean et de St. Eloi.
- Jan. 16th to 17th
(every year)
Barjols, Var Fête de St. Marcel.

(For particulars of the above three patronal festivals apply to Dr. Pierre Rochas, B.P. no. 19, Brignoles, Var, France.)

* This list is by no means complete but it gives particulars of all the congresses, festivals, courses of instruction, etc., of which we have been notified.

SWITZERLAND

- June 11th to 12th Festival of folk costume of the Canton of Valais. (Apply Office valaisan du tourisme, Sion, Valais.)
- July 4th (if bad weather, July 11th)
Vindonissa, Brugg Swiss Folk Dance meeting in the Roman arena. (Apply Schweiz. Trachtenvereinigung, Postfach Zürich 23.)

UNITED KINGDOM

ENGLAND

- July 30th to Aug. 6th } Courses of instruction and festivals.
Exmouth } (Apply English Folk Dance and Song Society, Cecil
Aug. 13th to 23rd } Sharp Hosue, 2, Regent's Park Road, London,
Scarborough } N.W.1.)

WALES

- July 7th to 12th
Llangollen International Musical Eisteddfod. Folk Song and Dance Competitions, July 8th. (Apply Eisteddfod Office, Llangollen, North Wales, Great Britain.)

UNITED STATES OF AMERICA

- June 1st to 4th
Washington, D.C. National Folk Festival. (Apply Miss Sarah Gertrude Knott, American Folk Festival, Inc., 3149, 16th Street N.W., Washington, D.C.)
- May 8th to 22nd
University of California, Los Angeles Festival of Oriental Music and the Related Arts (see p. 9).

YUGOSLAVIA

- Sept. 17th to 22nd
Skopje and Ohrid Folklore Congress (see p. 10). (Apply Dr. Vinko Žganec, Gajeva ul. br. 2 B/1, Zagreb.)

PERSONALIA

Professor GEORGE W. BOSWELL (Austin Peay State College, Tennessee, USA) is preparing for publication his collection of Tennessee songs consisting of 1,000 items. The work is being partly sponsored by the TENNESSEE FOLKLORE SOCIETY.

Mr. RICKEY HOLDEN (Wilmington, Delaware, USA) is making his second world tour of countries in Africa, Asia and Europe for the purpose of teaching "square" and other dances.

Mr. L. C. BARBOSA LESSA (São Paulo, Brazil) has been collecting and recording folk dances and festivals in the Brazilian hinterland during the last two years and has completed an index of his sound-archive which contains over thirty hours of recorded material.

Mr. G. A. PROCTOR (Ottawa) is making a study of Gaspé songs under a contract with the National Museum of Canada.

Mrs. RUTH RUBIN (New York) is preparing a book on the history of Yiddish folk song and also an *Anthology of Yiddish Folk Song* selected from her collection of 600 items gathered in the United States and Canada.

Mrs. MARION UNGER (Oklahoma City, USA) is collecting and making a study of fiddle tunes in Oklahoma and other parts of America. She is also doing research in the music of the Chickasaw Indians.

DEATHS

We announce with regret the deaths of the following members of the Council: Mr. ABBAS UDDIN AHMED (Dacca, Pakistan), Dr. ELIZABETH BURCHENAL (New York), and Mr. A. MARTIN FREEMAN (London).

We have also to announce the untimely death of Monsieur MARCEL CUVELIER, Secretary-General of the International Music Council since its formation.

RADIO NOTES*

THE PRESERVATION OF FOLK MUSIC

The Thirteenth Annual Conference, which is to be held in Vienna from July 24th to 29th, 1960, is of particular importance to those concerned with folk music in radio since the principal subject for discussion will be the "Preservation of authentic folk music by means of recording with special reference to the activities of Radio Organizations."

Many organizations have been invited to participate in the conference, but any radio organization which has failed to receive an invitation is asked to communicate immediately with the Secretary of the IFMC.

INTERNATIONAL RADIO PROGRAMMES

The Council greatly regrets that it is behind schedule with its programmes. This is due to an unfortunate chain of circumstances, namely, delay in receiving the programmes from contributors, extreme pressure of work in the Radio Division of Unesco and finally the unfortunate illness of Mr. GARZA Y DE GARATE, Chief of the Division, which has necessitated his absence on extended sick leave.

The programmes which have been distributed are:—

- (1) Folk Music of the Summer Solstice (through the British Broadcasting Corporation).

* Radio organizations are invited to contribute material for these Notes in the form of short reports on matters of general interest, particularly with regard to:

- (i) Folk music programmes which have been transmitted or are being planned for the future.
- (ii) Recordings of authentic folk music that have recently been made or received by the organization, and plans for future recording.

Short articles will also be considered and correspondence will be welcome. Contributions for the next issue must be received not later than November 30th, 1960.

- (2) Shepherds' Songs and Instrumental Music (through the Institut National Belge de Radiodiffusion).
- (3) Songs and Music connected with Marriage Ceremonies (through Süddeutscher Rundfunk).
- (4) Harvest and Threshing Songs (through the Radio Division of Unesco).

The material of two further programmes has been received by the Radio Division of Unesco:—

- (5) Folk Musical Instruments.
- (6) Children's Songs and Singing Games.

A Spanish version of (5) was compiled and distributed but work on the English and French editions was interrupted by the illness of Mr. Garza y de Garate.

A circular letter to radio organizations asking for contributions to:—

- (7) The Element of Water

was sent out before we were aware of the situation.

The Acting Chief of the Radio Division of Unesco has expressed his readiness to continue to collaborate with the Council, but owing to shortage of staff it is impossible for him to give a date for the distribution of the programmes.

Member organizations and others who have contributed to the programmes will be informed as soon as definite dates can be announced for the issue of the programmes.

EXCHANGE OF RECORDED PROGRAMMES

The desirability of preparing folk music programmes which could be offered for exchange was stressed at the meeting of the Radio Committee. It was considered that generally speaking such exchanges could best be effected by bilateral correspondence between radio organizations, although the IFMC secretariat would act as intermediary whenever desired. It was suggested that the IFMC should advertise in its Bulletin, or elsewhere, particulars both of exchange programmes that are available, and those that are required. Procedure for facilitating the exchange of programmes will be further discussed at the Vienna Conference.

MEETING OF THE RADIO COMMITTEE

The eighth meeting of the Radio Committee was held at Sinaia, Rumania, on August 15th, 1959.

Those present were:

Mr. MATTS ARNBERG (Sveriges Radio, Stockholm).

Madame LUCCHINI-CALDAGUES (Radiodiffusion-Télévision Française, Paris).

LIAISON OFFICERS

The following have been appointed by the Director-General of the respective radio organizations to act as Liaison Officer to the IFMC:

All India Radio: SHRI JAIDEV SINGH.
Australian Broadcasting Commission: Mr. W. G. JAMES.
Bayerischer Rundfunk: Mr. KARL LIST.
British Broadcasting Corporation: Miss MARIE SLOCOMBE.
British Honduras Broadcasting Service: Mr. D. N. LAMBERT.
Brunei Broadcasting Service: Mr. J. H. DUCLOS.
Ghana Broadcasting System: Mr. A. A. MENSAH.
Hessischer Rundfunk: Dr. POLLACK.
Institut National Belge de Radiodiffusion: M. GASTON BRENTA.
Israel Broadcasting Service: Mr. KAREL SALOMON.
Japan Broadcasting Corporation: Mr. TAKASHI OGAWA.
Magyar Rádió és Televízió: Section for International Relations.
Nigerian Broadcasting Corporation: Mr. FELA SOWANDE, M.B.E.
Norsk Rikskringkasting: Mr. ROLF MYKLEBUST.
Österreichischer Rundfunk: Professor ANDREAS REISCHEK.
Polske Radio: Professor J. KOLACZKOWSKI.
Radio Malaya: INCHE' DOL BIN RAMLI.
Radiodifuziunea Romîna: Mr. MIRCEA CHIRIAC.
Radiotelevisione Italiana: Direzione Rapporti Estero, Servizio Scambio Programmi Radio.
South African Broadcasting Corporation: Mr. GIDEON FAGAN.

Mr. ERIK DAL has been appointed folk music adviser to the Statsradiofonien (Danish State Radio).

SOUTH PACIFIC COMMISSION

The Social Development Section of the South Pacific Commission (Noumea, New Caledonia) has for several years been engaged in a project concerning the music of the Pacific Islands. It has obtained recordings, mostly from broadcasting stations, and has organized the interchange of these recordings among broadcasting stations. It has also sponsored the processing of a small number of discs from selected tape recordings made in the territories. Owing to budgetary reasons, these discs are unfortunately no longer generally available.

Mrs. J. FLANAGAN, who is in charge of the project, writes that a mixture of European and indigenous elements is typical of the music of most of the Pacific territories, and that genuine traditional music is rarely heard except in Netherlands New Guinea and the Territory of Papua and New Guinea. Some research work has been done in recent years on New Guinea music, but little information about the other territories is available. The Commission is

Miss MAUD KARPELES (Secretary of the IFMC, *ex-officio* member of the Radio Committee).

Professor J. KOLACZKOWSKI (Polskie Radio, Warsaw).

Professor Maestro GIORGIO NATALETTI (Centro Nazionale Studi di Musica Popolare and Radiotelevisione Italiana, Rome).

Miss MARIE SLOCOMBE (BBC, London, Secretary of the Radio Committee).

Mr. J. STOJANOVIC (Yugoslav Radio-Television, Zagreb).

Also present by invitation were:

Mr. J. GARZA Y DE GARATE (Radio Division of Unesco).

Mr. V. HADZI-MANOV (Radio Skopje, Yugoslavia).

Professor RAINA KATZAROVA (Radio Sofia).

Mr. VLADIMIR KLUSAK (Radio Prague).

Mr. ROLF MYKLEBUST (Norsk Rikskringkasting, Oslo).

Mr. KAREL SALOMON (Kol Israel, Jerusalem).

Mr. OVIDIU VARGA (Radiodifuziunea Romîna, Bucharest).

Dr. CARL GÖSTA WIDSTRAND (Sveriges Radio, Stockholm).

Frau ROSEMARIE ZIOLKOWSKI (Norddeutscher Rundfunk, Hamburg).

MEMBERSHIP OF THE COUNCIL

The following radio organizations are subscribers to the Council:

Australian Broadcasting Commission
Österreichischer Rundfunk
Brunei Broadcasting Service
Institut National Belge de Radiodiffusion
Canadian Broadcasting Corporation
Radiodiffusion-Télévision Française
Bayerischer Rundfunk
Norddeutscher Rundfunk
Süddeutscher Rundfunk
All India Radio
Radio Republik Indonesia
Kol Israel
Japan Broadcasting Corporation
Norsk Rikskringkasting
Polskie Radio
Radiodifuziunea Romîna
South African Broadcasting Corporation
Sveriges Radio
British Broadcasting Corporation
Yugoslav Radio

unable to undertake research work itself, but it hopes to encourage other institutions and experts to do so.

BRITISH BROADCASTING CORPORATION

Miss MARIE SLOCOMBE sends the following report:—

“The BBC marked the centenary of the birth of Cecil Sharp (on November 22nd, 1859) with a 45-minute programme of reminiscences and appraisal broadcast on the Home Service on December 9th. There was also a broadcast in Music Magazine on November 22nd by MAUD KARPELES* and in Children’s Hour on November 23rd.

“A series of six half-hour programmes dealing with other pioneers of folk-music collecting in Britain were broadcast in the Home Service in January and February of this year and the series will probably be continued later in the year. All these programmes were illustrated with live performances and field recordings from the BBC’s collection and that of the School of Scottish Studies, Edinburgh University.

“Notable contributions to the Third Programme on the subject of folk music included ‘Primitive Survivals in European Music’ by A. L. LLOYD; ‘Folk Music of Mexico’ by ALAN LOMAX with recordings from the Mexican Folk Song Archives in the Fine Arts Department of the Mexican Government. A series of programmes (also in the ‘Third’) on the general theme of ‘Contemporary West Africa,’ included ‘Modern Nigerian Music’ in which FELA SOWANDE illustrated the trends in Nigerian music today and the special problems that face composers in developing traditional forms; and ‘Music in Ghana’ by ILYA NEUSTADT, Head of the Department of Sociology, University of Leicester, introducing recordings of traditional and contemporary music and conversation with KWABENA NKETIA, Research Fellow in African Studies at the University of Ghana.

“Interesting radio experiments in the creative use of traditional material have been two programmes produced by CHARLES PARKER of the BBC Midland Region. The first, which was broadcast in 1958 and was entitled ‘The Ballad of John Axon,’ presented the story of railway driver John Axon who, refusing to abandon his runaway engine, met a heroic death when his train crashed on February 9th, 1957. The story was effectively told by music based on traditional styles and tunes, interwoven with recorded speech from fellow workers and relatives of John Axon, and sound effects. A similar technique was successfully used in the ‘Song of a Road’ (Home Service, December 29th, 1959) which dealt with the building of the first stage of the London-Yorkshire motorway ‘told by the men who designed and built it and set into song by EWAN McCOLL.’ Both these programmes have been made available to foreign stations subscribing to the BBC Transcription Service.”

* See p. 2.

RADIODIFFUSION-TELEVISION FRANÇAISE

Madame CALDAGUES informs us that the Service Phonographique of RTF preserves in its archives recordings of authentic folklore collected by its producers for emission on its networks. To ensure lasting conservation the most valuable recordings are engraved on metal matrices and then put on to long-playing discs. This special collection includes Arab and Kabyle material collected by M. RAYMOND MARCILLAC; 100 items of Corsican folklore collected by M. QUILICI; and material from Vietnam collected by M. BARRAS.

A catalogue is in preparation of documents on flexible discs and on magnetic tape collected from various regions of France.

NORSK RIKSKRINGKASTING

Mr. ROLF MYKLEBUST gives an account of the many folk music activities undertaken in 1959. Co-operation with the Swedish Broadcasting Corporation* continues. At Røres in north-east Norway, not far from the Swedish border, recordings were made of selected fiddlers from Sweden and Norway who illustrated characteristic features of fiddlers’ tradition by giving examples of variations of the same dance tunes as played in the two countries. A similar arrangement will be made in 1960.

Every Sunday a half-hour programme of genuine Norwegian folk music is given. Thirty-five programmes consisting of Norwegian and foreign folk music in living tradition are given at other times. To these programmes there will be added in 1960 eight programmes of ballads and songs which will be presented in the form of a discussion with recorded illustrations.

During the summer season 400 field recordings were made and in addition studio recordings amounting to about 600 items have been made at Oslo, Bergen and Ålesund. The archives now contain approximately 12,000 items, of which 2,600 are vocal pieces.

SVERIGES RADIO

The Swedish Radio has in the past produced about forty 78 r.p.m. “commercial” records of folk music. These are gradually being replaced by LP records, of which three, consisting of instrumental music, have recently been received by the IFMC.

HUNGARIAN RADIO

Mr. MIKLÓS GRABÓCZ reports that during the past ten years about 2,000 recordings have been made from folk singers, choral ensembles, and instrumentalists. For some months past valuable gypsy music has been recorded in collaboration with Professor LÁSZLÓ LAJTHA. These recordings include dance melodies from the seventeenth and eighteenth centuries which have been retained in the musical tradition of the gypsies of West Hungary.

* See Bulletin No. XV, p. 18 and *Journal of the IFMC*, Vol. XII, p. 82.

KOL ISRAEL (JERUSALEM)

Dr. KAREL SALOMON reports:—

“Kol Israel continues to broadcast regular folk music programmes after the News Bulletin of 7 p.m. In addition, a similar programme is broadcast daily at 7.50 a.m., mainly for young listeners at school or on their way to school, and folk music appears in many other programmes.

“Attention has been paid to the music of the Oriental communities, in programmes specially devised for these communities as well as in programmes of a more explanatory nature for listeners of Western origin. An Oriental choir has been organized for these programmes.

“The Transcription Service of Kol Israel has sent many programmes of folk music to foreign radio stations. The main feature was Dr. Edith Gerson-Kiwi's series of thirteen programmes:— ‘The Musical Legacy of Ancient Israel’ in which radio presentation is based on scientific research. The series is available to radio organizations in English, French or Spanish. For broadcasts in other languages the musical examples are available on tapes with a script in English or German.

“Kol Israel now broadcasts two weekly programmes of thirty minutes each of folk music of other countries. Most of the material for these programmes is obtained by international programme exchange or from Unesco.”

RADIO GHANA

Mr. A. A. MENSAH gives an account of a new programme series entitled “Music of the Countryside” in which old traditional music of different sources of origin is performed. The programmes have shown that there are many common features in the musical dialects of widely separated communities and that there has been a great deal of cultural exchange, thus confuting the long established theory of tribal isolation in Africa. Great interest has been aroused in the programme which is broadcast weekly in English and in the six local languages.

INTERNATIONAL LIBRARY OF AFRICAN MUSIC

A series of half-hour recorded radio programmes dealing with various aspects of African Music is available. Inquiries should be addressed to Hugh Tracey, International Library of African Music, P.O. Box 138, Roodepoort, Transvaal, South Africa.

International Folk Music Council

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