

NOTES AND NEWS

FUTURE CONFERENCES

The 1954 Conference will be held from August 16th to 22nd, at São Paulo, Brazil, by invitation of the Brazilian National Folklore Commission. The Conference will be held in conjunction with an International Folklore Congress which is being organised under the auspices of the Commission of the Fourth Centenary of São Paulo. An Inter-American Folklore Exhibition will be held during the period of the Conference and characteristic groups of dancers and singers from various parts of Brazil will perform.

The following are among the themes that will be discussed:—

- (1) The basic elements of folklore.
- (2) The distinction between folk music and popular music.
- (3) Comparative folklore.
- (4) The migrations and mutations of European folk themes in America, with special reference to ritual observances.
- (5) Folklore and fundamental education.
- (6) The style and technique of traditional singers, dancers and instrumentalists.

At the invitation of Noregs Ungdomslag and Norges Folkemusikklag, the 1955 Conference will be held in conjunction with an international festival at Oslo, Norway, probably from June 29th to July 5th.

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INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC

The International Catalogue of Folk Music Records which the Council has compiled on behalf of Unesco was published by the Oxford University Press in January, 1954.

The Catalogue relates to authentic folk music performed by traditional singers and instrumentalists. It is arranged in two parts. The first part gives an annotated list of recordings that are available to the general public, whether issued by commercial firms or by learned bodies. The second part gives a list of gramophone libraries holding folk music records, together with particulars of facilities for their exchange, purchase and audition.

The Catalogue has been edited by Mr. Norman Fraser, Dr. R. Vaughan Williams has contributed a preface and there is an introduction by Maud Karpeles.

The price of the Catalogue is 16/-. Members of the Council can obtain it at the special reduced price of 12/6, post free, on application to the Secretary, IFMC, 12, Clorane Gardens, London, N.W.3.

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GRAMOPHONE RECORDS OF THE BIARRITZ-PAMPLONA FESTIVAL

A 12-in. long-playing record giving extracts from the recordings of the Festival performances which were made by UNESCO, together with a message by Dr. R. Vaughan Williams and a commentary by Douglas Kennedy, is being issued by the Westminster Recording Company under the auspices of the International Music Council (UNESCO) and the International Folk Music Council.

The records are available in U.S.A., Canada, South American countries, Switzerland and Italy (all Westminster label), Australia ("Festival" label), France (Ducretet Thomson label), the United Kingdom and all countries of the British Commonwealth except Australia and Canada (Nixa label). The price is \$5.95 or 36s.

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IFMC BROADCAST PROGRAMMES

The Radio Committee of the IFMC has drawn up a plan for the organisation of annual folk music programmes to be issued under the auspices of the IFMC. Radio and other organisations are being invited to make contributions and from these a half-hour programme drawn up by a small editing committee will be distributed, by courtesy of the BBC, to all radio organisations who desire to have it. The theme of the 1954 programme is folk music associated with the summer solstice, e.g. songs and dances of St. John's Day, and it is hoped that radio organisations will broadcast this on or around June 24th.

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THE BERLIN "PHONOGRAMM-ARCHIV"

The Berlin *Phonogramm-Archiv*, which was founded towards 1900 by Carl Stumpf and directed for several decades by Erich M. von Hornbostel, is doubtless still remembered by many readers of this *Journal*. They may, therefore, be interested to learn something of the more recent history of this once internationally famous institute which, up to the time of the second world war, had amassed well over 10,000 phonographic cylinders and a considerable number of gramophone records (mostly in commercial use), and from whose resources material had been drawn upon for many treatises, some of them definitive, on ethnological musical science.

Most of these resources were destroyed during the war, or have disappeared since that time. There remain only 1,650 recordings on 1,367 cylinders and a few gramophone records. Despite this serious loss, a beginning was made two years ago with the reconstruction of the Archive, which is housed, as it was before the war, in the Museum of Ethnology in Berlin-Dahlem.

As the majority of present-day expeditions are able to provide their own sound-recording apparatus and are no longer equipped with Edison apparatus by the Berlin *Phonogramm-Archiv*, the new German recordings do not all find their way to the Institute as hitherto. Nevertheless, for the purpose of building up the resources of exotic music, efforts are being made to establish reciprocity with research workers in the same field. This is a practical proposition, for the Berlin Archive is the only scientific institute in Germany which is concerned exclusively with exotic music. Moreover, the importance of the project is emphasised by the fact that the Free University of Berlin is the only German university with a separate teaching faculty of musical ethnology. Co-operation between the two research centres is guaranteed by the personal union of the lecturer at the University and the Director of the *Phonogramm-Archiv*.

At the present time the Institute has other tasks to perform beside its teaching activities and the editing of old and new material. For instance, it undertakes to make the sound-material available to visitors to the Museum by means of daily demonstrations, and it has also collaborated most fruitfully with radio stations,

film companies, and so on. As it is only the gramophone records or the sound-tape recordings that come into question in connection with the last-named purpose, the work of collecting is now extending further and further in this particular direction, for the methods of recording and reproduction are, on the whole, well adapted to a new stage of technical development.

In conclusion, the writer may perhaps be permitted to express the hope that institutes in foreign countries will renew their contacts with the Berlin Archive so that mutual exchanges, both intellectual and material, may eventuate.

KURT REINHARD.

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INTERNATIONAL LIBRARY OF RECORDED AFRICAN MUSIC

The African Music Society proposes to establish a Library of Recorded African Music to which all territories will be invited to contribute local recordings and from which they will be entitled to obtain pressed discs, a classified card index system and other available information relating to the whole library for their own use. All radio stations in Africa, research units, commercial recording companies and other establishments, which have the necessary recording equipment, will be invited to take part in the scheme. In this way selections of music, songs, stories and other interesting items which, in local expert opinion, most deserve permanent preservation, will continually be added to the library and be published in those forms most readily usable by radio, education and the social services.

It is estimated that, from the start of the library, approximately five hundred double-sided pressed discs (10 inch diameter) with, later on, long-playing records and transcription programmes, will be added to the catalogue each year and become available to contributors and subscribers.

The African Music Transcription Library, which is already in existence, with over five hundred published records (1,100 items) from ten African countries, will act as the nucleus of the scheme.

Further particulars can be obtained from Mr. Hugh Tracey, Hon. Secretary, African Music Society, P.O. Box 138, Roodepoort, Johannesburg, Union of South Africa.

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WORLD LIBRARY OF FOLK AND PRIMITIVE MUSIC (RECORDS)

The World Library of Folk and Primitive Music, edited by Alan Lomax, which has been prepared with the help of the Council and the collaboration of many of its members, will be published early in 1954, by the Columbia Record Company of New York. The edition consists of the following long-playing records, each 50 minutes playing time:—

- (1) *Irish Folk Songs*, from the western counties of Eire, edited by Seamus Ennis and Alan Lomax.
- (2) *African Music from the French Colonies*, from the Musicology Section of the Musée de l'Homme, Paris, edited by André Schaeffner and Gilbert Rouget.
- (3) *English Folk Songs*, from the recorded archive of the BBC, edited for the English Folk Dance and Song Society, by Peter Kennedy and Alan Lomax.

- (4) *French Folk Songs*, Volume 1, from the Department of Musical Ethnology, Musée des Arts et Traditions Populaires, Paris, edited by Marcel Dubois and Maguy Andral.
- (5) *Aboriginal Songs from Australia and Eastern New Guinea*. Collected by A. P. Elkin, Australian Broadcasting Commission, and A. P. Dupeyrat, edited by A. P. Elkin.
- (6) *Folk Songs from Scotland*, collected and edited by Alan Lomax, with the help of Calum McLean and Hamish Henderson.
- (7) *Indonesian Music*, edited by Jaap Kunst from many collections.
- (8) *Canadian Folk Songs*, edited by Marius Barbeau from the collections in the National Museum of Canada.
- (9) *Venezuelan Folk Songs*, edited by Juan Liscana, also contains Orinoco Indian material taken by Pierre Gaisseau.
- (10) *African Music from the British Colonies*, recorded and edited with notes by Hugh Tracey of African Music Research.
- (11) *Folk Music from Japan, the Ryukyus, Formosa and Korea*, collected and edited by Genjiro Masu, Director, Japanese Music Institute, Tokyo.
- (12) *Roumanian Folk Songs*, from the Archives of the Roumanian Folklore Institute, selected by A. L. Lloyd.
- (13) *Indian Folk Music*, recorded and edited by Alain Danielou.
- (14) *Spanish Folk Music*, recorded and edited by Alan Lomax, notes by Eduardo Torner.
- (15) *Yugoslav Folk Music*, recorded by Peter Kennedy, with the aid of the Yugoslav Council of Science and Culture, with texts and notes by Albert Lord.

Mr. Lomax writes: "Each long-playing record consists of short extracts of the musical folklore of a country or region. The items are chosen for their representative quality and with their wide variety they give a view of the oral tradition in a given area. The extracts are joined together without commentary, but in such a way as the music can be listened to for its own sake. On the other hand, the items are carefully located and defined in an explanatory leaflet and map which accompany each album. Some texts in the original language appear in the booklet, together with summary translations into English. When the series of 30-40 records is complete all this material will be published in one large volume.

The content of the albums is, by intention, quite varied, adapting itself to the special conditions of the region, the collection and the regional editor. The oral tradition has survived in different ways in different countries and this is reflected in the albums. For instance, in the albums for certain European countries, where there has been a long continued and successful folklore revival, some examples from this revival are included along with older material. In the albums of eastern countries, where the traditions of folk and art music are closer together than with us, examples of "popular art" music have been included. Each album has been in charge of the most competent and active collector and editor available.

The series is to be continued until it can fairly be called a world library, and I am anxious to arrange with scholars, collectors and institutions throughout the world to publish their recordings, when these records are of sufficiently high acoustic standards. Inquiries addressed to me care of the Musée des Arts et Traditions Populaires, Place de Trocadéro, Paris, or Columbia Records, 799, Seventh Avenue, New York City, will be promptly attended to."

TRANSCRIPTION SERVICE OF PRIMITIVE AND FOLK MUSIC

The Archive of Regional Music of the University of Michigan is considering setting up a transcription service for scholars who possess field recordings of primitive or folk music and who require musical transcriptions for a projected publication. Those who are interested should apply to Allen P. Britton, Chairman, Archive of Regional Music, University of Michigan, U.S.A.

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NOTATION OF FOLK MUSIC

The International Music Council has issued a pamphlet giving the recommendations of the Committee of Experts convened by the International Archives of Folk Music (Geneva) to consider the notation of folk music. The pamphlet, in English or French, can be obtained by members of the Council, free of charge, on application to the Secretary, IFMC, 12, Clorane Gardens, London, N.W.3. Early application is advised as the number of pamphlets placed at the disposal of the Council is limited.

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REPORTS FROM LIAISON OFFICERS

BRAZIL

Dr. Renato Almeida writes:

The organisation of folklore in Brazil is in the hands of the National Commission of Folklore of the Brazilian Institute of Education, Science and Culture, a semi-official organisation, and the Brazilian Commission of Unesco. As the General Secretary of the Commission is a member of the Executive Board of the International Folk Music Council, there is a perfect liaison between the two organisations.

All the activities of the Council are published in the Brazilian press. The resolutions of the 5th Assembly on the use of folk music in musical education have been sent to the Minister of Education and to all the musical conservatoires of the country with a request that they be carefully studied and applied.

The study of folk music is undertaken in Brazil with lively interest by means of recordings, photographs and films. At the Second Brazilian Congress of Folklore, which will be held at Curitiba, Parana, papers will be presented on Brazilian folk theatres and folk instruments.

The bibliography of folk music is rapidly increasing and a prize was recently awarded by the Department of Culture of São Paulo to Father Jose Geraldo de Souza for his monograph on "The Gregorian Modes and the Folk Music of Brazil." The Conservatoire of Music through its Chair of Folklore and its Centre of Folklore Research pursues a systematic work with excellent results.

The Brazilian Conservatoire of Music of Rio de Janeiro and the Paris Conservatoire have instituted an exchange of scholarships for the reciprocal study of folk music in the two countries and the first French scholar is about to arrive. This is a plan which should be adopted by others and we shall recommend it at the São Paulo International Congress. The Government of Brazil has agreed to make an annual contribution of £50 to the International Folk Music Council.

DENMARK

The following report has been received from Dr. Erik Dal:

Folklore has suffered a great loss in the death of H. Gruner-Nielsen (1881-1953) who, from 1906 to 1951, worked at Dansk Folkmindesamling (DFS) in his special

field of Danish and Faroese songs. In April, 1953, Dr. Nils Schørring, an experienced musicologist, was appointed as musical adviser to DFS.

In the field of ethno-musicology, the work of Lennart Edberg and Thomas Alvad should be mentioned. Lennart Edberg participated in the last expedition of the late Haslund Christensen to Afghanistan and Hindukusk, where he collected songs and instruments. These are being studied by Thomas Alvad, who has given directions to L. Edberg for a new expedition leaving in the spring of 1953.

The folk dance societies are working steadily. Their annual meeting for 1953 will be held in Flensburg, Germany, from July 11th to 13th, in co-operation with the Danish youth in South Slesvig, and they are preparing a Scandinavian Festival in Denmark, 1954. In 1952, they participated in a Scandinavian youth festival in Oslo.

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FOLKLORE MEETINGS IN THE DDR (SOVIET ZONE OF GERMANY)

At Berlin in the course of September, 1953, two conferences took place. The first one for *Völkerkunde* and *Deutsche Volkskunde*, from September 4th to 6th, organised by the *Deutsche Akademie der Wissenschaften* of Berlin (Eastern sector), was attended by more than 300 delegates, experts and students. Professor Wolfgang Steinitz, a noted philologist, gave the inaugural address. Most of the official papers dealt with problems of general ethnology and, in the folksong section, purely philological subjects. One saw and heard, mostly with film, photo and phonograph illustrations, most suggestive plastic and mimic studies (*Bewegungsstudien*) of a dancer from Ceylon with interpretation by Professor Walter Ruben, papers on legends, fairy tales, reports on the life and professional work of peasants and fishers, on agricultural and architectural subjects, on household, furniture and peasant art in Germany, Lusatia, Bulgaria, Russia, India, Labrador, etc., and discussions on methodical questions.

Musical folklore was well represented by the excellent lectures of Dr. Alfred Quellmalz from the Freiburg archive on his expedition into the Tyrol some years ago, which brought to light important new material; by a report on new Thuringian folk song collections; and on the activity of the Weimar Institute of folk music, which under its initiator and leader Professor Günther Kraft, who read the paper, is developing a new centre of folkloristic research, in the footsteps of the archives of Freiburg and Regensburg. Other folksong papers were those read by Dr. Ingeborg Weber-Kelermann on the regional collections of Ludolf Parisius, and by Dr. Harry Schewe on his new edition of *Des Knaben Wunderhorn*, that venerable romantic text-medley, so often previously re-edited.

Musical folklore was the main feature in a whole day's meeting of the *Verband der Komponisten and Musikwissenschaftler* on September 18th at Berlin. Here Professor Steinitz reported on the forthcoming publications of the Academy, the most important of which will be a collection in many volumes of soldier songs. Professor Vetter read on Schubert and his relations to folk music and aroused a vivid discussion with Professor Goldschmidt. Professor Notowicz read on national intonation of folk songs. By the term "intonation," adopted here from the Russian modern musicology, is understood the musical form in the widest sense. The definition of the natural musical style of music and folk music is an old subject of research and seems to have become one of the favourite fields of discussion.

HEINRICH MÖLLER.