

NOTES AND NEWS

UNESCO

THE International Folk Music Council has the honour to be included amongst the International Non-Governmental Organisations approved by the United Nations Educational, Scientific and Cultural Organisation (Unesco) for consultative arrangements. It will thereby receive the following privileges:

- (a) It will be entitled to send observers to General Conferences.
- (b) It may be invited by Unesco to participate in meetings of experts, technical conferences or advisory committees on subjects which fall within its fields of interest.
- (c) It will be provided with non-confidential documentation on Unesco's programme, and conversely will be invited to provide Unesco with full information on its own activities.
- (d) It may submit statements and suggestions on programme matters to Unesco.

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INTERNATIONAL COMMISSION ON FOLK ARTS AND FOLK LORE (CIAP)

The International Commission on Folk Arts and Folk Lore (CIAP), to which the International Folk Music Council has applied for affiliation, held its third Plenary Session in Paris at the *Musée de l'Homme* in October, 1947.

Among the many matters that came up for consideration, the following are of particular interest to members of the Council:

(a) *Mechanical Recordings of Folk Music*

A Committee of Musicologists consisting of Professor Laszlo Lajtha (Hungary), Dr. P. J. Meertens (Netherlands), Professors André Schaeffner and Gilbert Rouget (France), Dr. Duncan Emrich (U.S.A.), Professor Constantin Brailoiu (Rumania), Professor Adnan Saygun (Turkey), Professor L. H. Corrêa de Azevedo and M. Renato Almeida (Brazil) was deputed to study methods of mechanical recording in the field of folk music. Its findings were as follows:

- (i) For recordings intended for a detailed scientific study it is desirable that some sort of "standard" apparatus should be considered, using "Pyral" or other similar soft records, until new processes such as magnetic wires, films, etc., become available.
- (ii) These recordings, being made on perishable material, do not, however, solve the problem of preserving recorded music indefinitely. It is therefore important that, in the shortest possible time, in all countries possessing soft records, an inventory should be drawn up of the pieces of music which, for their musicological interest and the quality of the sound recording, are worth conserving as prototypes and from which, consequently, it is necessary to prepare metal matrices to make possible the stamping of commercial type records. The need for proceeding in this manner was, indeed, recognised by the CIAP as early as 1928.
- (iii) The Committee suggests that the Board of the CIAP should examine without delay the best methods of realising the above project, bearing in mind all the possible resources which could assist therein (international and national subsidies, agreements with broadcasting concerns and with industry). (For full text, see information bulletin of CIAP, No. 1, July, 1948.)

(b) International Folk Music Archives

The International Folk Music Archives, located in the Musée d'Ethnographie of Geneva, have been attached to CIAP. Professor Eugène Pittard, Director of the Museum, is in charge of the general administration of the Archives, and Professor S. Baud-Bovy and Professor C. Brailoiu are the scientific directors.

(c) International Folk Music Bibliography

The third volume of *Folklore Musical* will be prepared and published. This will include supplements to the bibliographies and inventories of folk music collections contained in the two preceding volumes as well as particulars of destruction and losses resulting from the war.

CIAP publishes an information bulletin, in which the following reports and articles have appeared:

- (i) A report on the extensive folk music research which has been undertaken by the "Society of Cyprus Studies" (see No. 1, July, 1948, and No. 4, September, 1948).
- (ii) A report on "Difficulties of Comparative Musicology, with special regard to the Historical and Stylistic Features of Folk Music," by Professor B. Szabolcsi (Hungary) (see No. 3, August, 1948).
- (iii) An article on "The Need for a Precise Terminology in Musical Ethnology," by Professor Guilo Fara (Italy) (see No. 4, September, 1948).
- (iv) Information regarding new issues of folk music recordings by the International Folk Music Archives of the CIAP and also by the Phonotèque Nationale in Paris (see No. 8, November, 1948).

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LLANGOLLEN INTERNATIONAL EISTEDDFOD

The Eisteddfod, a peculiarly Welsh institution, is a combination of festival and competition. Its subject-matter is usually restricted to Welsh themes and compositions but for the last two years the little mountain town of Llangollen has held an International Eisteddfod in which choirs and solo musicians from many parts of Europe have competed.

Last year classes for folk songs and folk dances were introduced and groups from Norway, Poland and Switzerland vied in friendly competition with English, Scottish and Welsh singers and dancers. The Eisteddfod will be held again from June 14th to 19th, 1949, and will again include competitions in folk dancing, singing and instrumental playing.

Particulars can be obtained from the Hon. Music Director, The Llangollen International Musical Eisteddfod, Llangollen, North Wales, Great Britain.

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DON AURELIO CAPMANY

The Catalan folklorist, Senor Capmany, celebrated his eightieth birthday in June, 1948. His long labours in folklore are practical as well as scholarly, for he has worked to introduce Catalan dances and folk song into the schools, and has encouraged *Esbarts*, or societies for folk dance, in their formation and continuation all over his unique country, where the north gives purely Pyrenean tradition and the south impinging on that of Valencia, itself influenced by Andalucia.

His *Cançoners Populars*, a collection of a hundred folk songs, was published between 1901 and 1913. Many are the studies of regional dances from his pen, such as "El Contrapàs" (*Minerva*, 1922), that strange religious dance of his country, "Com s'ha de ballar la Sardana" (1926), that ceremonial-recreational circular dance so dear to the Catalan heart, and many others. His solid work in *Folklore y Costumbres de España, El Baile y la Danza*—properly drawing a distinction between the two categories—gave a wide survey of Spanish dances. It was done in 1931, when traditional dances were left to the people of the soil which bred them, and had not suffered the dangerous invasion by hundreds of youth-groups with diverse foundations unconnected with either soil or dance.

His present post in the Folklore Library of the City of Barcelona still allows Don Aurelio Capmany to carry on his great work of education. A bibliography of his works in Catalan and Castilian is to be found in the leaflet published in honour of his eightieth birthday. We wish him the best of wishes and more and more publications on his own rich subjects.

V. A.

OBITUARY: MR. RODNEY GALLOP

THE study of folk song and dance, and, indeed, folklore in its widest meaning, has suffered a great loss in the death of Mr. Rodney Gallop, C.M.G., of the Foreign Service of Great Britain.

Straight from the Basque mountains and a month of collecting and photography, he attended the last two sessions of the International Folk Music Conference in London, 1947, when he spoke strongly on the need of preserving purity in traditions. As the foremost Basque scholar in England this was much on his mind, owing to the confusion now arising between French-Basque and Spanish-Basque traditions. The influx of refugees and exiles from Spanish Pais Vasco into French Pays Basque is rapidly changing the folklore of the last country.

Mr. Gallop's *Book of the Basques*, like his *Portugal, a Book of Folkways*, contains substantial chapters on folk song and dance. *Portugal*, in addition, contains a solid study of the Fado. His *25 Chansons Populaires d'Eskual-Herria*, *Six Basque Folksongs*, and his *Cantares do Povo Português* are well known. His appointment to Mexico allowed further study of Indian and Mexican dance and music and of the influence of Spain on the Nuevo Mundo, resulting finally in his *Mexican Mosaic*. His friend, Bascologue and artist, Monsieur Phillippe Veyrin, is compiling a bibliography of his writings on Basque subjects which will appear in one of the publications of the *Société Internationale des Etudes Basques*. A complete bibliography will certainly be looked for later.

V. A.