

NEWSLETTER

of the
ARNOLD BAKE SOCIETY
November 2019

Announcement

The next Arnold Bake Day will be held on Saturday 9 November 2019 at the Universiteitstheater, University of Amsterdam, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam – programme below.

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Introduction

As the Newsletter did not appear after the ALV in April as planned, this is the first newsletter of 2019. At the ALV we showed members present the new website design; we hope to have the website up and running by the end of the year.

This week we heard the news that Muziek Museum Zutphen unfortunately has to close after a long campaign to keep it open; 3 November is the last day for visitors and all the instruments and other inventory have to be out of the building by 18 November. These will be temporarily stored in depots but the aim is to find a new venue. You can read what happened on the website geelvinck.nl. In this Newsletter, Wim van Zanten reports from the ICTM conference in Bangkok, and Robert Cirillo gives a brief description of the Rhythm Discovery Center in Indianapolis that he presented in a video at the Bake Day in April.

The second and third articles in the series by Jochanan van Driel, examining Jewish music culture in Sao Paulo and Rio de Janeiro, and Klezmer, will be posted on the new Bake Society website.

Event: The next World Blend Café is on 11 December 18.30-23.30 in TivoliVredenburg, Utrecht.

News and reviews for the Arnold Bake Newsletter are welcome and can be sent to bakesociety@gmail.com

PROGRAMME 9 NOVEMBER 2019

The Arnold Bake Day on Audio Collections and Listening

Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam

12.30-13.00 Lunch for Bake members

13.00-13.30 Max van Gelder and Ole Carstensen – Irish button accordion performance

13.30-14.15 Makiko Sadakata – Is it music or not? Studies of music listening

14.15-15.00 Pieter de Rooij – Indian raga music collection

15.00-15.30 Tea break

15.30-16.15 Peter Endendijk and Annemiek den Uijl – The Endendijk Collection

16.15-16.45 Kay Sleking & Sieta Keizer – guitar, bandoneon and vocals: Reflections, nostalgia from the North and the South

16.45-18.00 Panel discussion on Dutch audio collections

19.00 Dinner at Memories of India, Reguliersdwarstraat – let us know at bakesociety@gmail.com by Thurs. 7 Nov. if you're coming. The buffet dinner is 25 euros per person (excluding drinks).

Speakers and Performers

13.00-13.30 Max van Gelder and Ole Carstensen – Irish button accordion performance

Max van Gelder, native and resident of Amsterdam was first introduced to Irish music in the 1970s when his parents holidayed in and later moved to Ireland. First picking up the tin whistle at the time, later back in Amsterdam developing a love for the “box”. This after hearing many great players who visited Mulligans Irish bar in Amsterdam. To this day, he plays in sessions, in a folk band and for dancers.

Ole Carstensen was born and raised on the isle of Föhr in the north of Germany. He grew up in a musical household and taught himself how to play the button accordion when learning his first tunes from the fiddle playing of his father. After many years of playing a dry tuned modern Irish button accordion in various modern bands, Ole has re-discovered the sound of the old masters and their wet tuned Paolo Soprani accordions for himself.



When Ole is not playing box, he is repairing accordions in his accordion workshop or teaches accordion. More info on Ole Carstensen can be found on www.niss-ole-carstensen.de

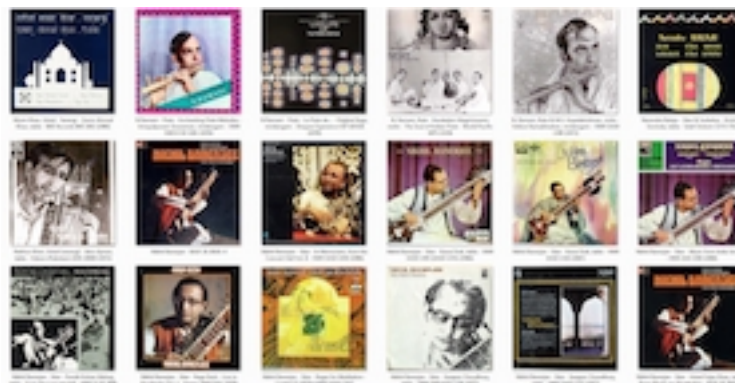
13.30-14.15 Makiko Sadakata – Is it music or not? Studies of music listening



Sounds are everywhere in our daily life. Physically speaking, acoustic information that reaches our ears is a combination of many sound waves vibrating at different frequencies at the same time. It is remarkable how efficiently our auditory system makes sense of this complex information and how it makes it possible to hear out and recognize individual sound objects, such as trains and human voices. Not only this, but we are also good at identifying if something has a musical quality or not. However, it is surprisingly difficult to scientifically study how we do it. This lecture will address recent research into this topic using auditory illusion called sound to music.

Makiko Sadakata: Amsterdam Brain & Cognition, Institute for Logic, Language and Computation, University of Amsterdam. Musicology department, University of Amsterdam.

14.15-15.00 Pieter de Rooij – Indian raga music collection



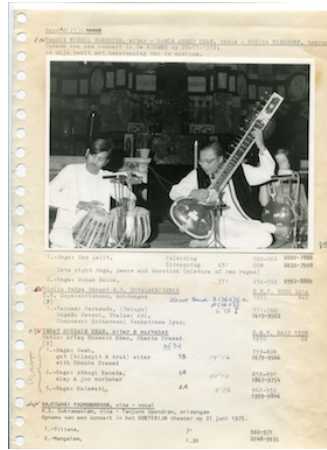
An important element in Pieter de Rooij's music collection is Indian raga music. At the end of last year he obtained a special collection in this field, consisting of 225 LPs, 51 sound tapes (of around 5 hours per tape), photos and documentation. It isn't a really large collection, but it is certainly a very fine collection, because the whole of it is well documented and catalogued, and can be consulted both



on paper and digitally (Excel). This is thanks to the patient work of the former owner – Henk Braaksma – who began collecting Indian raga music at the end of the 1950s.



The collection of tapes, currently being digitalised by Pieter, includes special concert recordings of a number of great musicians. There are also recordings that have never been published, never been broadcast and that you can't find anywhere online either.



In his presentation Pieter will tell how he regards this music collection, what value he assigns to it and how he uses or wants to use it. To illustrate his talk, he will show and play some examples from his collection.



Pieter de Rooij (1963) – Drs in cultural anthropology (UvA, 1988) – began his career as music librarian and music cataloguer at the Public Library and at the Netherlands Audiovisual Archive (the forerunner of Image and Sound in Hilversum). For many years he worked in Hilversum as audio-archivist and as maker of world music programmes for the World Service. He has also made programmes for the Concertzender over the past 25 years. Presently he is working in Amsterdam at a company that digitalises all possible kinds of audio-visual material, where Pieter is occupied in digitalising narrow gauge film (*smalfilm*).

Followed by Tea Break, 15.00-15.30h

15.30-16.15 Peter Endendijk and Annemiek den Uijl – The Endendijk Collection



A collection of recorded folk and traditional music from Western Europe to Central Asia with a strong emphasis on the Balkan countries.



It started in 1962 with a 7 inch record. Now it includes over 8,500 albums; records, CDs, cassettes, and so on. Nearly two thirds of the collection has been digitized and is directly accessible. The collection is managed by a database program and this facilitates research and direct comparisons between versions of melodies.

The presentation will cover the following topics:

- how the collection started and developed till now
- the content of the collection
- the (logical) model and structure of the database program
- a short demonstration of the program
- an example of how we made a presentation for the last symposium of the ICTM Work Group on South-Eastern European Song and Dance

16.15-16.45 Kay Sleking & Sieta Keizer – Reflections, nostalgia from the North and the South



Kay and Sieta's programme *Reflections (Spiegelingen)* expresses the melancholy of Argentinian tango interpreted through Dutch and Frisian, with guitar, bandoneon and vocals.
<https://kaysleking.com/spiegelingen/>

Kay Sleking teaches in the Argentinian Tango department at Codarts Rotterdam and plays tango in various formations. He plays double bass in Gran Orquesta Tipica OTRA. In 2012 he founded Orquesta Tipica Tango Masivo and in 2016 he started with Orquesta Típica Bélgica, which

specialized in dance repertoire. As a bandoneonist he has a solo program, interspersed with guitar solos. Sleking also plays in small ensembles, including his guitar trio Guitarras Tango, where he plays both guitar and bandoneon.

Sieta Keizer, specialised in theater direction and singing, also works in casting, coaching and teaching. She is co-founder of Act3 Training & Workshops. She has taught at Fontys and Codarts, worked as casting director for Stage Entertainment for many years, and was artistic director of Theater M-Lab (music theatre laboratory) for five years.

16.45-18.00 Panel discussion on Dutch audio collections

Which sounds do we keep in archives and how available are they? What future do the audio archives have? Can we hope that important and precious private collections will be included in such an archive eventually?

Moderator: Joep Bor. Panel members: Fred Gales, Barbara Titus, meLê yamomo, Wim van Zanten, Stan Rijven and the above presenters on audio collections.

Fred Gales will give an introduction.

Barbara Titus and meLê yamomo will make a short position statement drawn from their Sonic Entanglements project (see <https://sonic-entanglements.com/>) to draw attention to acts and ways of listening (then and now) and the ways in which knowledge is shaped from such hearings rather than to the recordings as objects in themselves.

Wim van Zanten and Stan Rijven will each make a short presentation.

ICTM CONFERENCE REPORT

Impressions from the 45th world conference of the International Council for Traditional Music in Bangkok, Thailand, 11-17 July 2019

Wim van Zanten, Leiden University, 25 September 2019

This was the first time that the ICTM held its world conference in Southeast Asia. It took place at Chulalongkorn University and was well-organized by the Local Arrangement Committee, chaired by Bussakorn Binson. The facilities at the university campus in Bangkok were excellent, including the halls for the evening and lunch time concerts. Moreover, Thailand has a rich history of music and dance and for many centuries it has been a meeting place of cultures.

The Programme Committee was co-chaired by Tan Sooi Beng and Keith Howard and they did a great job in organising 180 sessions with over 600 presentations. The topics of the conference were:

1. Transborder flows and movements;
2. Music, dance, and sustainable development;
3. The globalisation and localisation of ethnomusicology and ethnochoreology;
4. Music and dance as expressive communication;
5. Approaches to practice-based research and its applications;
6. New research.

(See for full programme and abstracts <https://www.ictmusic.org/past-world-conferences>)

For the last few years the number of participants at ICTM world conferences has been growing and this 45th conference was the largest one ever. This means that the programme could only be realised with often ten, or more, parallel sessions. Some meetings were even scheduled in lunch time, like the business meetings of the Study Groups. As the Study Groups are at the heart of ICTM, I found this a minor flaw in the programme. Lunch time is needed for meeting people and informally talking to them about their work. This is also a very important aspect of world conferences. It is gratifying that the participation of presenters from countries like Indonesia and India is steadily growing.

The opening ceremony with key-note address by Jarrernchai Chonpairot on 11 July was attended by the sister of the king of Thailand (Rama X), who is herself a performer of music and dance. In his key-note address Dr. Chonpairot gave examples of Thai music and his work in other Southeast Asian countries. His demonstration on the Khaen panpipes was impressive. On the whole, the workshops, lunchtime concerts and evening concerts were abundant and a very welcome addition to the verbal presentations. During the evening performances, there was music and dance from Armenia, Brunei, Bhutan, China, India, Indonesia, the Philippines, Taiwan, Thailand, but also from Australia, South Africa and Zimbabwe. The last evening was filled with several types of Thai music and dance, and this concert made the greatest impression on me.

My choices for presentations were mainly: (1) UNESCO affairs and sustainable development, and (2) Indonesian and Malaysian music and dance. Immediately after the opening ceremony on the first day I attended session 1B01 'Effects of ICH' with evaluations of two elements that had been included in one of UNESCO's international lists of the 2003 convention. Rachel Harris (London) discussed the Uyghur *meshrep* festive gatherings in China and Central Asia and Marilio Wane (Lisbon) a safeguarding action plan for *timbila* xylophones in Mozambique. Both speakers concluded that these projects had largely failed because of the low level of participation of the community members in the safeguarding plans. During the discussions a central question was what we, researchers and practitioners of music and dance, could do in these cases that are politically highly sensitive. Do governments seriously listen to advice?

This issue came up again the next day, Friday 12 July, in the 'ICTM President's Forum': a Dialogue on intangible cultural heritage (ICH), a panel that included Timothy Curtis, head of the ICH-UNESCO secretariat in Paris. Communities, groups, individuals and NGOs may always write to the intergovernmental committee of the convention and give their comments on particular issues. Thereby they may also use the information supplied by the countries themselves in the different reports that are publicly available on the website of UNESCO (<https://ich.unesco.org/en/home>). Timothy Curtis could promise that such letters would be discussed in the committee, however, he did not want to go into discussing particular cases. He emphasized the importance of capacity building: from periodic reporting, PhD programmes to ICH management. According to him one of the greatest challenges was how to treat ICH and tourism. He very much supported solutions such as in Bali: performances were split up into those for tourists and those for the members of the community itself.

The presentation by Andrew Weintraub (Friday 12 July) was on Indonesia's traumatic events in 1965-1966: 'Music in a time of mass murder'. In Indonesia this period marked the change from the Sukarno to the Suharto era. It has mostly been recalled in history lessons in schools and in mass media in a fashion that supported the ideology of the Suharto administration (1966-1998). Weintraub argued that the data on women's music groups revealed new perspectives that are very valuable for understanding what happened at that time. 'For a younger generation of Indonesians, these stories, images and sounds about the past, produced in the present, will constitute the collective memory of the future.'

Some of the other sessions that I attended were:

IIIB02: a Roundtable 'Islam, Sufism and performing arts in Southeast Asia;

VD01 on Challenges in activist research in engaged ethnomusicology;

VIIB02 on Music, minorities and migration;

VIID08 on Transcending borders;

It is always a pleasure to listen to experienced colleagues in the field, like, for instance, Sumarsam, Samuel Araujo, Tan Sooi Beng, Svanibor Pettan, Adelaida Reyes, Inna Naroditskaya. Moreover, if you stay in a session (which I usually do) and do not 'hop' between sessions in a particular time slot,

you also get to hear very good presentations by less experienced colleagues, whom you did not know before.

During the General Assembly on the third day it was reported by the Executive Board that ICTM is in good shape, financially and otherwise. The ICTM ethical principles would soon be published on the Internet (has been done: see <https://www.ictmusic.org/governance/ethics>). Further, the book 'Celebrating ICTM: Reflections on the first seventy decades', edited by Svanibor Pettan, Naila Ceribašić and Don Niles, will soon appear. It will also include a contribution by the present author: 'ICTM, UNESCO and scholarly expertise in the 2003 Convention for the safeguarding ICH'. A report of the General Assembly will appear in the Bulletin of the ICTM (October 2019).

The meeting of the National and Regional Representatives was held on Monday 15 July. As our Dutch liaison officer Evert Bisschop Boele could not attend the conference, the present author represented the Netherlands. A major task of the liaison officers is to regularly report about important developments in their country in the Bulletin. This meeting at the world conference was not very important, except for the election of two candidates for the Nomination committee for the 2021 elections: Helen Lawlor and Cara Stacey. Further, it was discussed whether this group of representatives should meet more frequently, and whether more contact between the different countries should be stimulated. It was decided that this would not be organized by the ICTM secretariat, but left to the countries themselves, as already happens. The coordination of Study Groups by the secretariat was thought to have a much higher priority.

The next ICTM world conference will take place in Lisbon, Portugal, from 22-28 July 2022. I hope this report will especially stimulate young researchers and music practitioners to take part in the Lisbon conference. ICTM has some travel funds that may be used for these purposes: see 'Financial assistance' on <https://www.ictmusic.org/>.

RHYTHM DISCOVERY CENTER

Robert Cirillo

At the Bake "ledendag" on 13 April 2019 Robert Cirillo gave a presentation on the Rhythm Discovery Center, an inter-active museum of percussive instruments located in Indianapolis, Indiana. The center was founded in 1961 in Lawton, Oklahoma, as the Percussive Arts Society. It was moved to Indianapolis in 2009 so that it could be in a centrally located city popular for conventions, and in order to have space for more instruments and for offering percussion courses to children and adults.

The storage space of the museum is not in a basement but behind a glass wall so that even instruments that are not officially on display can be seen.

The center displays exotic instruments from Indonesia, China, Thailand, Brazil and other countries alongside modern percussive instruments used in jazz and popular music, such as the drum sets played by Gene Krupa, Buddy Rich and Neil Peart of the Prog Rock band Rush. It also features instruments that were designed and produced especially for use in famous films and musicals.

The Operations and Education Manager of the Rhythm Discovery Center led Robert on a guided tour of the center in October 2017. The tour was filmed and the video can soon be seen on the Bake Society website, when it is up.

Bake Society board: Robert Cirillo, Fred Gales, Jane Harvey, Saskia Smith. Newsletter font: Baskerville.