

NEWSLETTER

of the
ARNOLD BAKE SOCIETY
Autumn 2021 Part 2

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Bake Society information

News, articles and reviews etc. for the Arnold Bake Society Newsletter are welcome and can be sent to [bakesociety\[at\]gmail.com](mailto:bakesociety[at]gmail.com).

*Bake Society board: Robert Cirillo, Fred Gales, Jane Harvey, Saskia Smith.
Associate board member: Ludwig Pesch*

Introduction

We were fortunate to have arranged our autumn events day earlier than usual this year, before the current 5 pm – 5 am lockdown of the Covid-19 restrictions. Around 25 members and 15 guests met on 2 October from 12 to 6 pm at the Universiteitstheater in Amsterdam for an afternoon of illustrated talks, music performances and a fine film about the music of Sardinia. Then some of us went on to dinner at the Memories of India restaurant nearby. The afternoon's programme (not the menu!) is detailed in the Autumn Newsletter part 1.

This time we managed to make videos of the presentations, in 23-minute blocks which was the maximum take possible for the camera being used. We intend to edit them into one video per presentation that can then be posted on our Youtube site, or perhaps we will start a Vimeo account. In the meantime here is a link to the first 23 minute block (unlisted, so only available through the link) which covers the introduction by Fred Gales, the tribute to Felix van Lamsweerde by Lalita de Goederen-van Lamsweerde, and the first song of the Gongura ensemble.

<https://youtu.be/1Q-dj0vq52s>

In May and June this year we held online lectures when it was not yet possible to arrange live events because of the corona regulations. Speakers were Stan Rijven, Ludwig Pesch, Mikko Karjalainen and Leontine Visser. In spite of the pandemic gloom, this has nonetheless opened up new possibilities so that in future we would like to organize both live events when conditions allow, and also some online lectures in between.

Appeal: for the Newsletter, do send us reviews (can be brief) of books you have read, recordings you have listened to, videos or concerts you have seen, and also announcements of (your) book publications, sound releases, etc. Suggestions and offers of presentations, performances and films for future events days or online lectures are also extremely welcome.

Announcement

We have an option on 23 April 2022 for our next Arnold Bake Day in Amsterdam at the Universiteitstheater, with the annual general meeting (ALV) of the society in the morning and the presentations in the afternoon. Before then we will plan some online lectures too.

The Singing Revolution of Estonia, 1987-1991

Here is a link to the recording of the online lecture given by Mikko Karjalainen on 5 June on the singing revolution of Estonia. It's on our YouTube channel too, again unlisted at present.

<https://youtu.be/4lpvxQip82U>

All the media on Mikko's presentation are available on YouTube, so that is possible to listen to the full songs of which he played extracts:

Links for the music:

Mu isamaa on minu arm

Kunileid (1869): <https://www.youtube.com/watch?v=1ziVAMnRoSU>

Ernesaks (1944; performance 2014): <https://www.youtube.com/watch?v=XTdOiCa0-4o>

Mu õnn ja rõõm

Pacius/Jannsen (1848/1869; performance 2019): <https://www.youtube.com/watch?v=bPdZMdbp-fo>

Koit

Mihkel Lüdig (1923; performance 2017): <https://www.youtube.com/watch?v=Qc8aICRfuC4>

Tere Pestroika

J.M.K.E (1987) https://www.youtube.com/watch?v=H DUFL_HW_7A

Eestlane olen, eestlaseks jään

Mattiisen (1988): <https://www.youtube.com/watch?v=Wcf7it9O0OU>

Punklaulupidu (Punk Song Festival) mentioned in discussion

<https://arhiiv.err.ee/vaata/91>

Documentaries, TV broadcasts:

Singing Revolution (2006): <https://www.youtube.com/watch?v=4njksFKyycY>

(longer version than in presentation)

More information at <https://singingrevolution.com/> ; <https://estonianworld.com/culture/estonian-song-celebration-timeline/>

Glasnost Rock '88: <https://www.youtube.com/watch?v=dzFSHSrXxhg>

See also <http://www.rocksummer.ee/en/home>

Eesti vabaks (2011): <https://www.youtube.com/watch?v=PcXVO3Tr-YY>

For more information in Estonian, see <https://arhiiv.err.ee/seeria/eestimaa-laul/>

Eestimaa laul (1988): <https://www.youtube.com/watch?v=Uy6Trbfv4tc>

For more about the role of Western media in Soviet Estonia see *Disco and Atomic*

War: <https://www.youtube.com/watch?v=D8OcuY6LsDw>

Corrections from Mikko:

"Discussing the significance of Finnish TV I erroneously said the Finnish learned Finnish from TV. Naturally the Estonians were meant.

In the discussion, the roles of women were addressed. The first female choir performed at the Song Festival in 1933, not 1938 as mentioned. Lydia Koidula was a significant figure in the early period of the Song Festival and the national awakening. In 1891 works by a female composer were performed first, those of Miina Härma. Since 2016 Estonia has a female president, Kersti Kaljulaid, and she has been working hard for gender equality in Estonia."

Santal Music

On 22 May, Ludwig Pesch was joined by Dr. Boro Baski from India for a combined online presentation in the Bake Society lecture series, with the theme of Santal Music in Education. Parts of a video were shown: the Santali video album “Ale Ato” (Our Village, Part 1 of 2) – West Bengal « Tribal Cultural Heritage in India Foundation. The video can be seen on the Indian Tribal Heritage website, link: https://indiantribalheritage.org/?page_id=25317

Ludwig writes,

“Here’s a quote from Boro’s album we discussed in our joint zoom presentation:

3 *Bagi kedalang* (We no longer do the same)

[\[Starting from 8:38\]](#)

Theme

Two school-boys sing:

We have left our herding days but we cannot leave playing our flute.

Two school-girls sing:

We have left the habit of collecting cow dung in the scorching heat, we no longer collect vegetables from the fields but we cannot forget our dances and music and attending our village fairs.

“The post and another with an audio song album attract many visitors on a regular basis, which is heartening given this was a new type of collaborative project for the community and its self-directed “informal” school I had suggested to them (rather than having outsiders documenting their music). Not to forget, there’s a layer of self critical exploration of customs in the context of modern life: until covid-19 struck, most educated members had relocated to urban communities; and many illiterate youths became migrant construction workers due to unemployment nearer home.

“The social upheavals caused by economic disparity on an unprecedented scale in a very short period of time can barely be guessed by outsiders, giving musical expression and new forms of collaboration an additional charge, just as the opportunities offered by social media are now widespread also in rural India.”

A Tribute to Nazir Ali Jairazbhoy (1927-2009)

by Felix van Lamsweerde, 2010

contributed by Amy Caitlin Jairazbhoy

The Dutch connection – a personal hi-story for Amy Catlin Jairazbhoy, based on the correspondence between Nazir and Felix van Lamsweerde

Indian music and its related art forms like dance and theatre are very much noticeable in various levels of the Dutch society. The Conservatory in Rotterdam [now Codarts – ed.] has its World Music Academy with Hariprasad Chaurasia as artistic director of the department of Indian music.

Indian music and dance are getting due attention in the University of Leyden [sic] and in the department of musicology of the University of Amsterdam. Regular performances by Indian artistes are organized in the Royal Tropical Institute in Amsterdam, Rasa in Utrecht and many other locations. [editor’s note in 2021 – the Tropentheater and Rasa are now

closed.] There are also many private organizations and individuals teaching Indian music and dance.

The interest in Indian music did not come out of the blue sky. What was Nazir Ali Jairazbhoy's role?

Sure, oriental studies have a long history in the Netherlands and both Leyden and Utrecht University had a tradition in this field. An early pioneer was Peter van Hoboken (1901-1994), who studied music in India from 1935 till 1939 together with a Dutch dancer who called himself Indradev. Van Hoboken learned to play the sitar and collected books, records and musical instruments in India. Mohini Devi was the artist name of a Dutch lady who also studied Indian dance and regularly performed in the Tropical Institute.

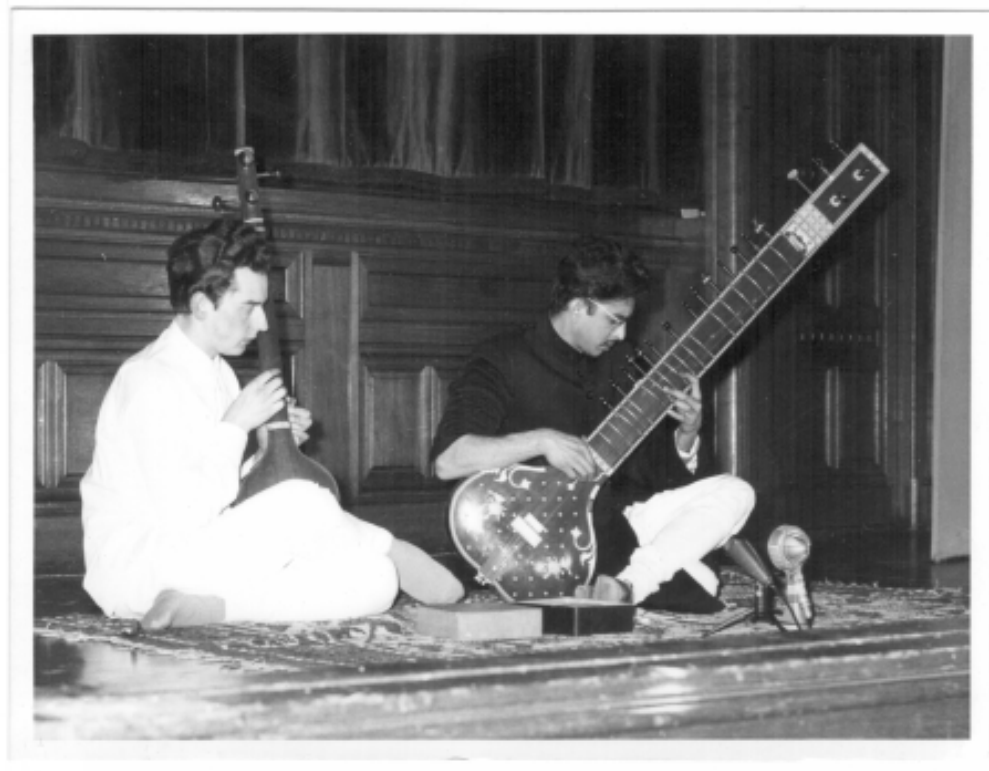
But indispensable for the Dutch connection was Dr. Arnold A. Bake (1891-1963). From 1925 till his appointment at the University of London in 1948 he spent most of his time in India, studying, recording and filming local traditions of folk music, dance and theatre.

In 1956 Nazir Ali Jairazbhoy (with due respect called for short 'Nazir') became Bake's research assistant at the School of Oriental and African Studies (SOAS) of the University of London. In the same year I became an assistant of Jaap Kunst, (1891-1960), head curator of the museum collection of the Royal Tropical Institute (KIT). As Jaap Kunst and Arnold Bake had close contacts Nazir came twice to Amsterdam to exchange information. One of the results was that the SOAS ordered the dodekachord, designed by Jaap Kunst to demonstrate musical scales.

On an invitation from Nazir I got permission to make a return visit to London from 27 Jan. till 24 Febr. 1960, which proved to be most fruitful. I discovered that Dr. Bake was not the only Dutch connection: also Dr. J.F. Staal, Dr. J.G. de Casparis, Dr. Friedman and Dr. C. Hooykaas were teaching in the SOAS. The very enjoyable hospitality in his home which Nazir kindly offered me, made it possible to work together in the evenings and weekends too! We even carried heavy Ferrograph tape recorders in the train up and down to Northwood to go on with copying tapes for Amsterdam and London. Nazir and I decided to work closely together and we developed a common system for cataloguing recordings of folk music and photographs of musical instruments (on Paramount punch cards, because there were no computer databases at that time!).

The visit to London gave me an opportunity to not only meet or renew professional contacts with the staff of the SOAS, but also with people like Ayana Devi Angadi of the Asian Music Circle and John Levy, who made beautiful professional recordings of music in India [full details in my report for the Institute].

Shortly after this trip to London I was happy that I could invite Nazir for a short sitar recital in the main hall of the Tropical Institute in a benefit concert for the Anne Frank Foundation. The Dutch connection was made visible on the stage because I had the easy job of accompanying him on the tanpura (See photo).



Main hall of the Tropical Institute. May 3rd 1960

In 1961 and 1962 Nazir and Bake were instrumental in advising about and supporting my requests to acquire a scholarship from the Dutch organisation for Scientific Research (ZWO), to study for 6 months at the SOAS and a two year exchange scholarship from the Indian government. In September 1962 Bake and his wife came to the Netherlands for a conference of Orientalists and a number of lectures. On 7th December 1962, two weeks after my doctoral examination in cultural anthropology, I crossed the Channel by boat with my old Peugeot loaded with luggage, a tape recorder and a sitar of Nazir. So I became a student at the SOAS staying in a rented room in London, but being equally at home in Nazir's Northwood house, called 'Goolshan'. It was fascinating to see how Nazir was developing his theory of *that's* [scale types] in that period and very rewarding to attend both Bake and Nazir's classes. We worked on information sheets and prepared both my research in India from 1963-1965 and the planned joint venture to make a field recording trip in the winter of 1963/64. Till today I am grateful to Nazir that I could be his assistant and colleague on this Musical Journey. My main task was making the sound recordings on the famous Nagra III B mono tape recorder.

As both Nazir and I were not only lovers of music, but also had a tic for technical equipment, right from the first meetings in the 1950s we were always discussing the best ways to record and document music. In 1962 I bought one of the first portable stereo tape recorders, specially to take it to India. Unfortunately it had a flutter problem, which is killing when recording sitar, tanpura and harmonium sounds. As on our fieldtrip we would have each a mono Nagra tape recorder I specially went to see its maker Kudelski in Lausanne hoping that we could make stereo recordings by synchronising the two Nagras with the extra film sync head. But to my disappointment the synchronisation for stereo needed more precision than for film sync sound, so that was no option.

As part of our trip we also attended an East-West Music Conference in New Delhi. I will never forget Nazir's disappointment, when he discovered that Alain Danielou never had bothered to read Nazir's article about the sruti's. So there was no discussion possible. On the same occasion Nazir introduced me to Ustad Imrat Khan, which opened for me the door to become his student in Mumbai, after returning from the musical journey.

When Nazir returned to England I stayed on in Mumbai, having sitar lessons from Imrat Khan and recording classical music. I also spent two months in Chennai and thanks to Dr. R. Raghavan I could record many unique concerts in the Music Academy. In this way I became close with, and made private recordings of top Hindustani and Carnatic musicians. These personal relations made it possible to present and introduce them in the Netherlands after I had become curator of ethnomusicology at the KIT in August 1965. In India I also collected musical instruments and objects illustrating daily life for the Tropenmuseum, which till then did not have a large collection from India.

The contact with Nazir was kept up to date by writing each other (12) long letters. In the summer of 1965 I returned to Amsterdam: overland in a Volkswagen Beetle as passenger of a Dutch friend, which was a unique experience.

The cooperation with Nazir went on and already in February 1966 Nazir crossed the Channel to give one lecture in Brussels and four in the Netherlands (Municipal and Free University of Amsterdam, State University of Leyden and the Society Netherlands-India-Ceylon). On the other hand the link with Nazir promoted other people like Henk Arends, the energetic president of the 'Exotic Music Society', to go to London. He bought a musical instrument from the shop of Nazir's brother Rafique. In November 1966 Nazir again gave a lecture in Holland, this time for the Sufi Centre in the Hague. In 1967 I myself started a study group for Indian music which was attended by interested students, like Joep Bor, Wim van der Meer and Rokus de Groot, but also by professional musicians and the composer Willy Langestraat and dancer Mohini Devi. In a letter to Nazir I asked him whether he knew a sarangi teacher for Joep Bor in England. We were also dealing with a Dutch record company to publish our recordings. After attending the Conference of the International Folk Music Council in Ostend in August 1967, I proceeded to the SOAS and discussed with Nazir the possibilities for my thesis and also plan performances by Vilayat and Imrat Khan in Holland. Running topics between Nazir and me all these years were: the best devices to use, exchange of recordings and photographs and ongoing research and publications. Also there were the endless efforts to get Nazir's Raga book published and getting good examples from Vilayat Khan.

In March 1968 I went to London to prepare Vilayat Khan's first visit to Holland. Through Nazir I had the opportunity to record an interview with Vilayat Khan for the Dutch radio.

Nazir organized a lecture for me for the Royal Anthropological Society about the classification and social position of musicians in India. In May 1968 I was happy to introduce Vilayat Khan for his first concert in the Tropical Institute, followed by a tour of Imrat Khan in June. Also in June Nazir came to The Hague for a concert in which a Dutch tabla player (Wim Bosman) accompanied him.

When in 1969 Nazir moved to Canada and got a 6000 dollar budget for equipment, we again discussed by letter what equipment including video recorders would be most suitable to acquire. In February 1970 I tried to seduce Nazir to apply for the post of Professor of ethnomusicology at the University of Amsterdam, which would become vacant by the retirement of Dr. Marius Schneider. Mrs Cathy Kunst would also have liked that very much, but of course we knew this was not the right moment for Nazir. He was getting due recognition, visiting Universities in the United States and becoming a member of the Council of the Society for Ethnomusicology.

In 1970 my informal Indian music classes were legalized by nominating me a 'privaatdocent' at the University of Amsterdam on the instigation of Prof. Dr. J.H. van Lohuizen de Leeuw of the Institute of South Asian Archeology. On a request from the Head of the Department of Asian Studies of the University of Windsor I wrote – after secretly asking Nazir's opinion – a recommendation to appoint Imrat Khan as a teacher for Nazir's students.

In March 1972 Nazir wrote me about getting his Ph.D in London, regretting that he could not do so two years earlier, because then he could have applied for the job at the University of Amsterdam. He would have much preferred to come to Amsterdam than to Canada...!

So many years Nazir had struggled to get his book about the ragas of North India published including the examples played by Vilayat Khan, so it was a historical moment when in the first week of 1972 the copy which I ordered for the Institute's library, finally arrived.

In March 1972 Darshan Kumari, a student of Jamaluddin Bhartiya, himself a student of Ravi Shankar, came to the Netherlands and gave sitar lessons from then on, also in the Tropical Institute. In this way the Institute became the first official location with practical courses in Indian music. Joep Bor returned from India after studying sarangi with Ram Narayan for one year. Ram Narayan had given his first concert in the Netherlands in April 1971 in the small hall of the Concertgebouw and performed in October 1972 in the Institute. In June 1971 I regretted that Nazir could not come to attend the concert which I arranged for Vilayat Khan in the prestigious Holland Festival.

Being both very busy there were no letters exchanged till April 1975, when I received a very elaborate letter from New Delhi, giving the good news of Nazir's appointment at U.C.L.A. and all his other activities. In India he had been assisting Frits Staal to document a Vedic ritual in Kerala, recording 116 tapes of 45 minutes each. Later a film made on the basis of this material was shown on Dutch television and just last month (October 2010) Frits Staal came over from his present home in Thailand to give a lecture related to the same subject for the Royal Dutch Academy of Sciences in Amsterdam.

In June 1976 Nazir writes that he could not come to Holland in Sept/Oct as I had requested, because of the visa regulations of the U.S. From his side Nazir asked me to accept his invitation to come to Berkeley for the Congress of the International Musicological Society in August 1977, so that I could also meet and stay with him. But sadly enough my work and personal reasons prevented me from going. At the time I was

president of the C.I.C.I.M., the ICOM committee for the museums with collections of musical instruments and also I just got married in July 1977.

What happened in the years after this is better known to Amy than to me. A few short notes may suffice:

In 1979 Nazir had a chance to visit the Netherlands after attending the meeting of the International Council for Traditional Music in Oslo. His plans for founding and funding the Archives and Research Centre for Ethnomusicology in India were discussed on the beach of Bloemendaal. July 1989: study of the Bake materials in the house of Dr. J. Voorhoeve in Barchem and a lecture in the Institute in cooperation with the Bake Society. My 'Dunglish' spoken translation of Bake's letters after that visit. Our pleasant visit to L.A. in April/May 1991. The cooperation for the Adivasi exhibition in 1992/1993 and the acquisition of the musical instruments for the Tropenmuseum.

In October 1993 Nazir wrote an official letter to invite me to join your research expedition from Dec. 20, 1993 till March 10, 1994, a trip which was reported about by Nazir in a letter dated April 6, 1994. But this invitation was not realized. Exchange of publications: kathputli video tape and Hi-Tech Shiva from Apsara and the book about Jaap Kunst from the Institute.

Under the banner of the Dutch connection the symposium in 1997 on the history of North Indian music should certainly be mentioned. This was organised by Joep Bor and his colleagues in the Rotterdam Conservatory. In 2010 the papers have been published in a massive volume of 736 pages. Another outcome of the Dutch connection and the strong ties between especially Wim van der Meer, Joep Bor and Rokus de Groot with Arvind Parikh of the Sangeet Research Academy (SRA) and the National Centre for the Performing Arts in Mumbai is the exceptional fact that the Dutch consulate initiated an award for life long achievement in Indian music, the first of which was granted to Gangubai Hangal in 2009.

On the occasion of my retirement from the Institute in 1999, a small symposium was organized for which I could also invite Nazir, who gave his famous provoking eth-no-musicology lecture. In January 2004 after attending the meetings of the SRA in Mumbai I was happy to travel together on the Gujarat expedition. We met again in Mumbai in January 2009 during the SRA conference. Both my wife and I did not dare to think that this was going to be the last time we would see each other.

This all is only a summary of the professional exchange which took place within the Dutch connection. It is not complete. But I cannot conclude without saying how important Nazir has been for me personally: I was proud of his friendship and support and it has always been so nice to give and receive hospitality in our respective homes! This enlarged the circle of friendship to the family members on both sides.

Felix van Lamsweerde

Land of Three Fogs



Vinyl long-playing record from the TROPOS label, Land of Three Fogs, recordings by Fred Gales.

This is a beautifully produced LP with double spread illustrated cover and information sheet in the pocket with the record itself. From the text: “The land of the three fogs is the name the Thai Yai gave to their living area near Mae Hong Son in Thailand. It refers to the climate of this mountainous region where in every season, cold, rainy or hot, a morning fog would obscure the environment.”

There is quite a range of musical styles, ensembles and instruments, recorded in different places, but listening to the album gives a feeling of continuity, as though the artists were all in one village performing a marathon show.

A taste of the music: On side A, the first song is from the Kayoh culture and features panflutes and voices, which merge at times. Titled “Help”, it has a melancholy mood – the cover notes reveal that the lyrics refer to war and suffering. Track A2, from the Khammu culture and recorded in Laos, follows seamlessly on, with vocals and mouth organ, but this is “a style used by young men and women to express their romantic feelings”. Both were recorded in the open air.

Track A3, a dance song from the Brao culture, is performed by a gong orchestra, pictured in the cover notes. A good rhythm is set up, which nonetheless gives the impression of minimal music as it goes on. It was recorded at the village hall. There are 6 tracks on each side of the album and further cultures presented include the Karen, Yao, Thai Dam, Thai Lue, Hmong, Lahu Shi and Lahu Na. Other instruments include harp, shawm, cymbals, the djo drum, and free reed flute. Sometimes the bending vocal style is used. This is quite prominent, more emphasized than in other Asian musics I have heard.

The recordings have a clear sound and deserve to be listened to through a stereo set with a good amplifier and reasonable size speakers.

Available at Moychay teashop on Rozengracht 92H, Amsterdam, or through their website at <https://togo.moychay.nl/products/land-of-three-fogs-tropos>. Also available directly from Fred Gales, [srgales\[at\]ziggo.nl](mailto:srgales@ziggo.nl), and can be collected or sent through DHL. Record: 40 euros, shipping: 6,75 euros with track and trace.

Vacancy

Professorship Intercultural Performing Arts

<https://www.universiteitleiden.nl/vacatures/2021/q1/21-029-combined-professorship>

Bake Society information

Email: [bakesociety\[at\]gmail.com](mailto:bakesociety[at]gmail.com)

The Arnold Bake Society Youtube channel, link:

<https://www.youtube.com/channel/UCVoPC1dlGQJceHmjYD4XeNQ>

Beginning of Arnold Bake Day 2 October 2021, youtube link (unlisted):

<https://youtu.be/1Q-dj0vq52s>

Online lecture The Singing Revolution of Estonia 1987-1991 by Mikko Karjalainen, 5 June 2021, youtube link (unlisted):

<https://youtu.be/4lpvxQip82U>

Website: <https://arnoldbakesociety.nl>

Membership and subscription: Rates and bank account number on the website

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Newsletter compiled by Jane Harvey, 16 December 2021