



Walter Slosse (1947–2016)

the night hours, due to new media laws. After Slosse's retirement, he was made an honorary member of the Dutch Society for Ethnomusicology Arnold Bake.

He also launched the blog "Walter Slosse's Alfabet", where he kept on disseminating radio-programmes from his four-decade career, often framed in the contexts of current events. With his unique Flemish voice (he always remained a Belgian national, already adding a foreign flavour for Dutch listeners) Slosse was an unmistakable presence on Dutch radio, whose new blog posts will be sorely missed.

Wouter Swets (1930-2016)

by *Crispijn Oomes*

Wouter Swets died on 25 May 2016, at 86 years of age, a musician, ethnomusicologist, composer, teacher, writer and leader of the ensembles "Čalgija" and "Al-Farabi". More than anything else he was a pioneer, explorer, motivator, and storyteller in the sphere of world music. Swets trained several generations of world musicians, inspiring them and opening their ears for all that was beautiful to listen to in the world: not the mainstream pop, jazz, classical or the cross-over musics from world's cities, but jewels from the smallest villages of Albania,

Macedonia, Bulgaria, Greece, Turkey, Iran, or Afghanistan. Later he devoted much attention to classical traditions of Arabic, Central-Asian and especially Turkish origin.

Through his lectures, workshops, radio programmes, scholarly articles, polemics, performances, and CD reviews he inspired innumerable musicians and music lovers to pursue a passion for traditional music and non-Western classical music. Although he objected to the term "world music", we could rightfully call him the godfather of world music in the Netherlands.

In the 1950s Swets was among the first musicians and musicologists to work in the field in the Balkans. He visited remote villages and learned music from local musicians using his accordion. Swets spoke several Balkan languages as well as Turkish. Besides facilitating contact with musicians, this was also his way of showing respect. He wrote down the melodies he had learned, and later, once tape recorders became a useful tool, just like Béla Bartók he patiently transcribed all his recordings.

During the course of his life, Swets amassed a unique collection of transcriptions, tape recordings, 78- and 45-RPM records, LPs, and CDs—unique because much of this music has since disappeared from the face of the Earth. Swets also collected important literature on traditional music. Once around 1970 he was visiting an antiquarian bookshop in an Istanbul bazaar when he found an encyclopedia on Turkish classical music dating from the Ottoman period. Unfortunately only volume 1 was available, but the bookseller promised to go looking for volume 2. Ten years later Swets visited the same bazaar, and before he had made himself known, the bookseller recognized the striking foreigner, walked up to him enthusiastically and

said, "Sir, I found part 2 for you!" His collection will be donated to the Special Collections department at the University Library in Leiden.

Thanks to Wouter Swets, folk music reached Dutch households via radio broadcasts. In a time when the average concertgoer had never heard traditional music from the Balkans, Swets founded his ensemble "Čalgija", with the goal to bring the Dutch public into contact with music from an unknown world. Swets would conduct research into the origin of a certain melody and then strip away modern and Western alterations, so that the original beauty and liveliness could come to the fore. Incidentally, he became a master in arranging and composing instrumental intermezzos between couplets of songs.

Pioneer

In those days it was almost impossible to bring musicians from the communist countries to the West. So around 1970, when interest in traditional culture was growing worldwide, Swets and his ensemble surfed the crest of the wave. His pioneering work gained recognition not only in the Netherlands. The albums by Čalgija also received much praise abroad. This was not only apparent from enthusiastic reviews, but also when his work was appropriated by others. The piece "Antice, džanam, dušice" (from the first Čalgija LP) was woven into a Kate Bush song by Dónal Lunny, and in his album *East Wind*, Andy Irvine adapted and published "Sulejmanovo Oro", one of Wouter Swets' most beautiful arrangements.

In the 80s and 90s Swets turned his attention to Turkish, Arabian, and Central Asian music. With the Ensemble Al-Farabi he created a fascinating CD in which he demonstrated striking similarities between old Byzantine and Gregorian

chants on the one hand and Islamic *ilahis* or hymns on the other. Swets was also highly respected among Turkish musicologists. It was striking how much knowledge he possessed with regard to Balkan and Middle Eastern history. This made it possible for him to place many musical developments in a broader cultural-historical context.

Composer of Turkish music

Swets always held to the principle that you cannot be a musicologist unless you are also a performing musician. He went a step further than merely performing: he also composed music within the tradition of Turkish and Arabic classical music, embracing the tendency of modern composers to seek out the frontiers of the established framework. Some of his compositions feature on the Ensemble Al Farabi CD.

Swets was an active member of the International Folk Music Council. Some of his articles were in SEM's journal *Ethnomusicology*. Besides radio broadcasts on Balkan music in the 60s and 70s, during the season 1981-82 Swets also created a series of 21 broadcasts about traditional Turkish art music. In 1983 he wrote the book *Traditionele Turkse Kunstmuziek* based on the series, published by broadcaster KRO.

For 30 years Wouter Swets reviewed world music LPs and CDs for the Dutch journal *Luister*. He was a severe critic, but could be full of praise for publications produced with true dedication and a thorough background knowledge.

Rich harvest

A frequently heard statement from his students and admirers was "my life would have been very different without Wouter's influence in my formative years". Partly thanks to Swets a wave



Wouter Swets (seated, centre) along with Ensemble Al-Farabi.

of new ensembles swept over the Netherlands, which have shown passion and dedication to traditional folk music as well as creating contemporary adaptations and compositions. Which other pioneer has sown so many seeds? We can be thankful to Swets for a rich harvest: Čalgija, Al Farabi, Ot Azoj, the Amsterdam Klezmer Band, Parne Gadje, Pauni Trio, Čarlama, Barana, Charivari Trio, Čubrica, Hajnali, Dubbelzijdig, Amariszi, Oriënt Express, Jamas, Sultan, Kusmet, Taksim, Isalka, Kompania Siga, and many other world-music bands.

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. 132, October 2016

ISSN (Online): 2304-4039

C O N T E N T S

From the Secretariat

Message from the Secretary General. A Few Souvenirs With My Master Gilbert Rouget. Call for Nominations for ICTM 2017 Elections. ICTM Seeks Website Reviews Editor for the *Yearbook for Traditional Music*.

Pages 2-5

In Memoriam

Josef Sulz (1930–2016). Nona Shakhnazarova (1930–2016). Walter Slosse (1947–2016). Wouter Swets (1930-2016)

Pages 6-9

44th ICTM World Conference (2017)

Fourth Notice.

Pages 10-12

Announcements — ICTM

Call for Proposals: BFE Annual Conference 2017. Joint Symposium of the National Committees of Austria, Germany, and Switzerland. Call for Proposals: Symposium

of Study Group on Multipart Music. Meeting of Ethnochoreology Sub-Study Group on 19th Century Round Dances. ICTM - IAML - IMS Forum.

Page 13

Announcements — Related Organizations

New Journal: *The International Journal of Traditional Arts*. Sami Music: Sonic Politics in the European North.

Page 14

Reports

Reports from ICTM National and Regional Representatives: Armenia; China; Finland; Iran; Ireland; Papua New Guinea; Singapore; Switzerland; Ukraine; United Arab Emirates; Zimbabwe.

Pages 15-25

Reports from ICTM Study Groups: Audiovisual Ethnomusicology; Ethnochoreology; Historical Sources of Traditional Music; Iconography of the Performing Arts; Mediterranean Music

Studies; Multipart Music; Music and Dance of Oceania; Music and Gender; Music and Minorities; Music of the Turkic-speaking World; Musics of East Asia; Performing Arts of Southeast Asia.

Pages 26-45

Calendar of Events

Page 46

Featured Publications by ICTM Members

Studia Instrumentorum Musicae Popularis IV (New Series); Applied Ethnomusicology in Institutional Policy and Practice; Focus: Scottish Traditional Music; Maqām Traditions Between Theory and Contemporary Music Making

Pages 47-48

General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

Pages 49-56