

## INTERNATIONAL CATALOGUE OF PUBLISHED RECORDS OF FOLK MUSIC.

Attention is called to this recently published catalogue, compiled by Dr. Klaus P. Wachsmann (see announcement on inside page of back cover.)

## JAAP KUNST

The I.F.M.C. has suffered a great loss through the death of Jaap Kunst. Not only will the Council mourn a president whose interest in everything concerning it was alive and unflagging, but there will be very many members in all the different countries who will experience his death as a personal and irreparable loss.

It is true that no human being that leaves us can ever be replaced, but Jaap was something special. From birth music was his daily nourishment, his father having been a very beloved professor at the Conservatoire in Groningen, the town of his birth. Jaap learned the violin and loved his instrument. All through his life violin-playing, especially playing in string-quartets, was his absorbing hobby and it must have been one of the hardest blows fate dealt him when, during the last period of his illness, though he was still up and about, his condition made playing impossible.

This was, however, not his only sphere of interest. When he was still very young, he discovered that, even in Europe, the world of music is wider than the masterpieces of its classical composers. Spending his summers on Terschelling, one of the small islands to the North of Friesland and Groningen, the living folk music that he discovered there caught him, and inspired a love which was enduring and which later enabled him to understand and love the music of other peoples, progressively farther away from his native Groningen.

He had a keen intellect and his legal training and his methodical mind stood him in good stead when during the period as a government servant in Java, he had to fight for the recognition of the music of Indonesia as a worthy object for official research. His energy was prodigious and his articles and books on the music of the many different peoples of the Indonesian archipelago and, later, his untiring efforts in the field of general ethnomusicology in connection with the organisation of the Ethnomusicological Section of the Royal Institute for the Tropics in Amsterdam, are so many witnesses to his penetrating understanding, his enviable power of concentration and his methodical sense.

Ethnomusicology can ill spare this devoted worker, but that is not the reason why so many of the members of the I.F.M.C. in so many different countries will feel his death as a personal loss. He had a wealth of human sympathy and a great gift of communication. Wherever he went—and he travelled far and wide—his human sympathy evoked sympathy in the people he met. His power of communication made his lectures a joy, even in spite of language difficulties. His infectious enthusiasm for the things he was talking about captured his audiences so that when, in conclusion, he took his violin and played the folk songs he loved so much, everyone present felt they could share in them. His contributions in the field of ethnomusicology have been many and valuable, but what he has given as a human being has been greater. That is why people will feel his death as the departure of a personal friend who has lived a rich and fruitful life.

ARNOLD A. BAKE.