

The Origins and Establishment of the International Folk Music Council

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The origins of the Council have often been told through the perspective of Maud Karpeles (1885–1976). This is partly because she has by far written the most about the subject, but also because it is quite clear that she was indeed the key person in its establishment; even she acknowledged that she was “in some measure responsible for its birth” (Karpeles 1969:14). While there were certainly many other people involved in various roles, it is Karpeles who seems to have brought everything together. As such, this account also relies on her essential sources, supplemented wherever possible by other information.¹

Celebrating twenty-one years since the founding of the Council (its “coming of age”), Karpeles (1969:14) observed that the English Folk Dance and Song Society, and the British National Committee on Folk Arts could be considered the grandparents of the IFMC. If so, the International (Advisory) Folk Dance Council would by implication be the IFMC’s parent. Yet the common

element in all these organizations and related events is Karpeles.

My treatment of origins acknowledges these relationships, but also emphasizes Karpeles’s increasing international activities through folk dance/music festivals. Such festivals frequently spawned new international organizations. As Karpeles’s involvements and contacts increased, and her administrative, diplomatic, and organizational abilities developed, her enthusiasm, commitment, and skills often led to her appointment as an honorary secretary of such international festivals and organizations. It was this combination of events, opportunities, and extraordinary efforts that led to the founding of the IFMC in 1947.

English Folk Dance and Song Society

The English Folk Dance and Song Society was established in 1932 with the merger of the Folk-Song Society and the English Folk Dance Society. Ralph Vaughan Williams neatly distinguished between these two predecessor organizations:

whereas the Folk Song Society existed to preserve English folk music through the publication of material exactly as it had been collected, the English Folk Dance Society set out by instruction and demonstration to give back to the people of England their heritage of folk dances that were all but forgotten. (Vaughan Williams 1958:109)

The Folk-Song Society was founded in London in June 1898. Its journal (*Journal of the Folk-Song Society* or *Folk Song Journal*, 1899–1931) initially printed proceedings of annual meetings, but by 1901 began to focus on the publication of orally transmitted “traditional songs” that had not been published previously. Their interest extended beyond England to Scotland, Ireland, and the Isle of Man (ibid.:109).

Maud Karpeles and her younger sister, Helen Karpeles (1887–1976), had first come across folk songs and dances in 1909 at a festival in Stratford-upon-Avon. They subsequently formed a folk-dance club which

¹ This chapter owes much to the records located in ICTM Archive at the National Library of Australia in Canberra and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society in London. Karpeles’s autobiography is an essential source, and I appreciate the permission and assistance of Vicky Wilson, librarian at the latter library, to enable me to download it from the web and make it more easily accessible to interested researchers. Jeanette Mollenhauer bravely located and copied other materials at both libraries. The ICTM Secretariat has been ordering selected scans from the ICTM Archive since 2016. I appreciate the assistance of the National Library of Australia staff in copying various materials upon request, and the Secretariat for supporting such research. Marc-Antoine Camp generously shared details of Swiss individuals and other aspects relating to the 1948 Basel conference, and Ursula Hemetek and Lisbet Torp helped me find information that otherwise left me befuddled. My co-editors for this volume, Naila Ceribašić and Svanibor Pettan, helped my presentation and style here significantly; I am honoured to collaborate with such scholars and friends who share a passion for the Council. My status as honorary associate professor at the Australian National University enabled me to electronically access many journals that otherwise would not have been available to me. The Institute of Papua New Guinea Studies has supported my involvement in ICTM activities for many years, and the encouragement of Steven Enomb Kilanda, executive director of the National Cultural Commission, to complete this undertaking was essential. My sincere thanks to all.

gave demonstrations illustrating Cecil Sharp's lectures. This was to be the nucleus of what would become the English Folk Dance Society. By 1911, Maud Karpeles had become Sharp's assistant.

The English Folk Dance Society was founded by Cecil Sharp (1859–1924) in 1911, and was more concerned with practical rather than academic activities; as such they were not initially focussed on publication, but on promoting dances collected by Sharp and others through classes, vacation schools, displays, lectures, and the training of teachers (Vaughan Williams 1958:109–110). Following Sharp's death in 1924, the Society was led by Douglas Kennedy,² the husband of Helen Karpeles. Festivals began to be organized by the Society, especially the annual All-England Festival, first held in 1925 in London (Croft 1927:13–14). A folk-dance group from abroad was frequently invited to participate in such festivals, but the Society's major involvement abroad was at the International Congress of Popular Arts, held in Prague in 1928 (see below) (Karpeles 1969:14–15).

Their journal, *The English Folk Dance Society's Journal* (1914–1915), was followed by the *Journal of the English Folk Dance Society* (1927–1931). Cecil Sharp House in London was opened on 24 June 1930 and served as the headquarters of the Society and its successor, as it does today. In 1958, its library became the Vaughan Williams Memorial Library.

In 1931, Kennedy invited the Folk-Song Society to merge with the English Folk Dance Society to form the English Folk Dance and Song Society.³ This was accepted, and the merger took place on 1 March 1932. Their *Journal of the English Folk Dance and Song Society* (1932–1964) was succeeded by the *Folk Music Journal* (1965–present).

The English Folk Dance and Song Society would be the co-host of the International Folk Dance Festival and Conference in 1935 (discussed below). Karpeles's involvement with the English Folk Dance Society and its successor exposed her to international gatherings focussed on dance, such as when foreign teams were invited to perform at the Albert Hall (since 1927),⁴ and when the Society's Demonstration Team travelled

abroad, such as to festivals in the Netherlands, Belgium, Basque region of France, Denmark, the USA, Canada, and the 1928 congress in Prague. Karpeles was also increasingly involved in organizational aspects of local, regional, national, and international events, undoubtedly developing skills that would give her considerable confidence to diplomatically manage and organize future festivals and conferences, such as those that would ultimately be associated with and lead to the founding of IFMC (Howes 1935a:3; Karpeles 1969:14; [1976]:106, 119, 136–137a; Pakenham 2011:187).

Karpeles had a long association with the Society that could have been much longer: from 1911 when she helped found the Society until 1936 when she submitted her resignation from its National Executive following a bitter dispute over the copyright of Sharp's collections of folk dances, which she oversaw as his literary executor. While she subsequently maintained an ordinary membership and interest in the Society, relationships never improved (Karpeles [1976]:203–205; Boyes 2001:184–185). Boyes explores numerous factors in this deteriorating relationship and Karpeles's near erasure from the English Folk Revival, concluding that

in creating a caricature [of Karpeles] that denies her achievements and in writing this lively, principled and able woman out of its history, the English Folk Revival has both destroyed and lost much that is of value. (Boyes 2001:192)

International Congress of Popular Arts (Prague, 1928)

The International Congress of Popular Arts (Congrès des arts populaires) was convoked by the Assembly of the League of Nations on the recommendation of the Commission internationale de coopération intellectuelle (International committee of intellectual co-operation).⁵ The congress was held in Prague, 7–13 October 1928. Thirty-one nations participated from Europe, Asia, North America, and South America. Maud Karpeles attended as part of the largest national contingent, a fifty-member delegation from the United Kingdom (primarily consisting of members of the English Folk Dance Society), but lacking an official government representative. Karpeles and other members of this delegation presented six papers in the music and dance sections of the congress. Aside from the performances by English musicians and dancers, the only other performances were by Javanese dancers (English Folk Dance

2 Kennedy would later serve on the IFMC Executive Board for almost three decades from its establishment.

3 The pros and cons of the merger from the point of view of the smaller Folk Song Society can be found in a report on a special general meeting that took place in 1931 (Folk Song Society 1931). When some feared that the scientific study of song might be overwhelmed by the "larger and more boisterous dance faction," Karpeles "insisted that a proper understanding of folk music depended on a mixture of practice and scholarship" (Pakenham 2011:195).

4 After the first Albert Hall festival, it became the tradition to invite dance groups from abroad (Pakenham 2011:187). According to Schofield, such festivals continued until 1939

and were resumed after the war in 1948 (in Schofield and Shuldham-Shaw 1948:159).

5 This committee existed from 1922 to 1946, after which its role was taken over by UNESCO.

Society 1928; Karpeles 1969:14–15; [1976]:138–139; Rogan 2007:10–12).

This congress created the Commission internationale des arts populaires (CIAP) (International commission of folk arts),⁶ and Karpeles was appointed as representative for Great Britain.⁷ Such representatives were invited to set up national committees in their home countries. This led to the establishment of the British National Committee on Folk Arts (English Folk Dance Society 1928; Karpeles 1969:15; [1976]:139–140).

COMMISSION INTERNATIONALE DES ARTS POPULAIRES

At its first assembly (Rome, October 1929), CIAP was reorganized to try to distance itself from the League of Nations. At the second meeting (Antwerp, 1930), it was decided to establish a Folk Music Bureau to work directly with the Institute of Intellectual Co-operation. Under the supervision of Hungarian composer and ethnomusicologist László Lajtha, a two-volume bibliography on folk songs was produced (Institut international de coopération intellectuelle 1934; 1939), but Karpeles felt it was “concerned rather more with scientific aspects than with the artistic or popular aspect of the subject” (Karpeles 1972:11). Lajtha would later be present at the IFMC founding; he served on the first IFMC Executive Board and for many years thereafter. Karpeles’s involvement in international festivals, the 1928 congress, and other international events and organizations, widened her contacts with individuals who had similar interests, many of whom would take part in the founding of IFMC.

CIAP was concerned with all music and folk art, certainly one of the reasons Karpeles was very interested in IFMC developing an association with CIAP early on. This is discussed in more detail in the section below on the establishment of IFMC.

BRITISH NATIONAL COMMITTEE ON FOLK ARTS

As Karpeles was appointed the Great Britain representative for CIAP, it was her responsibility to form a committee in her own country. Karpeles established the British National Committee on Folk Arts⁸ in 1928 with Harold Peake (Society of Antiquities) as chair (Howes 1935a:4; Karpeles 1949b:3; [1976]:140).

Although this committee compiled a register of museum exhibits of folk arts,⁹ it was not involved in any other major activities and did not re-emerge after World War II. Its co-sponsorship of the International Folk Dance Festival and Conference in 1935 with the English Folk Dance and Song Society was “largely as a silent partner” (Karpeles 1969:15). Nevertheless, because of the importance of this collaboration to the eventual establishment of IFMC and probably because of its links back to CIAP, Karpeles still considered the committee to be one of the Council’s grandparents (Karpeles 1969:14) and acknowledged that it “helped to pave the way for important developments in international folk-music relations” (Karpeles [1976]:140). As Great Britain’s representative to CIAP, Karpeles attended a CIAP conference in Geneva in November 1945, her first trip abroad following the conclusion of the war, where she met Samuel Baud-Bovy, and renewed acquaintances with Louis Witzig and Constantin Brăiloiu, all noted music and dance researchers of the time.

International Folk Dance Festival and Conference (London, 1935)

The executive committee of the English Folk Dance and Song Society began to think of organizing an international festival. After choosing the summer of 1935 as the best time to host such an event, the Society’s International Subcommittee, which had existed since 1930, began to formulate plans on 1 January 1933. Such a large international festival had never been attempted.¹⁰ In order to control the size of the 1935 event somewhat, it was decided early on to limit dance groups to those from Europe (Howes 1935a:3; Karpeles 1969:14; [1976]:119, 136–137a, 185).

6 The report on the congress by the English Folk Dance Society uses the English title “International Commission of Popular Arts” (1928:50), hence translating *arts populaires* as ‘popular arts’. For some speakers, this is a particularly sensitive, political subject, so I have preferred to translate this phrase as ‘folk arts’. Cf. the discussion by Rogan (2007:23, n. 31).

7 In 1936, CIAP became the Commission internationale des arts et traditions populaires (International commission of folk arts and traditions). The name was changed again in 1964 to Société internationale d’ethnologie et de folklore (SIEF; International society for ethnology and folklore), as it remains known today (Karpeles 1969:15, n. 2; Rogan 2015; 2008). Further information about the origins of CIAP/SIEF, the political and academic scene at the time, and its activities is presented by Rogan (2007) and in some of his other writings, and on the organization’s website (<https://www.siefhome.org/about/history.shtml>).

8 Karpeles (1969:14–15) erroneously calls this the British National Committee of Folk Arts.

9 Cadbury (2009:115) notes a questionnaire being sent out by the Committee “for the help of museum curators in the preparation of a catalogue of Folk Arts and Crafts in British Museums,” but “these efforts appear to have been fruitless.” Presumably the results of this research were never published.

10 Dunin (2014:199–200) observes that the United Kingdom was not the only country to organize folk-dance festivals in this period. For example, Yugoslavia and the USA had also done so, in the 1930s, but the 1935 event was “the largest ‘international’ (European) dance festival with associated conference.”

Discussions had progressed significantly so that on 15 November 1933, the British National Committee on Folk Arts considered a formal approach from the Society to jointly host the event (British National Committee on Folk Arts 1933). Maud Karpeles was a member of both committees.

A large general committee was established by both organizations to oversee the management of the festival. This committee then in turn appointed a smaller executive committee of twenty members that was to meet for the first time on 16 May 1934.¹¹ Queen Mary (wife of King George V) became patron, and many other titled notables, both from the UK and representing foreign countries, held official positions. Lady (later, Baroness) Ampthill, president of the EFDSS, a close friend of the queen and well known for her charity work, was appointed chair, while Karpeles was appointed honorary secretary; but much of the real work in organizing such an event was the responsibility of Karpeles and her team. John Myres,¹² Ralph Vaughan-Williams,¹³ and Douglas Kennedy were also on the committee. Myres would become president of the International (Advisory) Folk Dance Council that hosted a conference in 1947 establishing IFMC, and the latter two men would become president and Board member, respectively, of the first IFMC Executive Board, twelve years after this festival (Howes 1935a:3–4; 1935b:143–145, app. A; Karpeles [1976]:185–187).

In order to learn more about hosting such an international festival, Karpeles attended the Internationales Volkstanztreffen (International folk-dance meeting), a competition of national folk-dance groups, which took place in Vienna, 9–16 June 1934. In addition to groups from many parts of Austria,¹⁴ there were participants from Bulgaria, Denmark, India, Latvia, Lithuania, the Netherlands, Poland, Romania, Sweden, and Ukraine. Spectacular outdoor performances were high points, just as would occur in London in 1935. In contrast to

the event in London, however, an international dance jury evaluated performances and awarded certificates (*Ehrenurkunden*) to those groups that best expressed the tradition and essence of folk dance in their performances. Members of the jury included Constantin Brăiloiu, Maud Karpeles, Douglas Kennedy, László Lajtha, and Poul Lorenzen: apart from Romanian ethnomusicologist Brăiloiu, the others would form part of the first Board as secretary, two members, and a vice president. A further, important difference from the London event was that no accompanying academic conference took place in Vienna. Instead, the judges displayed their knowledge in evaluating the performances.¹⁵ Karpeles learned much from such a spectacular event, and even managed to publicize there the planned festival for London (Karpeles [1976]:186).

The International Folk Dance Festival and Conference¹⁶ took place in London, 14–20 July 1935, held under the auspices of the English Folk Dance and Song Society and the British National Committee on Folk Arts (Karpeles 1949b:3). Although spectacular performances took place in London halls and parks (figure 1), this was much more than a large festival: it was also an opportunity to present research on music and dance during the conference. While Karpeles was honorary secretary for the festival, the honorary conference secretary was Violet Alford (Howes 1935a:144).

A timetable of events is provided by Howes (1935b:146–147, app. B). Except for the opening couple of days, most days began with a session of conference papers at 09:45, followed by excursions or public performances from about 14:30, and evening public performances at 20:30 at the Royal Albert Hall.

Invitations for dance groups were sent to all European countries and the USA. About 515 dancers from seventeen countries (Austria, Bulgaria, Denmark, France, Germany, Hungary, Italy, Latvia, Lithuania, the Netherlands, Norway, Poland, Romania, Spain, Sweden,

11 See correspondence from Karpeles (27 Apr 1934) asking that the agenda for the 16 May meeting be circulated (Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/65).

12 While Myres (1869–1954) is best known as a British archaeologist for his work in Cyprus, Crete, and Zimbabwe, his interests were eclectic and included lengthy, senior involvements with the Folk-Lore Society and the English Folk Dance and Song Society (see, e.g., E. O. J. 1954; R. M. D. 1954; Mavrogordato 1955).

13 For an overview of the long association between Karpeles and Vaughan Williams, see Haywood (1972).

14 Including Austrians performing German dances. Germany had withdrawn from the League of Nations, which was the main sponsor of the event. Such a solution to enable German dances would not offend the sponsors and also corresponded to the intentions of the Austrian government (Johler and Puchberger 2013:78). Much additional information about the sociohistorical context of the Volkstanztreffen is presented by Johler and Puchberger (2013:70–82).

15 Preceding and overlapping the Internationales Volkstanztreffen was the Internationaler Tanzwettbewerb (International dance competition), which focussed on classical and modern dance, and was judged by a different jury of experts, 27 May – 16 June. These events were part of the Wiener Festwochen, a cultural festival that continues today. The 1934 dance meeting and competition were embedded in the cultural policy of the Austrian totalitarian government that took power in 1933–1934. Magdalena Puchberger very kindly shared her knowledge of the events in Vienna and relevant documents from the Archiv Österreichisches Museum für Volkskunde (Direktionsakten, 20/1934, Mapped IVTT).

16 The name of this event varies between sources: International Folk Dance Festival (Karpeles 1949b:3), International (European) Folk Dance Festival (Howes 1935a), International (European) Folk Dance Conference and Festival (Karpeles 1969:14), etc. Lacking evidence as to the primacy of one name over the other, here I follow Vaughan Williams (1958:110) in using “International Folk Dance Festival and Conference,” as it seems to best reflect the nature of the event itself.



Figure 1. Maud Karpeles (centre) watching the 1935 performances with Douglas Kennedy (in white hat). Some of the Romanian *călușari* dancers are at the right
(photo courtesy of Vaughan Williams Memorial Library, English Folk Dance and Song Society).

Switzerland, USSR) participated, with about another 300 from the host country itself. Estonia, Finland, Greece, and the Irish Free State accepted invitations, but had to withdraw a few weeks before the festival. Belgium, Czechoslovakia, Iceland, USA, and Yugoslavia were unable to send dancers (Howes 1935a:6; Karpeles 1969:15).¹⁷ Howes remarked on the spectacle and the optimism he felt at the Albert Hall performances:

The standard-bearers advanced to the centre—and here one cannot forbear to mention the indefinable thoughts and feelings that surged through the mind as the eye beheld the flags of the new autocracies of Right and Left mingling with the democratic emblems of Powers both great and small, the Hammer and Sickle, the Union Jack and the Swastika floating amicably together in the arena of the Albert Hall—and round them the whole company reinforced by a hundred English dancers danced Sellenger's Round. At that one dare hope that the tune otherwise called "The Beginning of the World" might be there and then the New Beginning of a New World. (Howes 1935a:12)

The conference took place mostly at Cecil Sharp House, headquarters of the English Folk Dance and Song Society, but with one session at Phoenix Theatre. During the conference, under the presidency of John Myres, thirteen papers were presented (some with lantern slides, one with film, and one with a live performance),

along with one film with sound. Four other papers were submitted, but not read (based on the information in Howes 1935b). Aside from the nations represented by the various dance groups, countries such as Canada, Egypt, India, and the USA were also represented by delegates and participated in the conference, thereby significantly extending the international character of the event well beyond Europe.

All conference papers plus the subsequent discussions were published in the 1935 *Journal of the English Folk Dance and Song Society*, edited by Frank Howes (1935a) (figure 2). Some of the participants would later become members of the first, provisional Board of IFMC twelve years later: Douglas Kennedy, Ole Mørk Sandvik, Louise Witzig, along with Karpeles as honorary secretary.

According to Karpeles (1969:15; [1976]:192), Curt Sachs, who presented a paper at the conference (Sachs 1935), remarked some twenty years later that "the conference with its accompanying festival had done more for the cause of folk music than any other single event." Vaughan Williams would also observe:

Perhaps only the joint [English Folk Dance and Song] Society could have brought about such a successful blending of study, organisation and exciting entertainment as the International Folk Dance Festival and Conference held in London in July, 1935, an event that had far-reaching effects, not the least being the found-

¹⁷ A good, overall account of the event is given by Karpeles in her autobiography ([1976]:185–192).

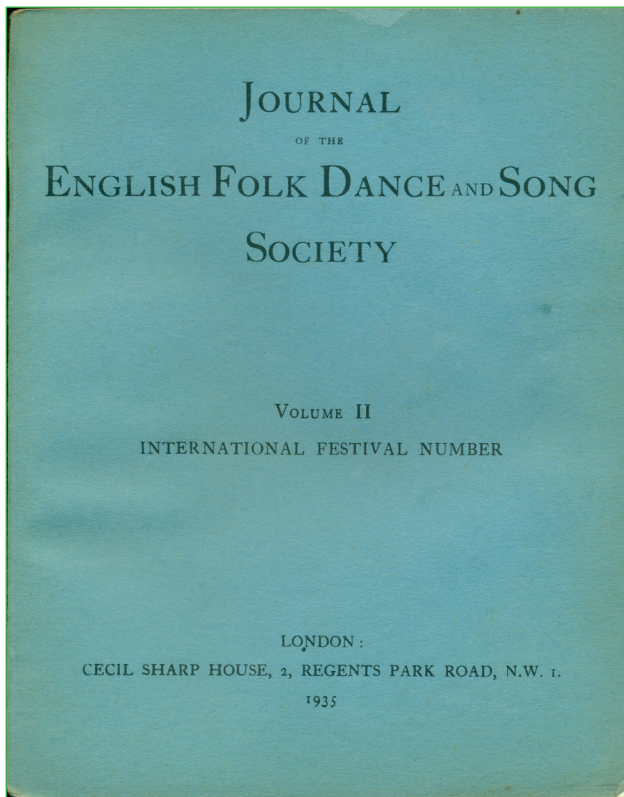


Figure 2. Cover of the 1935 *Journal of the English Folk Dance and Song Society*.

ing of the International Folk Music Council in 1948. (Vaughan Williams 1958:110)

Here Vaughan Williams highlights the academic research interests of the original Folk-Song Society combining with the practical aims of the original English Folk Dance Society, both contributing to the success of the event. And he also saw the very real connection between this festival and the eventual founding of the IFMC, albeit in 1947, rather than 1948.

The relation between this festival–conference and the future IFMC is even more striking when the objectives of the two are compared. The objectives of the 1935 event, as defined by the organizing committee in 1933, were:

- (1) to promote understanding and friendship between nations through the common interest of folk-dance;
- (2) to demonstrate the value of folk-dance in the social life of to-day;
- (3) to further the comparative study of folk-dances. (Howes 1935a:3)

While the “objects” of the IFMC as originally laid down in its provisional constitution (sect. 2(a)–(c)) were:

- (a) to assist in the preservation, dissemination and practice of the folk music of all countries;
- (b) to further the comparative study of folk music;
- (c) to promote understanding and friendship between nations through the common interest of folk music.

(ICTM Archive MS 10017, series 4, folder 94; also see Karpeles 1949b:4; 1969:16)

The first objective from 1933 has become the third for IFMC,¹⁸ and the third objective from 1933 has become the second for IFMC. Finally, the second objective from 1933 has become more forceful by expansion as the first for IFMC: instead of just demonstrating value, the Council is now meant to be active in the preservation, dissemination, and practice of folk music from throughout the world. In the case of all three objectives, however, “folk-dance(s)” has become “folk music,” undoubtedly linked to the IFMC Board’s view that the term “folk music” includes folk song and folk dance, as originally stated in the provisional constitution.¹⁹ Somehow the folk music = folk song + folk dance equation became predominant in the years between 1935 and 1947, but apparently not enough to change the name of the 1947 conference; that is, it did not become the “International Conference on Folk Music.” Such a change would only eventuate with the founding of IFMC. The establishment of the IFMC is discussed in further detail below.

The 1935 festival and conference were highly successful, so much so that at the final session the future was considered. John Myres, as chair, remarked that on 19 July, the penultimate day of the conference, representatives from a number of countries submitted various resolutions, especially that a committee of not more than one correspondent from each country be established to confer with other international organizations. This committee would encourage the exchange of information and make enquiries about having another festival. It was also requested that Maud Karpeles be invited to be secretary (later, honorary secretary) of the committee. After further discussion, the proposals were slightly modified to include Myres as president and removing the limit on a single correspondent per country. Thirty correspondents from nineteen countries agreed to serve on this body. Although apparently not named as such at the time, this committee was eventually called the International (Advisory) Folk Dance Council ([Conference participants] 1935:114–115; I(A)FDC 1947:2; Karpeles 1949b:3; 1969:15–16; 1972:7).

18 For the 1935 event, Karpeles was “much affected at the sight of German and French groups embracing and exchanging ... bouquets, all memory of the last conflict forgotten and apparently unconscious of any shadow of coming events” (Pakenham 2011:200). Twelve years later, Stockmann observed that this third objective for IFMC was “in recognition of the painful fact that the Second World War had created deep rifts between nations and peoples” (Stockmann 1988:2).

19 A copy in English and French can be found in the ICTM Archive (MS 10017, series 4, folder 94). Also see the discussion of this understanding when possible alterations to the constitution are considered in the *BIFMC* (1, Oct 1948:9).

INTERNATIONAL (ADVISORY) FOLK DANCE COUNCIL

As expressed at the 1935 festival and conference, it was apparently the intention that future festivals be held every four years, and their organization was one of the tasks of the International (Advisory) Folk Dance Council (I(A)FDC). A festival organized in Stockholm by Svenska Ungdomsringen för Bygdekultur²⁰ (Swedish youth association for folk culture) in 1–6 August 1939—as it turned out, one month before the German invasion of Poland and the start of World War II—was planned as the next in the series.²¹ Ultimately the organizers withdrew I(A)FDC from such a collaboration: there had been objections raised from Germany because the Council operated from England. Nevertheless, eleven countries participated and all went smoothly despite “underground tensions” (Karpeles [1976]:193). After that, World War II prevented international folk-dance activities. The members of I(A)FDC did not have a second meeting and never adopted a formal constitution. “It was not until after the War that the seeds that had been sown at the 1935 Festival bore fruit in the formation of the International Folk Music Council” (Karpeles [1976]:193).

After a “troubled peace” emerged following the war and contacts were resumed, questions arose as to whether I(A)FDC should be re-established, and, if so, what should be its concerns and relations with other international organizations (Karpeles 1949b:3; 1969:16). As an observer, Karpeles attended the first general conference of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), held in Paris (20 November – 10 December 1946), and initially hoped that UNESCO would take on the responsibility of promoting folk music and dance, perhaps by initially convening a conference of folk-music experts. It was unable to do this; Karpeles was disappointed with their initial lack of interest and slow pace of action, although UNESCO did offer to send an observer if the I(A)FDC were to organize such an event. Shortly after-

wards, Sir John Maud,²² a senior UK government official in education who had also been at the UNESCO conference, encouraged Karpeles to take the initiative herself. She went ahead as she saw fit and later wrote: “from that time onward the best part of my life has been devoted to the international aspect of folk music” (I(A)FDC 1947:2; Karpeles 1972:8; [1976]:215; Pakenham 2011:222).

To discuss the potential future of the I(A)FDC and other questions, a conference in London was planned for September 1947, to be organized by I(A)FDC, with Karpeles as the main organizer in her role as honorary secretary. Myres was listed as president on the letterhead used to organize the event, but Karpeles would announce his resignation at the start of the conference (I(A)FDC 1947:2; Karpeles 1972:7). This very much seemed to be Karpeles’s event. She invited many who had attended the 1935 conference and other folk-song and folk-dance experts, while national delegates were contacted through the foreign office (Karpeles [1976]:215–216).

International Conference on Folk Song and Folk Dance (London, 1947)

The International Conference on Folk Song and Folk Dance²³ was convened during 22–27 September 1947 by the International (Advisory) Folk Dance Council at the Belgian Institute in London.²⁴ The purpose of the conference was to address questions about the future of that Council and possible future international festivals and conferences (Karpeles 1949b:3). The conference

20 Founded in 1920 as the Svenska Folkdansringen (Swedish folk dance association), they changed their name to Svenska Ungdomsringen för Bygdekultur in 1922, but reverted to the original name in 2005. While their primary initial focus was folk dance, today it includes all aspects of folk culture, such as music, crafts, costumes, customs, etc. Perhaps most notably they are responsible for organizing the Zorn Trials, at which excellence in Swedish folk music is rewarded with a medal and title (Svenska Folkdansringen 2016; Wikipedia Contributors 2019).

21 Karpeles did much preliminary work in the organization of the festival, and visited Stockholm in 1938 (Karpeles [1976]:193). Correspondence on I(A)FDC letterhead from Karpeles (23 Apr 1938) in the Vaughan Williams Memorial Library immediately follows this visit and suggests subjects for the International Folk Dance Festival to be held there (Maud Karpeles Manuscript Collection, MK/7/93).

22 Later, John Primatt Redcliffe-Maud, Baron Redcliffe-Maud, GCB, CBE (1906–1982). He was permanent secretary to the Ministry of Education, 1945–1952, primarily under Prime Minister Clement Attlee. Maud subsequently made an address at the 1952 IFMC conference in London (*JIFMC* 5, 1953:6).

23 Contrary to Schofield’s assertion, this was not quite yet the “first meeting of the Conference of the International Folk Music Council” (in Schofield and Shuldham-Shaw 1948:159).

24 Stockmann (1988:1) comments on the difficulties participants would have faced in travelling to London at this time: devastation from war was still widespread, few functioning railway lines, minimal financial resources, uncertain outcomes, etc.: “So most of them came to London with the firm determination to found an international organization for traditional music, which they regarded as being of vital importance.” Stockmann also reflects on the establishment of the Gesellschaft für vergleichende Musikwissenschaft (Society for comparative musicology) in Berlin in the 1930s. Beginning as a national organization, in 1933 it absorbed members of the American Society for Comparative Musicology and elected Charles Seeger as vice chair in order to establish it as an international society and try to save it from Nazi control. Despite relocating the society to New York, and the efforts of Seeger and others to maintain it, they were in vain: “the time was not yet ripe for it. It was only after the war that a truly international organization could be formed” (*ibid.*:3). Of course, that organization was the IFMC.



Figure 3. Announcement of open sessions for the playing of gramophone recordings and lectures in association with the 1947 International Conference on Folk Song and Folk Dance, held in London (ICTM Archive MS 10017, series 4, folder 94).

was supported by a small fund held by the English Folk Dance and Song Society, representing profits from the 1935 festival and conference, supplemented by £ 100 from the society and the same amount from an anonymous donor, later revealed by Karpeles as Patrick Shuldham Shaw²⁵ (Karpeles 1969:17). The main record of what transpired at this conference is in a report (I(A)FDC 1947), which was almost entirely reprinted verbatim as Karpeles (1972).²⁶

25 Shuldham-Shaw (1917–1977) was a very active composer, choreographer, researcher, and teacher of folk song and dance (Plant 2017). Note that his contribution would have been made when he was thirty years old; £ 100 in 1947 is equivalent to c. GBP 3,990 in 2018 (<http://inflation.iamkate.com/>).

26 I know of two copies of the original report: in the New York Public Library, and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. Three appendixes (A–C) are mentioned on the contents page (I(A)FDC 1947:ii), noting delegates, apologies for absence, and the provisional constitution. The New York Public Library catalogue record notes these, but they are missing from the document and are not reproduced in Karpeles (1972). The copy in the Vaughan

Conference sessions were two hours in length. After the opening of the conference on the morning of 22 September, the conference began with a session in the afternoon (14:00–16:00). It continued with two-hour morning sessions (10:00–12:00) on 23–24 September, and with morning and afternoon sessions on 25–26 September (10:00–12:00, 14:00–16:00).

The rest of the time was divided between numerous receptions at Cecil Sharp House and Hampton Court, a tea, and an excursion to Oxford on the final day. At 20:15 on the evenings of 23 and 25 September, delegates at Cecil Sharp House demonstrated music of their respective countries on gramophone records and through live performances (Argentina, Dominican Republic, Finland, France, Italy, Norway, Palestine, UK, and USA) (I(A)FDC 1947:15). These sessions were open to the general public for an entrance fee of two shillings and sixpence (figure 3)—note that the countries listed in the illustration differ from those in the proceedings sighted earlier. There appear to have been no other academic presentations or performances.

Delegates from twenty-eight countries attended,²⁷ mostly appointed by their respective governments. UNESCO was represented by Vanett Lawler, head of the Arts and Letters section. Other observers were from the British Council and the Ministry of Education. Vaughan Williams was invited to be chair by Karpeles, with Stuart Wilson as vice chair (Swinson et al. 1947:94–95; Karpeles 1949b:3; 1969:16).

THE ESTABLISHMENT OF THE INTERNATIONAL FOLK MUSIC COUNCIL

The conference opened at 10:30 on 22 September 1947. After the chair's opening address (item 1) and various apologies for absence (item 2), Karpeles as honorary secretary recounted the events that led to the conference (item 3), as have been overviewed and expanded upon in the sections above. Item 4a in the report was “Formation of an International Folk Music (Dance and Song) Council.” Stuart Wilson then took over as chair. After a break for lunch at 12:00, the conference resumed at 14:00. Before the end of the session at 16:00, Wilson proposed “*that an International Folk Music Council be formed.*” The resolution was “*carried by a show of hands*” (figure 4), and the day's session was

Williams Memorial Library (amongst uncatalogued materials donated by Peter Kennedy) similarly lacks these appendixes.

27 While no list of attendees is available in the proceedings, from the reports available and Swinson et al. (1947:94–95), it is possible to identify twenty-six of the countries/regions: Argentina, Australia, Basque region (Pays-Basque), Belgium, Brazil, Canada, Czechoslovakia, Denmark, Finland, France, Greece, Hungary, Italy, the Netherlands, New Zealand, Norway, Palestine, Portugal, Romania, Switzerland, Turkey, Uganda, UK, USA, West Indies, and Yugoslavia.

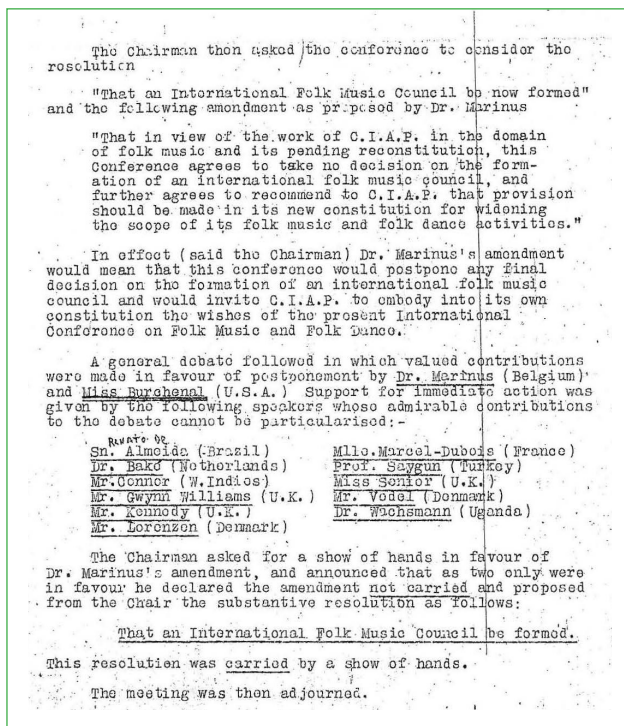


Figure 4. Minutes noting the establishment of IFMC on 22 September 1947 (I(A)FDC 1947:5).

adjourned (I(A)FDC 1947:1–5; Karpeles 1972:6–12). The IFMC had been founded.

From the proceedings available, it is not clear when the awkward addition of “(Dance and Song)” was removed from the name of the organization, even though it is included in the agenda item quoted and also in some reports of the event (e.g., Swinson et al. 1947:94–95). It is already absent from the provisional constitution. However, at the 1948 Basel conference, it was proposed to re-insert the parenthetical expression, thus creating the “International Folk Music (Dance and Song) Council.” Karpeles explained that the reason for this reinsertion would be because the public “sometimes assumed that dance was not a form of music.” But the Executive Board thought that instead of a “somewhat awkward” name, it would be better to educate the public through the activities of the Council (*BIFMC* 1, Oct 1948:9). As a result, the name remained “International Folk Music Council” in the subsequently ratified constitution, but with the explanatory “*it is understood that the term 'Folk Music' includes Folk Song and Folk Dance*” immediately following the statement of the name. Karpeles continued to explain this all-encompassing definition in other publications as well (e.g., Karpeles 1965b:311). Indeed, this clarifying definition appeared in all revisions to the IFMC’s constitution/rules until the change of name to International Council for Traditional Music in 1981.

Returning to the events of 1947, it is interesting to compare (1) an undated “draft agenda,” circulated by Karpeles sometime before the conference, (2) the “agenda,” presumably post-dating the draft (both in ICTM Archive MS 10017, series 4, folder 94), and (3) the two available reports of the proceedings (I(A)FDC 1947; Karpeles 1972), which apparently reflect what actually transpired. While the published accounts differ in relatively minor ways from the “agenda,” the most noteworthy difference of the “draft agenda” from the others is the total absence of any item considering the formation of IFMC (cf. figures 5 and 6). Instead the election of vice chairmen is followed directly by a consideration of a draft constitution, without any new organization being established. This could suggest that at this point, the constitution might have been originally intended for a redefined I(A)FDC. Unfortunately, this remains unclear from the sources available.

The greater significance of the founding of the IFMC at that time was perhaps seen more clearly decades later:

When the International Folk Music Council was founded, the world was still stunned by the ravages of a war fought with unprecedented cruelty. Politically, the situation remained fluid nearly everywhere, while musical scholars found that many of their documentary sources had either been destroyed or had become temporarily inaccessible. (Ringer 1969:5)

In keeping with the goals of UNESCO, the IFMC aimed, above all, at rebuilding the bridges across international boundaries, physical as well as conceptual, that for so long remained in ruin. (Christensen 1988:12)

IFMC’S RELATIONS TO OTHER ORGANIZATIONS AND PRACTICAL MATTERS

The establishment of the IFMC is briefly recounted above. While it happened on the first day of the conference, it was not quite as straightforward as suggested. In this section, I provide more detail on how this decision was reached, and the discussions and decisions of the remaining days that focussed on various operational and practical details of the newly created Council (also see Karpeles [1976]:215–219).

While item 4a of the conference report concerned the possible formation of an International Folk Music (Dance and Song) Council, immediately following this heading, without any discussion, is item 4b: “The relationship of the proposed Council with the International Commission on Folk Arts and Folklore (C.I.A.P.)”²⁸ Karpeles explained that the proposed IFMC would differ from the existing International (Advisory) Folk

²⁸ The item numbers in this section refer to the only known reports for this conference (I(A)FDC 1947:3; Karpeles 1972:8).

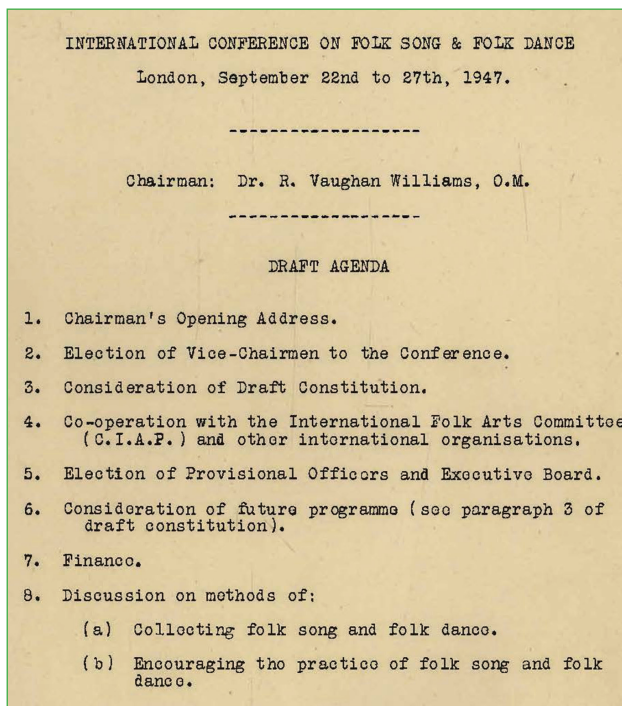


Figure 5. Draft agenda for the 1947 conference (ICTM Archive MS 10017, series 4, folder 94).

Dance Council²⁹ that had organized the conference and would automatically replace it. The IFMC would include all branches of folk music (i.e., song and dance), have a formal constitution, and be more international. Although not excluded from dealing with folk music (here, meaning folk song), the existing I(A)FDC did not do so specifically, because there already was a Folk Music Bureau in CIAP, as noted above. Nevertheless, many I(A)FDC correspondents felt it impossible to separate dance and song. Karpeles said that if IFMC were formed, it should establish a close relationship with CIAP; but, she also suggested it might be best to first seek the opinions of participants as to whether an international folk music council should be established, and then to consider its relationship with CIAP. Consequently, the chair, Stuart Wilson, asked whether they should vote on the establishment of an international folk music council first or have a preliminary discussion about its potential relationships with CIAP.

Albert Marinus (Belgium) had deep involvements with CIAP before and after this event, and at the time was a vice president of CIAP. He asked the conference to make no decision on the founding of IFMC. Instead, he felt it should be recommended to CIAP that they widen their constitution to better accommodate folk

29 Sometimes shortened to International Folk Dance Council (e.g., I(A)FDC 1947; Karpeles 1965b; 1972). Nevertheless, a council that is advisory (even parenthetically) would seem to be more limited in its activities than one not so designated. I use the full, official title here, just as it appears on their letterhead.

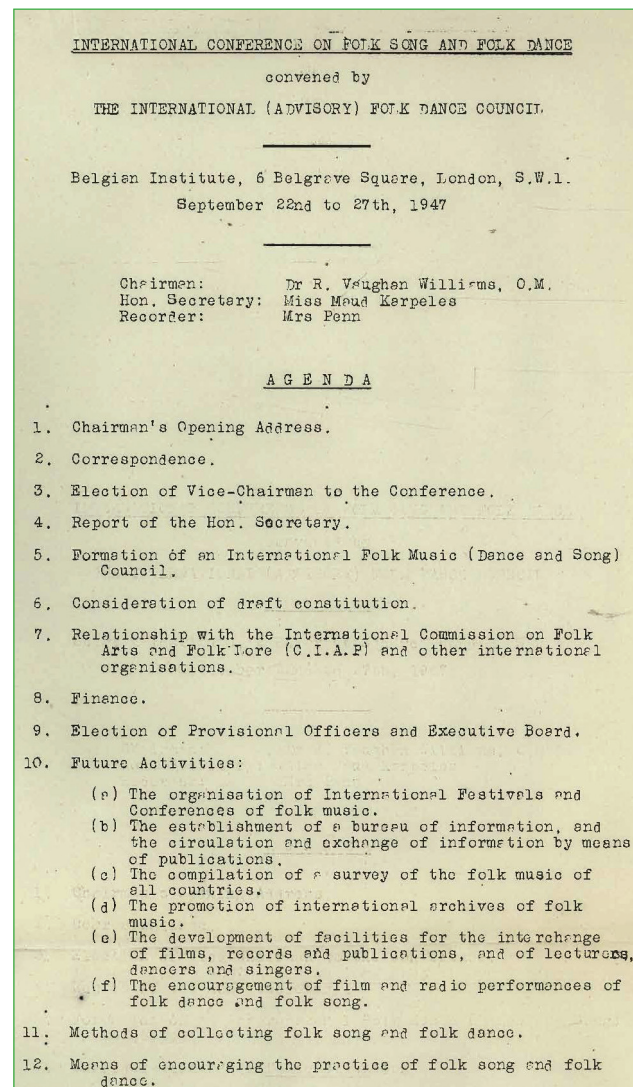


Figure 6. Agenda for the 1947 conference (ICTM Archive MS 10017, series 4, folder 94).

music and dance. Indeed, CIAP was holding its first post-war conference during the following week in Paris.³⁰ Debate followed, but this amendment was only supported by Marinus and Elizabeth Burchenal (USA), a leading authority on folk dance and founder of the American Folk Dance Society.

In contrast, requests for immediate action on the vote regarding IFMC were made by many others, namely: Renato Almeida (Brazil), Arnold Bake (the Netherlands), Edric Connor (West Indies), William Stanley Gwynn Williams (UK), Douglas Kennedy (UK), Poul Lorenzen (Denmark), Claudie Marcel-Dubois (France), Ahmed Adnan Saygun (Turkey), Doreen Senior (UK), Klavs Vedel (Denmark),³¹ and Klaus Wachsmann (Uganda).

30 A report on this October 1947 meeting appears in the "Notes and News" section of the first *JIFMC* (1949:53-54).

31 Klavs Vedel participated in the London conference as a delegate of the Dansk Folkemindesamling (Danish archives of folklore). Although not an employee there, he was a key individual in the Foreningen til Folkedansens Fremme (Association

A vote on the amendment to make no decision on IFMC was taken, but only two were in favour (presumably, Marinus and Burchenal), hence it was not carried. The chair immediately moved the proposal to establish IFMC. This was carried by a show of hands. The meeting then adjourned.

But when the conference reconvened the very next morning (23 September) at 10:00, Stuart Wilson, the chair who had led the previous proceedings, proposed that IFMC seek affiliation with CIAP. This was carried unanimously (I(A)FDC 1947:4–5; Karpeles 1972:11–13). Karpeles was then still the CIAP representative for Great Britain. It seems that CIAP and its intended activities were at that time important to her and others in the newly formed IFMC and to its future.³²

Over the following few days, initial practical issues relating to the Council were sorted out. A draft constitution (item 5) was prepared, adopted, and would be presented for ratification at the next conference. Financial projections (item 6) were made of £ 600 for the upcoming year. The names of provisional officers and Executive Board members were read and elected by the conference (item 7). As it was felt that Karpeles was best qualified, participants proposed that she be honorary secretary. And, for the sake of convenience during this formative stage, it was thought best for the officers to all be chosen from the same country, the United Kingdom. The individual members comprising the Board and the Secretariat are discussed in the following section.

Relations with UNESCO were also discussed, calling upon Vanett Lawler to explain in what way such cooperation would be possible (item 8). Lawler stressed that UNESCO would facilitate the work of IFMC wherever possible, and suggested that they could approach UNESCO for financial and other assistance. She also recommended further cooperation with other international organizations. The question of IFMC's possible involvement with festivals was discussed (item 9), in the end recommending that further information about performance groups needed to be collected.

for the advancement of folk dancing) in Denmark, which had a close connection to the archives. Vedel later co-edited a volume on Danish folk dance (Holm and Vedel 1946). While my sources only refer to a “Mr. Vedel (Denmark)” (I(A)FDC 1947:5, 12; Karpeles 1972:11, 23), Jens Henrik Koudal and Marie Martens from the Dansk Folkemindesamling were able to supply these further details. I very much appreciate their expert assistance.

32 While explicit affiliation with CIAP is not mentioned as a goal in the provisional constitution, it does appear in early amendments and subsequent revisions (e.g., *BIFMC* 1, Oct 1948:10; 5, Nov 1951:22). Yet despite this initially desired association, Karpeles later observed that “although the Council was for a time affiliated to C.I.A.P. the co-operation between the two organizations has never been very close” ([1976]:220).

Discussion about commercial disc recordings of folk music (item 10) revealed many sources that required exploration. A bureau of information regarding folk music and dance was suggested (item 11) and remained open to future consideration.³³ Lively, informative discussions were held on the collection of folk music and dance (item 12), and it was agreed to consider the compilation of a manual detailing them. The promotion of the practice of folk music was considered in different countries (item 13). The establishment of international archives of folk music was discussed (item 14), particularly in relation to the proposal regarding a bureau of information.

The collection and revival of folk music (item 15) and the classification of folk tunes (item 16) were briefly noted. It was reported that the Executive Board (item 17) proposed to have the next meeting of the General Conference during the first fortnight of September 1948, probably to be held in Paris, and that the first festival with conference should be held in September 1949.³⁴

At the final session (item 18), Vaughan Williams, now as IFMC president, congratulated participants, particularly Karpeles in gathering everyone together and organizing the proceedings so well. He further thanked the hosts, sponsors, and other organizers. Poul Lorenzen, now IFMC vice president, thanked Vaughan Williams for setting the right spirit from the start. With this, the conference was concluded (I(A)FDC 1947:5–14; Karpeles 1972:13–26).

Pending ratification of the constitution by the membership, no major activities took place during the first year of IFMC's existence. Instead, the Secretariat concentrated on building-up the organization and establishing contacts. While 140 music experts from thirty-five countries were appointed as correspondents (defined below), the main work focussed on preparations for the first meeting of its General Conference (Karpeles 1949b:4), as detailed below.

THE FIRST IFMC EXECUTIVE BOARD AND OFFICERS, 1947–1948

The first Executive Board and officers were the following:

President:	Ralph Vaughan Williams (UK)
Vice presidents:	Poul Lorenzen (Denmark) Albert Marinus (Belgium)
Secretary:	Maud Karpeles (UK)
Treasurer:	William Stanley Gwynn Williams (UK)

33 In a report on the founding of the Council, Dean-Smith (1947:iv) focussed on the exchange of journals and information between participating countries.

34 The first conference did take place in September 1948, but in Basel. The first festival plus conference was indeed held in September 1949 in Venice.

Board: Renato Almeida (Brazil)
 Natko Devčić (Yugoslavia)
 Duncan Emrich (USA)
 Douglas Kennedy (UK)
 László Lajtha (Hungary)
 Claudie Marcel-Dubois (France)
 Petro Petridis (Greece)
 Ole Mørk Sandvik (Norway)
 Ahmed Adnan Saygun (Turkey)
 Klaus P. Wachsmann (Uganda)³⁵
 Louise Witzig (Switzerland)
 (I(A)FDC 1947:7; Karpeles 1972:16)

English composer Ralph Vaughan Williams (1872–1958) was long interested in English folk music and was a close friend of Karpeles's. At 75 years of age, he was the oldest member of the first Board. He served as IFMC president until his death (see the chapter on him in this volume). Poul Lorenzen (1886–1981) was a folklorist and performer of Danish folk songs, serving as vice president until 1951. Belgian folklorist Albert Marinus (1887–1979) was a fervent supporter of CIAP, attending the Prague congress in 1928, later becoming CIAP Board member and vice president (Rogan 2007:8, 13). While initially preferring IFMC activities to be subsumed under CIAP, he served as IFMC vice president until 1962.

Although today the Secretariat is separate from the Board, in 1947, the secretary and treasurer were considered officers, just like the president and vice president. Maud Karpeles is described in many sections of the present book. She was 61 when IFMC was founded and would serve it as honorary secretary and then honorary president until her death, almost three decades later. William Stanley Gwynn Williams (1896–1978) was involved in Welsh and British folk music as a musician, composer, editor, lecturer, etc. He was IFMC treasurer until 1967.

Brazilian musicologist and folklorist Renato Almeida (1895–1981) served on the IFMC Executive Board until 1964. At 33, Yugoslav (Croatian) composer Natko Devčić (1914–1997) was the youngest member of the provisional Board, serving until 1953. He was also the last surviving member. Folklorist Duncan Emrich (1908–1977) was head of the Archive of Folk Song at the Library of Congress when he attended the 1947 conference. He served on the Board until 1953. Douglas Kennedy (1893–1988) had a long, fruitful involvement with the English Folk Dance and Song Society and, after Cecil Sharp, was probably the most influential person in the revival movement. He was married to Helen Karpeles, Maud's sister, and served on the Board until 1976. Hungarian composer, ethnomusicologist, and conductor László Lajtha (1892–1963) was on the Board until 1962.

French ethnomusicologist Claudie Marcel-Dubois (1913–1989) would serve on the Board as an ordinary member and later a vice president until 1987, an extraordinary period of four decades. She would become the first honorary member of the Council. Greek composer Petro Petridis (1892–1977) served on the Board until 1951. After being on the Board as an ordinary member, Norwegian ethnomusicologist and educator Ole Mørk Sandvik (1875–1976) became vice president until 1968, living to be 101 years old. Ahmed Adnan Saygun (1907–1991) was a Turkish composer and ethnomusicologist who served on the Board until 1962. Klaus Wachsmann (1907–1984) was a German/British ethnomusicologist well known for his work in Uganda. Initially serving as an ordinary member, he later became vice president, and finally president (1973–1977) (see chapter on him as president in the present volume). Swiss folklorist and dance ethnologist Louise Witzig (1901–1969) attended the 1935 London conference and festival, was an organizer of the Basel meeting, and a Board member until 1956.

The first Board meeting was held on 26 September 1947, the penultimate day of the conference. It was attended by Petridis (who chaired), Devčić, Emrich, Karpeles, Marcel-Dubois, Saygun, Wachsmann, Williams, and Witzig. Only three items are recorded in the minutes (EB minutes, 1st meeting, 26 Sep 1947).

The individuals detailed above as Board members are those listed in the proceedings of the 1947 meeting. All of them were officially elected to the Board at the 1948 Basel conference, but there are four other individuals who could be considered as part of the first Board. For the sake of completeness, I list them here in alphabetical order:

[Board]: Antoine E. Cherbuliez de Sprecher
 (Switzerland)
 Jaap Kunst (the Netherlands)
 Solon Michaelides (Cyprus)
 Artur Santos (Portugal)

Portuguese ethnomusicologist Artur Santos (1914–1987) is listed as being one of the provisional Board members by Karpeles in the first *JIFMC* (Karpeles 1949b:3) and her autobiography (Karpeles [1976]:218), and as being “re-elected” at the 1948 conference (*BIFMC* 1, Oct 1948:11), but does not appear in the proceedings from the 1947 meeting (I(A)FDC 1947:7; Karpeles 1972:16), although he was in attendance. Santos served on the Board until 1951.

Cypriot composer and ethnomusicologist Solon Michaelides (1905–1979) was co-opted to the Board at the second part of their second Board meeting on 16 September 1948 (EB minutes, 2nd meeting, 11 and 16 Sep 1948:§17), and this was reported to the General Conference on the following day (*BIFMC* 1,

35 Later listed as from “East Africa” (e.g., *JIFMC* 1, 1949:i).

Oct 1948:17). He then attended the third Board meeting, held on 19 September 1948, immediately after the Basel conference (EB minutes, 3rd meeting, 19 Sep 1948) and served on the Board until 1968.

Swiss musicologist Antoine E. Cherbuliez de Sprecher³⁶ (1888–1964) was the chair of the first conference in Basel. He was nominated as a vice president of the Council during the second part of second Board meeting on 16 September (EB minutes, 2nd meeting, 11 and 16 Sep 1948:§16), which he was attending as an observer. His nomination was announced to the conference and agreed to on the following day (*BIFMC* 1, Oct 1948:18). He then attended the third Board meeting on 19 September (EB minutes, 3rd meeting, 19 Sep 1948), serving as vice president until 1964.

Finally, Dutch ethnomusicologist Jaap Kunst (1891–1960) was co-opted to the Board at the third Board meeting, 19 September 1948 (EB minutes, 3rd meeting, 19 Sep 1948:§27). He was a Board member, then president in 1959 and served as such until his death the following year (see chapter on him as president in the present volume).

All of these individuals are listed as Board members in the first *JIFMC* from 1949 (p. i).

First meeting of the IFMC General Conference (Basel, 1948)

The first meeting of the IFMC General Conference was held in Basel, 13–18 September 1948, at the invitation of the Société suisse des traditions populaires (Swiss society of folk traditions) and the Fédération des costumes suisses (Swiss costume federation).³⁷ Louise Witzig, whom Karpeles had known at least since the 1935 festival and conference, played an essential role in convincing the board of the Fédération des costumes suisses to co-host the conference and meet most of the costs. While the Fédération was mostly concerned with bringing together active dancers, the partnership with the Société suisse des traditions populaires was essential because it was an academic society (Camp 2017).

As host for this first conference, Switzerland appears to have been chosen for quite practical reasons. Although the conference was originally planned for Paris, this did not eventuate. In January 1948, Witzig received a request from IFMC to organize the conference in

Switzerland, where there were resources, in contrast to many other parts of Europe that were severely damaged by the war. And Witzig herself was an invaluable and resourceful person who could organize such an event quickly. Numerous obstacles were also overcome, such as obtaining passes for German scholars who were supposed to attend the conference in Basel during the day, but sleep overnight in a neighbouring town (Camp 2017).

At Council world conferences today, academic presentations predominate, mostly in a number of parallel sessions, and one separate, plenary session is devoted to a meeting of the General Assembly of Members at which the Board discusses the work of the Council, its activities, announcements are made, voting of those present conducted on various issues, election results made public, etc. In 1948, things were done a bit differently, and terminology was also not quite the same as today.

According to the provisional constitution in effect at the time (ICTM Archive MS 10017, series 4, folder 94), the membership of the Council consisted of (§4):

1. delegates (representatives appointed by governments, national committees, or learned societies; each delegation having one vote) (§5)
2. correspondents³⁸ (experts and representatives of folk-music organizations appointed by the Executive Board; may attend meetings of the General Conference, but do not vote) (§6)
3. subscribers (persons who wish to further the work of Council, pay a minimum fee as determined by the General Conference; entitled to privileges as determined by Executive Board) (§7)

But the membership of the General Conference consisted of delegates and correspondents (§9), with the latter unable to vote on any matters. Subscribers were apparently not part of the General Conference.

Throughout the Basel event, one or two academic presentations often began a morning or afternoon session, with the rest of the time being devoted to announcements, discussion of Board matters, the Secretariat's concerns, future projects, etc. There were no simultaneous sessions. Only eleven such papers were presented.³⁹ There were also four presentations in the evenings, which were open to the public. Additionally, seven papers were presented but not read,⁴⁰ and two reports

³⁶ Although generally referred to as Cherbuliez de Sprecher (or Cherbuliez-de Sprecher) in Council publications and reports, Karpeles (1965a) wrote "Cherbuliez-von Sprecher" in an obituary.

³⁷ Aside from the reports in IFMC publications, see the perspective by Shuldham-Shaw (in Schofield and Shuldham-Shaw 1948:161–162).

³⁸ Christensen (1988:13) defines correspondents as "personages of distinction who would carry on the constitutional work of the IFMC."

³⁹ See Cowdery (2009) for a discussion of one paper presented at this conference and the subsequent debate it ignited over the next six years concerning the nature of authenticity in folk music.

⁴⁰ Presumably "read" means actually read aloud by someone, while "presented, but not read" suggests that copies of the paper were available, but not read aloud.

on folk-music activities were made. Karpeles would remark in retrospect that

the first conference at Basel ... seems to have been one of the most delightful ... Though a full program, it was not so overcharged as some of our later conferences, and there seemed plenty of time for the members to enjoy each other's company. (Karpeles 1969:20)

The business matters discussed at the conference were published in the first *Bulletin of the International Folk Music Council* in October 1948; and many, but not all, of the academic presentations were published in the first *Journal of the International Folk Music Council* in March 1949.

The Basel conference was attended by about forty-six delegates from seventeen countries: Canada, Cyprus, Czechoslovakia, Denmark, Finland, Germany, Hungary, Iceland, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, Turkey, the UK, and the West Indies.⁴¹ UNESCO was represented by Brazilian folklorist and musicologist Luiz Heitor Corrêa de Azevedo (1905–1992), who had succeeded Vanett Lawler as head of the Arts and Letters section.⁴² The provisional constitution was amended and adopted, and the Executive Board was re-elected, as described above. Various other matters concerning the Council were announced and occasionally discussed, including possible future publications. The Council received and accepted invitations for a festival to be held in September 1949 in Italy, and for a conference to be held in Montreal in August 1950. The Board was also to further consider an invitation for a festival in Trinidad in 1952.⁴³ The Board also met before and during the conference for its second meeting (11 and 16 September 1948), and after it for its third (19 September 1948).

Further elaborating on a list of early Council accomplishments prepared by Karpeles (1949a:1), by the end of 1948, the Council had held an international conference in Basel, adopted a constitution, elected an Executive Board that had three meetings, and pub-

lished a *Bulletin*. A journal of conference proceedings and reviews would follow in March 1949, and a second conference would be held six months later in Venice, this time in conjunction with a festival. Certainly, “the International Folk Music Council may be said to have passed the provisional and experimental stage and to have become an established organization with continuing liabilities” (ibid.).

Perhaps even more importantly, “through the common interest of folk music,” the IFMC successfully met “to promote understanding and friendship between nations,” in total accordance with its now-approved constitution.

Conclusion

The founding of the International Folk Music Council was certainly the result of a shared concern over the state of folk music and dance, yet it was also driven by increased participation at international festivals and conferences that highlighted the need for an organization that would enable such events to take place more regularly and have activities that were not limited to one-off gatherings. It was also apparently felt that existing organizations were inadequate for such purposes or limited in some ways.

In the preceding decades, Maud Karpeles participated in numerous international events, making acquaintances that would support her to establish the IFMC. She also acquired the administrative and organization skills to enable her to ensure successful, fruitful activities and support the growth of the Council into the future. While she could not have done this by herself, one wonders if it could have happened without her.

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- 41 In her capacity as regional representative for United Kingdom of the African Music Society, Karpeles reported briefly on the Basel conference, noting that “unhappily no one from Africa” took part (Karpeles et al. 1949:4). This is followed by an editor’s note giving background on the founding of IFMC, adding that the Society’s honorary secretary (Hugh Tracey) had been appointed as an IFMC correspondent on behalf of the African Music Society, and that IFMC was being kept informed of their work (ibid.:4–5).
- 42 IFMC is already reported as an international non-governmental organization approved by UNESCO for “consultative arrangements” in the “Notes and News” section of the first *JIFMC* (1, 1949:53).
- 43 The second conference and a festival did indeed take place in Venice, 7–11 September 1949. But Bloomington, USA, hosted the third conference, 17–21 July 1950, after Montreal had to withdraw their offer, and the 1952 conference was in London, without a festival. Ultimately, there was no involvement with the Trinidad event as proposed.

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