

# NEWSLETTER

of the  
ARNOLD BAKE SOCIETY  
April 2022

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*News, articles and reviews etc. for the Arnold Bake Society Newsletter are welcome and can be sent to bakesociety[at]gmail.com. Bake Society board: Robert Cirillo, Fred Gales, Jane Harvey, Saskia Smith  
Associate board member: Ludwig Pesch*

## **ALV Bake Society, Saturday 16 April**

Annual General Meeting (Algemene Ledenvergadering, ALV) online through Zoom, on Saturday 16 April from 11:00-13:00 hours.

## **Programme notes for the Arnold Bake Day, Saturday 23 April Universiteitstheater, Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam**

12:00-13:00 Doors open and lunch  
13:00-13:15 Opening: Fred Gales  
13:15-14:00 Song and Dance of Sahu: Leontine Visser and Saskia Jouwersma + film  
14:00-15:00 Music of the Baduy of western Java: Wim van Zanten  
15:00-15:30 Tea break  
15:30-16:45 The Lithuanian zither, the kanklės: Aistė Bružaitė  
16:45-17:45 New trends in the music of Khakassia and Tuva: Maxim Chapochnikov  
17:45-18:00 Round-up and close

### ***Song and Dance of Sahu***

*A film of the legu ceremony in Halmahera, east Indonesia.*

*Introduction by researcher Leontine Visser and film director Saskia Jouwersma*

Halmahera Island is the largest of the North Moluccan islands. The Sahu people live in the northwest of the island. From 1979 to 1981 Leontine Visser carried out anthropological research on the land use and social organisation of the Sahu. In 1982 Saskia Jouwersma made a film of the annual harvest festival, based on this research. In 2017 this original 16 mm colour

film was digitized with the help of the Liefkes-Weegenaar Fund of the National Museum of World Cultures in Leiden. Presently this 90-minute film is being edited and reproduced in the form of several thematic digital films which will be made publicly available through the museum on YouTube.

This presentation focuses on the thematic film about the *legu* ceremony, which forms the highlight of the harvest festival. The cultural meaning of the dances and songs will be discussed, as well as the process and effect of making a film with people who at the time were not familiar with being filmed.



Male dancers circle around two young women who represent the figure of Moa ma Jum. They enact the myth of Raja Baikole who went hunting and found a little frog. He took it home, and after three nights and days she emerged as a beautiful girl. But her parents, disguised by masks, came to demand her back.

Meanwhile, the representatives of the land owning groups and their guests from related villages are seated at their tables. At the head of the male table, a ritual text is recited in Ternate language. Also, a man starts singing (*liowo*) in a high-pitched voice addressing his deceased wife: 'Where have you gone'?



The collection site of the National Museum of World Cultures gives access to the film 'Sahu Harvest Festival' (Jouwera et al. 1985) and a large collection of photographic objects, textiles, and agricultural objects from Sahu, Halmahera (<https://collectie.wereldculturen.nl/#/query/28296a8b-1d89-437b-844b-f2585211ce8a>). Sahu speech and music recordings are accessible to the public in the digital archive of the Max Planck Institute in Nijmegen (<https://hdl.handle.net/1839/68fb3a57-f7de-493f-ab55-0eb79c14caca>).

***Music of the Baduy of Western Java and some methodological issues concerning its research***  
*Wim van Zanten*

In 2021 Wim van Zanten published the book 'Music of the Baduy group of Western Java'. It was also published in Open Access by Brill (<https://brill.com/view/title/56932>) and with 32 audio-visual recordings available on the Internet (DOI: 10.6084/m9.figshare.c.5170520). This talk concerns different kinds of music of the Baduy minority group and the problems that researchers face when dealing with some of their sacred music, and publishing results in Open Access.

The book is about music and dance of the indigenous group of the Baduy, consisting of about twelve thousand people living in the South-Banten region of western Java. It covers music for

rice rituals, for circumcisions and weddings, and music for entertainment. Apart from the audio-visual examples on the Internet, the book also includes many photographs.



*Anklung players Kadujangkung*

Baduy are supposed to live a simple, ascetic life. However, there is a shortage of agricultural land and there are many temptations from the changing world around them. Little has been published on Baduy music and dance. The book seeks to fill this lacuna and is based on short periods of fieldwork from 1976 to 2016.

In the presentation Wim van Zanten will give an overview of his research of Baduy music and dance and then address some of the issues concerning property rights.

(Wim van Zanten, <https://orcid.org/0000-0002-1406-3884>)

### ***The Lithuanian zither, the kanklės***

*Aistė Bružaitė, lecture and performance*

Aistė Bružaitė is an associate professor and head of the Department of Folk Instruments at the Lithuanian Academy of Music and Theater in Vilnius. She is also a professional performer on the kanklės, the Lithuanian zither, and has performed both as a soloist and in ensembles in numerous international competitions and festivals. She has given concerts in Lithuania, Latvia, Estonia, Russia, India, the USA, Azerbaijan, the Ukraine, Belarus, Germany, Turkey, Poland, Austria, and other countries.



*Aistė Bružaitė*

## *New trends in the music of Khakassia and Tuva*

*Maxim Chapochnikov*

Through the nineties Maxim Chapochnikov did extensive music research in the Siberian Svan-Altai region and the greater cultural area of nomadic Central Asia. He travelled to remote places and regional centres, and interviewed musicians, specialists and craftsmen. He made numerous trips to Khakassia, Altai, North-West Mongolia, Bashkortostan, Kazakhstan and Kyrgyzstan. On the basis of collected materials Maxim created concert programs and radio presentations. He did some writing and radio programs, including regular appearances on Walter Slosse's *Wandelende Tak*. Some of the material was released on CDs and cassettes.

In 2017 Maxim wrote an article for "Novye Issledovaniya Tuvy" (New Tuva Research) magazine about the globalization symptoms in the traditional music of modern Tuva. He raised concerns about the diminishing demand in traditional musical practices in favour of marketed music for digitized audiences. This article was met with a vivid interest in Tuva itself, since Tuvan music has a reputation of being pure and archaic and is thus branded by the local promoters of Tuvan culture.



*Aylanmaa Tyva Kyzy*

Maxim received a number of suggestions about continuing his work to finally write a book about his experiences with master musicians in the post-Soviet period and draw a connecting line to modernity. He started to plan a new trip to Siberia in order to meet his old acquaintances (those who are still alive) and to understand what is in the minds of the young generation of musicians, how they find themselves between the global economy and the still surviving pastoral practices.

He could finally realise his trip in the summer of 2021. At first he spent a few weeks in Abakan, Khakassia, because of the continuing lockdown in Tuva. He stayed with the family of Sergey Charkov just outside the capital. Sergey is an internationally renowned musician and instrument maker. His shaman drums are very popular and are sold around Russia and to many foreign countries. He also makes *chatkhan* zithers and he is an active lobbyist for the traditional Khakass culture.



*Charkov recording*

Sergey's daughter Julia is also a musician and singer of khai (Khakass throat singing). But in the first place she is an entrepreneur. She established a company named "Etno Stil" (Ethnic Style). Julia runs the family business and despite being a very talented singer, her musical practices are overshadowed by this business. Sergey leads accessible master classes and workshops of the chatkhan music, that are very popular amongst children and women who are often of non-Khakass origin. Maxim will tell about Sergey's workshops and presentations, which he witnessed in the culture house in Charkov village, in the Abakan State Museum and in his own studio.

After Khakassia Maxim went to Tuva, where he planned to make some trips and interviews. It was impossible to make concrete plans because of the Covid restrictions. Luckily, in a short time he managed to arrange meetings, recordings and interviews with young musicians of the groups Ush Mooruk and Oduchu, the National Tuvan Orchestra, State Ensemble Sayany, the director of the State Museum, Centre of Tuvan Culture, and with his old friends and colleagues, members of Huun Huur Tu, singer Otkun Dostai, renowned researcher Valentina Suzukey, musician and teacher Choduraa Tumat and her group Tyva Kyzy. Also he gave lectures at the Musical College and at the State University of Tuva.



*Ush Mooruk recording*

In his lecture Maxim will tell about these meetings and about what he saw happening in Tuvan traditional music today.

## **In Memoriam Will Eisma (13 May 1929 – 02 March 2022)**

*Wim van Zanten*

The musician and composer Will Eisma was born in Soengailihat Sumatra, Indonesia, then the colony of the Dutch Indies. After the Second World War he moved to the Netherlands where he studied violin and composition at the conservatory of Rotterdam. After establishing himself as composer of music in modern Western styles, he wrote several pieces for gamelan ensemble, mainly between 1975 and 2000. These latter works are a welcome addition to the limited repertoire of newly composed gamelan music. For me personally Will Eisma is one of the modern composers who was successful in bringing across some of the feelings connected to the earlier gamelan music in his new compositions.

See for more information on Will Eisma's work, for instance [1]

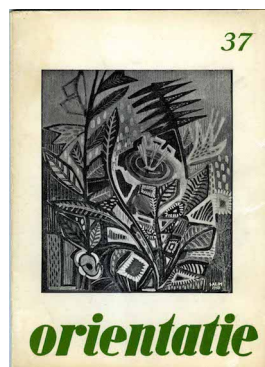
<https://weisma.home.xs4all.nl/acquaintance.html> and [2]

<https://en.muziekencyclopedie.nl/action/entry/Will+Eisma>

## **Pieter Middelkoop and the Timorese Death Songs**

*Introduction by Fred Gales*

The following Dutch article “Timorese Dodenzangen” was published in the magazine *Oriëntatie*, no. 37 from 1950. *Oriëntatie* was a cultural and literary magazine edited and published in the Dutch Indies and Indonesia. The driving force behind the magazine was the editor-secretary and author Rob Nieuwenhuys. The magazine appeared from November 1947 to January 1954. It was in fact a continuation of “De Fakkel”, a magazine that appeared between 1940 and 1942 that just like *Oriëntatie*, was based on the ideas of the writer Du Perron about a literary and cultural magazine in Dutch with an Indonesian perspective. It did publish prose and poetry, and modern art from the period by Indonesian and western artists. It was also earlier than other art magazines in paying attention to and publishing more traditional ethnic art forms. The problem with *Oriëntatie* was that it had Dutch and Indos (people from a mixed Dutch Indonesian ancestry) but not Indonesians in its editorial team. It relied on subscriptions from institutions, companies and from mainly Dutch and Indo people who left Indonesia soon after 1949.



Pieter Middelkoop (1895-1973) worked as an assistant preacher from 1922-1942 in Kapan on West Timor. After his arrival, Middelkoop started studying the local languages and collecting

myths, legends, stories and sayings. He eventually became a fluent speaker and was also able to perform both pantun songs and rhythmic recitations and narrations which were used for welcoming and in rituals. He published many articles with an anthropological, historical and linguistic content, religious treatises and bible translations. In 1929 he published "Bonèt" in *Mededeelingen, tijdschrift voor zendingswetenschap*, vol. 73, 1929, an article on a form of Timorese dancing with singing in rhymes. During the Japanese occupation he stayed in a prison camp first on Timor and then on Sulawesi, while his papers with collected stories, linguistic notes and bible translations were hidden by Timorese friends. Some of the papers, however, got lost during the war.

In 1945 he returned to Timor as a preacher in Soé and wrote a number of articles and books based on his surviving collections, among others "Een studie van het Timoreesche doodenritueel" in *Bandung, Nix*, 1949, and "Proeve van een Timorese grammatica" in *Bijdragen tot de Taal-, Land- en Volkenkunde* 106, Leiden, 1950. In 1950 he retired as a preacher, but was subsequently appointed as a teacher at the theological school and as a bible translator for Timorese. In 1957 he returned to the Netherlands. There he obtained his master's degree in theological studies in 1958 and his PhD in 1960. His dissertation was "Curse, retribution, entity as data in natural religion, especially in Timor, confronted with the scripture", Amsterdam, Jacob van Campen, 1960. In 1964 he published "Head hunting in Timor and its historical implications", *Oceanic Linguistic Monograph No.8*. Sydney, The University of Sydney, 1964, based on the stories about head hunting he had collected before the war. Nowadays it is the main repository of rituals and stories connected to head hunting in West Timor, but one should realize that the occasion for the recording of the texts was the effort to convert the informants to Christianity. The mass conversion happened after the war in the 1950s and nowadays the vast majority of the Timorese are Christian, and as a consequence the culture has been dramatically changed. For Middelkoop the language proficiency and knowledge of the rituals was in the first instance a tool for the conversion of the Timorese, although he did have an admiration for their oral literature and performance arts. He also defended the use of the Timorese language as the church language, against Bahasa. In all of his work there is a detectable Christian influence, even in his translations of the Timorese death songs.

He was an important informant and adviser of H.G. Schulte Nordholt who wrote about Middelkoop in his book, *The Political System of the Atoni of Timor*: "My gratitude for all the help he has given can hardly be expressed in words, and I can do no more than simply say that this book is to a large extent also his book - the writing of it could not have been accomplished without his valued assistance. He has given up many an evening to the answering of my countless questions with his inexhaustible knowledge of the language and culture of the Atoni." Also, other writers such as Gerry van Klinken in his work, *The Making of Middle Indonesia. Middle Classes in Kupang Town*, Brill, Leiden, 2014; and Andrew McWilliam in his article "Case studies in dual classification as process. Childbirth, headhunting and circumcision in West Timor" in *Oceania* vol. 65, no.1, 1994, made extensive use of the texts and stories he collected.

Middelkoop also recorded 5 wax cylinders which have been preserved in the Jaap Kunst collection. Middelkoop himself had a wax cylinder recorder and Jaap Kunst was so friendly as to arrange the fixation and making of duplicates in the Berlin Phonogramm Institute. An extensive analysis of the wax cylinders can be found in the article "The Persistent Refrain of

the Colonial Archival Logic / Colonial Entanglements and Sonic Transgressions” by meLê yamomo and Barbara Titus in *The World of Music*, Vol. 10, No. 1, 2021.

It is not known if Middelkoop made any other recordings, nor did he leave any known documentation about the recordings or about how he acquired a wax cylinder recorder, which was quite unusual for a missionary. Normally it was used by scientists, rich adventurers or would be sponsored by what in Middelkoop’s case would be the Church organisation he worked for, his family or a faithful believer, but no in-depth research has been done into the archives of the Protestant Churches in Indonesia and the Netherlands. In 2006 a book was published: *Als hunner één. Brieven van Piet en Jet Middelkoop, West Timor, 1922-1942*, Boekencentrum, Zoetermeer. Unfortunately, it contains only a selection of the correspondence of Piet and Jet Middelkoop, mainly directed to religious affairs and living and working circumstances in Kapan.

In the report, “Verslag van den conservator van het musicologisch archief omtrent de door hem van 1 januari t/m 30 juni 1933 verrichte werkzaamheden”, Jaap Kunst writes that four phonograms of atoni recitations were received from Mr. Middelkoop, assistant preacher in Kapan (Central Timor), with the request to have moulds and copies made from them. As the wax cylinders had to be fixed as soon as possible and were sensitive to humidity and heat, it can be supposed that they were recorded in 1932. In some ways it is interesting that Pieter Middelkoop himself had a certain ability to perform the kind of recitations that are on these wax cylinders and also incorporated them in his church rituals.



*An assistant preacher, probably Piet Middelkoop, with Timorese. KITLV 55620, from: Die Insel Timor: mit 162 Bildern und 1 Kartenskizze. Herman Georg Fiedler, Folkwang Auriga Verlag, Friedrichslegen Lahn, 1929*

### **Timorese Dodenzangen<sup>1</sup>**

De dood ligt bij de Timorezen in een sfeer van angst en huivering. Ze is een angstaanjagende macht, een geest, meestal in de gedaante van een “nus” of “finikliu”, een vogel met blauwe veren, waarvan de roep als een voorteken van doodsgevaar met groten vreze gevreesd wordt.

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<sup>1</sup> Ds P. Middelkoop, *Een studie van het Timoreesche Doodenritueel*, Verhandelingen van het Kon. Bat. Genootschap, deel LXXVI, 1949, pp. 55, 224, 66/67, 292-294.

En deze vrees voor de dood doortrekt het hele ritueel, van het sterven af aan tot het begraven toe. De “atoni amaf”, de leider van het ritueel, is uiteraard één der belangrijkste personages. Hij moet een ingewijde zijn, in staat de gevaarlijke situatie te onderkennen, waarin de levenden verkeren in de nabijheid van de dood en hij moet tijdig zijn maatregelen kunnen nemen. Hij moet al de handelingen kennen om de dood af te weren. Hij is het die de offers verordineert, hij roept en richt zijn smeekbeden tot de overledenen, hij leidt de klaagzang, hij strijdt en vecht tegen die eeuwig loerende, onzichtbare geest. Hij moet het gevecht met grote voorzichtigheid voeren. Zijn aanduidingen zijn daarom nooit rechtstreeks, hij spreekt gedeeltelijk in symbolen, hij maakt gebruik van vervangingswoorden en laat veel onuitgesproken.

Ds Middelkoop, predikant bij de Protestantse Kerk op Timor, maakte in 1924 voor het eerst kennis met de Timorese dodendienst. Hij was toen getuige van een toespraak aan de Tafel der Scheiding, die zo'n grote indruk op hem maakte, dat ze hem, zoals hij het zelf uitdrukt, “een spoorslag” was zijn aandacht voorgoed op het ritueel te vestigen. Zijn studie kwam een kwart-eeuw later uit. Maar zelfs hij, die dus bijna een mensenleven wijdde aan de kennis van dit ritueel en het optekenen van de teksten, moet nog telkens een vraagteken plaatsen. Wat hij op ons vóór heeft, is dat hij bij het ritueel tegenwoordig was en het strekt hem tot eer dat hij bij zijn uitgave van de teksten niet geschroomd heeft ook zijn persoonlijke indrukken weer te geven op gevaar of voor journalist te worden versleten. Wat hij nu voor ons bereikt heeft, is dat wij de woorden tegen de achtergrond van natuur en gebeuren kunnen plaatsen en wat Ds Middelkoop ons vooral duidelijk gemaakt heeft, is hoe ze geladen zijn met de hevigste emoties en de diepste ontroering, ook voor hem.

### ***Klaagzangen***

In vele gevallen begint het ritueel met klaagzangen, waarna de “aanzegging” aan de dorpsgenoten plaats vindt. Hieronder volgen allereerst een tweetal klaagzangen.

*Vader!  
Gij zijt gestorven,  
gij hebt ons verlaten,  
Waar zal ik u weer tegenkomen?*

*Wanneer zal ik u weerzien?  
Ik staar naar het Oosten,  
Ik zie u niet.  
Ik staar naar het Westen.  
Ik zie u niet.  
Wanneer zal ik u weer terugzien?  
Doe het ons weten,  
laat ons uw wezen en weduwe  
èèn teken achter op het dode spoor,  
in het lege paleis en de lege hof.  
Uw gelaat is onzichtbaar,  
wij zien u niet.  
Gij zijt noes en finiklio geworden,  
uw gelaat is veranderd,*

*uw aanschijn is anders geworden.  
Gij staat bij een ander meer,  
in een ander land.  
Gij staat bij een andere rots,  
en een andere boom.*

*Schreien, schreien,  
dauw, hevige dauw.  
Vele, vele dauwdruppels.*

\*

*Gij staat op en laat mij achter  
met al uw vee en al uw eten.  
Wie is als gij,  
wie is immers als gij?  
Wanneer zal ik u zien?*

*Gij bestijgt de rots,  
gij bukt en ziet om,  
om u te bezinnen, met weemoed.  
Met smart ziet gij om,  
met smart zie ik u na. Ik ben  
als beroofd,  
ik verlang naar u.  
Gaat heen, volg uw oorsprong, bouw  
uw huis, maak u tuin en wilt mij  
toch bewaken. Bewaak mij en uw  
kinderen, schenk mij gezondheid.*

Een onderdeel van het ritueel is de symbolische gemeenschappelijke maaltijd, waarbij de dode verondersteld wordt voor 't laatst aan te zitten. Men strooit hierbij rijst aan zijn hoofdeinde.

*Ik heb u omgedraaid,  
ik heb u ondersteboven gekeerd.  
Ik draag u in de schoot,  
ik draag u in de armen. Ik  
draag u gehurkt,  
ik draag u in mijn knieën tot  
daar waar uw land, tot daar  
waar uw meer is.  
Zie toch niet om,  
kijk niet achterom.  
Indien gij eens aan mij denkt  
en komt en mij rijst vraagt,  
dan zal ik die halen.*

*Gij zijt reeds “nus”, gij zijt “finikliu”<sup>2</sup>  
dan gedenkt ge uw weduwen en wezen.  
Als gij komt en bij de deur roept,  
zal ik u zeker rijst geven.  
Dan vraag ik u koude en koelte,  
dat de pisang jong vruchten voortbrengt  
en welig opschiet en rechtop groeit.  
Dat het suikerriet vele loten krijg  
en welig opschiet en rechtop groeit. Dat gij  
koude en koelte geve!  
Daarna richt ge u tot uw weduwe en wezen.*

Na afloop van de begrafenis heeft een rituele maaltijd plaats, waarbij uiteraard de dode niet aanwezig is. Daarna gaat men naar het graf en brengt spijsoffers. De dode wordt daarbij aangeroepen. “En men moet”, zo zegt Ds Middelkoop, “zo'n aanroeping hebben meegemaakt om de ontroering te verstaan, die de betrokkenen bij dit ritueel doorhuiveren. We stonden op een glooiing, van waaruit men een prachtig wijd uitzicht heeft. Het laatste kwijnende avondrood tekende zich af tegen verre bergsilhouetten. De grootsheid van de schepping, de stilte van de naderende nacht, sprak tot mij, terwijl ik daar dat groepje mannen zag staan. Een poos heerste een hoorbare stilte; toen brak er een krachtig aanroepende stem doorheen. Ik peinsde over het feit, hoe zulk een aanroeping tot de verbeelding spreekt, als het afscheid van iemand, wiens schip aan de horizon verdwijnt, als een uiting van ontroering tegenover het mysterie van dood en leven.”

*Grote rivier, grote bron,  
O oorsprong!  
Schaal waaruit 't leven breekt.  
kom en neem aan:  
Uw vlees, uw eten,  
uw spijs en vlees.*

*Hoor mij, versta mij.  
Heengegane vorst, heengegane heer;  
men staat op in gedachten verzonken,  
wij staan niet zomaar hier,  
wij komen niet zomaar hierheen  
naar uw grafheuvel,  
naar uw steenhoop,  
met een willekeurige tale,  
met een willekeurige sprake.  
De Hemelheer deed uitspraak over u  
en besliste uiteindelijk over u.  
Daarom komen wij op u passen  
en goed op u letten  
naar het oude steenaltaar,  
naar de oude offerpaal.*

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<sup>2</sup> de “nitu” (d.i. het lijk) krijgt de gedaante van de vogel “nus” of “finikliu”; zie boven.

*Wij nemen voorgoed afscheid van u,  
wij doen u hier voorgoed uitgeleide.  
Het is niet geoorloofd,  
dat ge noemt Uw vrouw en kinderen.  
Indien ge gedenkt uw vrouw en kinderen,  
keert u dan om, wendt u voorgoed om.  
Gij werd wilde “nus”, wilde “finikliu”.  
Wilt niet heen en weer wiegen,  
wilt niet neerstrijken  
op de boom, op de kapokboom.  
Zeker zullen uw vrouw en uw kinderen  
u gedenken en tegemoetkomen,  
aan u denken en u ontmoeten,  
zeggende: daar is mijn man, mijn atoni<sup>3</sup>  
Zeker zal men u vragen en smeken  
om het welzijn door de Hemelheer,  
om gezondheid door de Hemelheer.  
Opdat ge scheef houdt en uitstort  
gezondheid en welzijn van de Hemelheer  
voor u vrouw en u kinderen!*

Na afloop keert men huiswaarts nadat eerst de graf-steenhoop is opgericht. Aan het hoofd- en voeteneinde van het graf staat een paal waarvan de kop is uitgesneden in de vorm van een krokodillen- of tokèkop, soms ook van een vogel of kip. Bij het naar huisgaan heft men een reizang aan. Met de “oude haan” en de “jachthond” (koppensneller) wordt de overledene bedoeld.

*De huiveringwekkende wind  
kwam over onze bron,  
de huiveringwekkende  
storm kwam over ons dorp.  
Hij kwam aanhalen,  
nam mee onze oude haan.  
Hij kwam aanhalen,  
nam mee onze oude haan.  
De rivier voerde mee onze jachthond,  
Dit jaar zal onze “Vorsten-deur” leeg zijn.*

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<sup>3</sup> atoni: hier echtgenoot.

## Events

### *Wanderlust – World Music Festival '22*

The festival Wanderlust, on Thursday 21 April from 16:00-23:00 hours, presents a mix of cultures and musical styles as a reflection of the Codarts world music department. Venue: 'New Grounds', in the HBS building, 's-Gravendijkwal 58, 3014 EH Rotterdam.

Students from the Codarts world music department play in 25 ensembles – a mix of Latin, Flamenco, Argentinian Tango, Indian and Turkish classical music will be presented on five different stages. Entrance: 7,50 euros at the door, 6 euros in advance, free for Codarts students. Tickets: <https://grounds.stager.nl/web/tickets/111134361>

Unfortunately no wheelchair access.

### *Indian classical music concert*

Abhisek Lahiri – sarod, Somdatta Chatterjee – vocal, Partha Sarathi Mukherjee – tabla. Saturday 30 April, 19:30 hours, in the Theaterzaal of Circus Hakim, Korte Verspronckweg 7-9, Haarlem. Entrance: adults 20 euros at the door, 17,50 euros advance booking; Haarlem pass/CJP 12,50 euros. Further information [www.matinee-mondiaal.nl](http://www.matinee-mondiaal.nl)

## 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/UCVoPC1d1GQJceHmjYD4XeNQ>

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 (as yet unlisted):

<https://youtu.be/4IpxvQip82U>

Website: <https://arnoldbakesociety.nl>

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

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*Newsletter compiled by Jane Harvey. Font: Calisto MT*