

before he made it his life's work. This very year Indian music was represented at Edinburgh.

All of us, whether in the Netherlands, in Nepal, in India or in Britain, in any land that knew the warmth and strength of the presence of Arnold Bake will grieve at his passing. All of us extend to his widow, Cornelia Maria, our deepest sympathy. We share her loss and offer her in humility our love.

J. R. MARR

Dr. Marr's tribute will bring home to us the great privilege we have enjoyed in having had Arnold Bake in our midst for so many years. He had been a member of the Council since its inception. He attended the inaugural meeting in London in 1947 and, accompanied by his wife Corrie, he took part in nearly all the subsequent Conferences, the last being the Quebec Conference in 1961. Ill-health prevented him from attending the Gottwaldov and Jerusalem Conferences of 1962 and 1963. In the pages of past *Journals* will be found many papers that he read at the Conferences, as well as many reviews of books covering a wide range of subjects. For the last ten years he had been a valued member of the Executive Board.

His death, coming only a few years after that of his great friend and compatriot, Jaap Kunst, is an immeasurable loss to the Council. We are deprived of his learning and wise counsel on which we had come to rely, and above all we shall miss the contact of his warm and generous personality. He was a true friend.

MAUD KARPELES

MIODRAG A. VASILJEVIĆ

Miodrag A. Vasiljević was born on September 9th, 1903, in the village of Zakuta, Serbia, and died on August 9th, 1963, in hospital in Opatija. As a son of a village teacher Miodrag Vasiljević lived since his early youth in many villages of Serbia where he had opportunities to get acquainted with folk music. He founded in 1931 the Music School in Skoplje and taught in it until 1937. Since the founding of the Belgrade Academy of Music in 1937 he was its professor. His pedagogic works comprise several text-books: *Intonation I*, 1930, *Singing by Notes I and II*, 1940, *Solfeggio*, 1950-62, so far seven editions, in which folk melodies serve as the basis for exercises. He was associate of the Musicological Institute of the Serbian Academy of Sciences and Arts, Secretary of the Yugoslav National Committee of the IFMC, as well as member of a number of Yugoslav and foreign ethnomusicological societies and institutions. The main task of his life was the noting and study of Yugoslav folk melodies. His four representative collections of folk songs contain melodies from (I) *Kosovo and Metohija* (1950), (II) *Macedonia* (1953), (III) *Sandžak* (1953) and (IV) from the *Leskovac region* (1960). Three more collections are ready for publication: (V) Montenegro, (VI) from the *Kruševac region* and (VII) *Monography of a Singer from Sandžak* (with 300 melodies). The last collection is to be published in Moscow. Each of the other collections contains more than 400 melodies. Vasiljević's studies of the problems of folk scales, rhythm, metrics, origin, development and classification of texts and melodies and folk songs in general are partly printed in the above-mentioned collections and in his lectures delivered at Yugoslav and foreign congresses, meetings, universities (Belgrade, Budapest, Göttingen, Erlangen, Heidelberg, München, Stuttgart, etc.). Last June (1963) for his work and achievements in ethnomusicology Professor Vasiljević was awarded the highest Republican prize.

This greatest State recognition is given only to the most deserving and prominent Yugoslav scholars and artists.

Professor Vasiljević's death is a great loss for the Union of Folklorists of Serbia. He was one of its most active members. The Association of folklorists of Serbia was founded in 1953 on his initiative and he was its life-long president.

The private collection of this great scholar contains a great treasure of Yugoslav music folklore: several thousands of folk melodies. For quantity and quality this collection is one of the biggest and best in Yugoslavia.

VINKO ŽGANEC.

JOHN POWELL

John Powell died in Richmond, Virginia, August 15th, 1963. His last conscious moments were spent in happy anticipation of the forthcoming performance, by the National Symphony Orchestra, of a symphony based on folk music, which he considered the only fruitful source for composers of sophisticated music.

Mr. Powell was born in Richmond, Virginia, September 6th, 1882. His piano studies began with his sister. He graduated brilliantly from the University of Virginia in 1900 and then spent five years as a pupil of Leschetizky; his teacher of composition was Navratil. His debut (Berlin, 1907; London, 1908) opened a distinguished international career as a pianist. But as early as 1909 he was writing music which, however impressionistic, owed something to the character of the traditional ballad and fiddle tunes that he had known from childhood in Virginia. For many years he was the principal spokesman for those who believed that the musical tradition most important to our national culture in the United States was that of our Anglo-Saxon inheritance.

Folk music from Virginia has had a special position because of this emphasis, and because its collectors did not see themselves as ethnologists, but took pride in transmitting only music of the highest aesthetic quality. Not that folk music of other sorts did not exist in Virginia, nor that very beautiful tunes could not be found elsewhere, but one was always aware that a highly selective taste was influencing collectors of folk music there. This was the sophisticated musical taste of that fiery missionary for purity of tradition and for musical quality, John Powell. Quite apart from his professional reputation, his great natural musicality made him utterly convincing.

A principal point of radiation for this incandescent personality was the famous Folk Music Festival held on White Top Mountain near Marion, Virginia, where Powell played a powerful role as arbiter of tunes and styles for the programmes, and sometimes as pre-Festival lecturer during the Festival's most impressive years, in the 1930s. He occasionally took groups of authentic singers and instrumentalists to be heard in more sophisticated surroundings: about this time, the immense dignity and complete naturalness of several superb Virginia musicians gave guests of President and Mrs. Roosevelt a memorably spontaneous and exciting experience of traditional music at the White House.

Mr. Powell had little confidence that his own sense of awe before the beauties and perfections of purely melodic music would ever be widely shared. He believed that the feeling conveyed by delicate aspects of traditional performance would have to be translated into harmonic terms if folk music were ever to compete with the glamour of orchestral sound. The piece he himself considered his most important in this