

OBITUARY

ARNOLD A. BAKE

All of us will mourn Arnold Bake's sad passing. All of us are the poorer without his presence in our midst. He had an extraordinary capacity of radiating warmth over any gathering in which he participated, and of making us feel the richer for knowing him.

Arnold Adriaan Bake was born in 1899 at Hilversum, and received his education there up to his thirteenth year. Three years at Haarlem Gymnasium ensued, and he then spent the years 1918 to 1923 studying Sanskrit at the University of Leiden. The two following years he spent at the University of Utrecht, and studied under Professor W. Caland and Professor J. Ph. Vogel. In 1930, Utrecht awarded him the degree of Doctor of Letters for his book, a study of a Sanskrit treatise on music, *Saṅgītadarpaṇa* by Dāmodara (ca. A.D. 1625).

Arnold Bake had already spent the years 1925 to 1929 in India, studying under Rabindranath Tagore at Santiniketan and accompanying him on some of his journeys.

Thus, by 1930, he was not only a Sanskritist, but a musicologist who had received practical training in India under one of her greatest luminaries of our century. Arnold Bake had earlier in his life trained as a singer in the West, and he thus enjoyed the unique distinction of combining in himself three disciplines. It was this singular combination that was to impart to everything Arnold Bake undertook such breadth and depth of perception.

He spent the years 1937 to 1944 touring the whole of India, recording and collecting innumerable songs, ranging from the chanting of the Veda to folk songs of the various regions through which he, and his devoted wife, Corrie, journeyed.

India was their home during the difficult war years, when they were cut off from the Netherlands. During that time, Arnold Bake gave a number of concerts and recitals, and it was his wont to include songs from well-nigh every part of the world.

Shortly after the war, he settled in England, and in 1948 was appointed to a lectureship in Sanskrit and Indian Music at the School of Oriental and African Studies, University of London. In the following year he was appointed to the Readership in Sanskrit. Much of the remainder of his life was devoted to unravelling with meticulous care the intricacies of Sanskrit texts on music that not only disagree among themselves but frequently present their material in as compressed and obscure a form as conceivable. Anyone who has had the joyful privilege of sitting at Arnold Bake's feet will know with what loving care he applied himself to this work.

In 1955 to 1956, he revisited India and Nepal which was now, in marked contrast to his first visit in the twenties, a reasonably accessible country. He was able to record and film many things that it was feared might have died out in the intervening years.

He published a large number of articles and important reviews, and contributed authoritative chapters on Indian music to a number of encyclopedias, including *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik* published by Bärenreiter. He also wrote the chapter, *The Music of India*, for the *New Oxford History of Music*. At the time of his death he was working as editor and principal contributor on a comprehensive volume on Indian music for the Oxford University Press.

His enthusiasm for his subject was infectious, and it is not without significance that the subject of Indian music is of far wider interest in this country than it was

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.