

OBITUARY

HEINRICH MÖLLER

Am 3. März 1958 verstarb Prof. Dr. Heinrich Möller, der bekannte Sammler und Erforscher europäischer Volkslieder. Er war Mitglied des IFMC und hatte kurz nach seinem 80. Geburtstag an unserer Freiburger Konferenz 1956 teilgenommen. Damals war er noch erstaunlich frisch und arbeitete mit Eifer an weitläufigen Plänen, besonders einer umfassenden Bibliographie des europäischen Volksliedes.

Am 1. Juni 1876 in Breslau geboren, studierte Heinrich Möller zunächst Germanistik und promovierte 1902 mit einer Dissertation über "Die Bauern in der deutschen Literatur des 16. Jahrhunderts." Dann wandte er sich der Musikwissenschaft und zugleich einem intensiven Gesangsstudium zu, um nach dem Vorbild seines Lehrers Max Friedlaender sowohl durch Rede und Schrift in das Volkslied einzuführen als auch die Beispiele selbst singend vorzutragen. Als 1914 der Erste Weltkrieg ausbrach, befand er sich als Musikkorrespondent verschiedener Zeitungen in Frankreich; um der Internierung zu entgehen, flüchtete er nach New York und schlug sich hier als Straßenkehrer, Geschirrwäscher und Maurergehilfe durch, bis er eine Tätigkeit als Reporter und Musikkritiker fand. 1937-45 war er Lehrbeauftragter an der Universität Jena und seit 1953 hatte er ein entsprechendes Amt an der Hochschule für Musik in Weimar.

Möllers Bedeutung liegt noch mehr als in seiner Tätigkeit als Sammler und Forscher in einer ungemein vielseitigen Wirksamkeit als fahrender Volksliedsänger und Redner, als Übersetzer und Musikkritiker. Seine großen Sprachkenntnisse befähigten ihn in zahlreichen Volksliedabenden die Lieder in den Originalsprachen zu singen: er sang ungarisch wie serbisch, schwedisch wie englisch, spanisch wie irisch, usf. In großer Zahl hat er russische Opern und andere Texte übersetzt. Am bekanntesten aber ist er durch sein Werk "Das Lied der Völker" geworden, das 1923-30 im Schott-Verlag Mainz erschienen ist. Die außerordentliche Wirkung dieser vierzehn Bände ging weit über den Kreis der Spezialisten hinaus. So rühmte Thomas Mann dieses "ethnologisch vielfarbige Werk," das "die besten geistigen Triebe unseres Volkes, seinen Drang ins Universal-Menschliche" ansprechen werde, und Romain Rolland fand, daß sich in dieser "prachtvollen Sammlung" "das Beste der europäischen Seele" ausdrücke.

WALTER WIORA

NEDJELJKO KARABAĆ

Croatian ethnomusicology in Yugoslavia has suffered a heavy loss in the death of Nedjeljko Karabać, a young and talented researcher. He died on September 26th, 1958, at Rijeka, and was buried in his native town Dubašnica on the island of Krk. He was only in his thirty-fourth year, but he left deep traces of his fruitful and successful research in the folk music of his native island of Krk and nearby Istria. This area is the most difficult one for research and melographic studies and at the same time one of the most interesting of all Yugoslav regions. He showed great precision in his work, and his success has not been equalled by any researcher before him. He wrote down about 1,000 melodies from the area. Most of them are in the archives of the Institute for Folk Art in Zagreb. He began work in 1950 as external collaborator of the Institute and at the same time he collected folk melodies from the same area for the Yugoslav Academy of Science and Arts.

He wrote several studies on his collected material but the crown of his work was the book he published in 1956, *The Musical Folklore of Istria and the Croatian Littoral*. In it he published forty-two melodies of folk songs from Krk and Istria with very competent musicological notes. (The book was reviewed in this *Journal*, Vol. X, pp. 113-114.) In publishing this collection he went further than any previous Yugoslav publisher of folk music in that the book was accompanied by five discs containing all the musical

material that was printed in the book—an innovation that was appreciated by all reviewers. The collection, which he published at his own expense, made it possible for foreign folk music experts to get auditive experience of the exotic Istrian folk music.

VINKO ŽGANEC

TRULS ØRPEN

Truls Ørpen (member of IFMC), who was an excellent violin player (*hardingfele*) and folk-music collector, died on March 20th, 1958, at the age of seventy-eight. For forty years he had been a schoolmaster in the parish of Krødsherad. He began to collect folk melodies and dances at an early age. Every year he spent his vacation collecting "slatter" (*Gangar*, *Halling*, *Springdance*) and other melodies. His notation was excellent. He visited several old people who still remembered the old traditional violin melodies and customs. Those old people are now all dead. This great and valuable collection of 500 numbers he gave to Norsk Musikksamling, University Library, Oslo.

Ørpen was a member of the Committee which has for some years been preparing a great edition of Norwegian folk music. He was a very fine character, and he is missed by all his friends and colleagues.

O. M. SANDVIK

LOUISE POUND

Dr. Louise Pound, philologist, folklorist—and quondam tennis champion—died on June 25th, at the age of eighty-five, in Lincoln, Nebraska, where she had taught on the faculty of the state university for fifty years. She was a truly unique figure in the academic world. An impressive list of her affiliations and offices shows the scholar-citizen active in a score of causes; her *Selected Writings* (a *Festschrift* gathered at the time of her retirement in 1945) reveals a mind ranging from Caedmon and Knut to Poe and Whitman, commenting shrewdly and learnedly on American speech, the teaching of English, women as scholars, or cave and snake lore. Her best known work, *Poetic Origins and the Ballad* (1921), effectively exploded the theory of communal origin, and changed the direction of ballad studies.

E. K. WELLS