

## OBITUARY

### ANTOINE-ELYSÉE ADOLPHE CHERBULIEZ-VON SPRECHER

Our beloved Vice-President, Antoine-E. Cherbuliez, died at his home in Zürich on October 15th at the age of seventy-six. He had been one of the Council's leading spirits since its inception and it is difficult to express all that his loss will mean to us.

His first contact with the Council was in the autumn of 1948 in Basle, where the first Conference was held. He attended, by invitation, the meeting of the Executive Board and on the nomination of the Board he was elected Vice-President by the General Assembly.

Professor Cherbuliez immediately took the affairs of the Council to heart and throughout the sixteen years of his association with it there is no one who has been a more faithful supporter and truer friend. Between 1948 and 1963 he attended fourteen conferences and on nearly every occasion he presided at the meetings of the General Assembly and the Executive Board. He had expected to attend the Budapest Conference together with his wife, but was prevented by the illness which he had recently contracted and which eventually proved fatal. The conferences gained immeasurably by the dignity and geniality of his presence. He was an orator as well as a linguist—he spoke fluently at least five languages—and his eloquence enhanced the many occasions, formal and informal, when he was called upon to speak on behalf of the Council.

We were peculiarly fortunate to have the benefit of his musical scholarship, particularly in the early formative years of the Council, for the support of a man of his standing was an indication of the high purpose to which the Council was pledged.

Folk music was only one of his many musical interests and activities. He received his musical training at the Conservatoires of Zürich and Strasbourg and later studied under Max Reger and Siegfried Ochs. The University of Zürich appointed him lecturer in 1923 and honorary professor and director in 1932 of the Musicological Seminary, of which he was founder. In 1950 he was made Professor-extraordinary. For thirty-five years he was lecturer at the Evening Institute of Zürich University where he attracted audiences running into several hundreds. Between 1938 and 1948 he was director of the Schweizerischer Musikpädagogischer Verband. Also for ten years he was director of musical training of the bandmasters and bands of the Swiss Army. After his retirement from the University he made extended lecture tours and conducted courses in many countries of Europe and the United States. He was the author of works on a variety of musical subjects, including several biographies (notably of Bach and Handel) and the history of music and musical pedagogy in Switzerland, as well as the history of music in Spain, Portugal and Latin America. He also translated into German, W. H. Reed's book on Elgar and Alec Robertson's on Dvorak: in these and in other work he was assisted by his wife. The many papers which he read at IFMC conferences are to be found in former volumes of this Journal. Professor Cherbuliez was not only a musicologist with wide knowledge, but he was also an inspiring teacher and a good practising musician. He was conductor of several orchestras and choirs (including a men's choir in the Grisons which sang folk songs in the Romansch language), a member of a string quartet and a gifted improviser.

On account of his great learning and his fine musicianship his services were of inestimable value to the Council. But it is above all as a man of rare nobility and broad human sympathies that we shall treasure his memory. At the close of the

first IFMC conference at Basle in 1948, Dr. Kunst paid tribute to the Chairman, Professor Cherbuliez, who has "so well succeeded in welding all the members into one large family." It is as the dearly loved father of our family that we shall remember him and we pray that we may continue as a united family to carry on the great work which he had so much at heart.

We offer our sympathy to his own family and above all to his widow, Helene, known to many of us through her attendance at conferences, who assisted him so devotedly in his work.

MAUD KARPELES

### MARGUERITE d'HARCOURT

Marguerite d'Harcourt, née Beclard, était un compositeur français de talent. Née et décédée à Paris (1884-1964), elle était la fille du Professeur Jules Béclard, ancien Doyen de la Faculté de Médecine de Paris et la femme de M. Raoul d'Harcourt, américaniste bien connu.

Ayant appris son métier de compositeur avec Vincent d'Indy et l'organiste Abel Decaux; ayant reçu plus tard l'enseignement de Maurice Emmanuel, Marguerite d'Harcourt, qui resta toujours fidèle aux préceptes de ses maîtres, s'intéressa, avant même la première guerre mondiale, à la musique de tradition orale.

Dès 1913, en effet, son mari et elle posaient les jalons de leur grande récolte de musique péruvienne et en 1919 tous deux accomplissaient une investigation au Pérou et réunissaient l'important matériel ethnomusicologique sur lequel est fondé leur ouvrage *La musique des Incas et ses survivances* (Librairie orientaliste Paul Geuthner, 2 volumes, Paris, 1925), fruit des recherches sur le terrain des auteurs et des notations musicales directes de Marguerite d'Harcourt. Cet ouvrage de Marguerite et Raoul d'Harcourt demeure justement célèbre et fait figure, en ethnomusicologie française, d'oeuvre de pionniers.

Certaines des compositions musicales de Marguerite d'Harcourt portent la marque des recherches sur la musique amérindienne: *Raimi, fête du soleil*, ballet, suite de danses avec choeurs est tout imprégné de folklore indien du Pérou; les *Mélodies populaires indiennes* sont les harmonisations pour flûte et harpe de documents authentiques de l'Equateur, du Pérou, de Bolivie.

Son expérience, en musique d'une part, en folklore de l'Amérique d'autre part, a amené Marguerite d'Harcourt à transcrire d'après des phonogrammes de terrain et à analyser musicalement des centaines de chansons collectées par des ethnologues.

Sa collaboration, à ce point de vue, avec des spécialistes de l'Amérique du nord et surtout avec M. Marius Barbeau est significative. On lui doit ainsi de nombreuses analyses musicales notamment dans *Archives de folklore* (publications de l'Université Laval de Québec; voir par exemple in tome I, 1946 et tome IV, 1949) et surtout le bel ouvrage *Chansons folkloriques françaises au Canada* qu'elle publia, en collaboration avec son mari, Raoul d'Harcourt, aux Presses universitaires (Paris et Québec) en 1956 (cf. compte-rendu ici-même, volume X, pp. 66-67) et qui présente l'étude de la "langue musicale" d'un millier de chansons françaises recueillies par Marius Barbeau et E. Z. Massicotte de 1916 à 1918 au Canada.

C'est ainsi que, sur la base d'une collection d'enregistrements sonores et de documents recueillis sur le terrain, cette fois, par l'explorateur français Louis Girault, chargé de mission par la Phonothèque nationale en Bolivie vers 1955, Marguerite d'Harcourt écrivit, également en collaboration avec Raoul d'Harcourt, *La musique*