

OBITUARY

ABBASUDDIN AHMED

Abbasuddin Ahmed was born in Cooch Behar, West Bengal, on October 27th, 1901, and he died on December 30th, 1959. He made his début in the musical world as a singer of Bengali modern music; but early in the thirties his talents found their true expression when he became almost the sole exponent of Bengali folk music on records, on the radio and in films. He has recorded about 700 titles for the HMV, Twin, Senola and other gramophone companies of India.

Abbasuddin's death is a great loss to Bengali music in general and Bengali folk song in particular. He succeeded—where many others have failed—in preserving the real flavour and atmosphere of folk music during studio-performances, in spite of the unavoidable arrangements for that purpose. He had that special quality in his voice, and through the strength of his personality he was able to impart that same quality to the musicians with whom he worked. If people in East and West Bengal have come to love the folk music of their own country, it is undoubtedly largely due to Abbasuddin's never-failing enthusiasm and deep love for the music he sang, music which had its roots firmly in the village traditions he knew from childhood and never betrayed.

ARNOLD BAKE

ILMARI KROHN

On April 25th, 1960, died Ilmari Krohn at the age of ninety-two after a lifetime of assiduous labours in different fields of music. He was primarily a theoretician, but also a practising musician, an organist, a composer, and an expert on folk music. He came of a family that has contributed greatly to the cultural life of Finland, and his brother was the eminent folklorist, Kaarle Krohn, a specialist on the national epic *Kalevala*. As a young student, Ilmari Krohn set out on his first journey as a collector of Finnish folk music in the summer of 1886, and these journeys continued for many years. He became aware of the existence of a group of melodies hitherto overlooked: the spiritual songs, a traditional heritage among the pietists of the countryside. Many of these songs, unique in their beauty, were later incorporated in hymns of the Finnish church. Krohn's treatise: "Über die Art und Entstehung der geistlichen Volkslieder in Finnland" (1899) gained him the office of Docent at the University of Helsinki, and eventually his researches were rewarded with a professorial chair. In 1898 began the publication of Finnish folk music in the great work *Suomen Kansan Sävelmiä*. Krohn edited three volumes, assisted by A. Launis and A. O. Vaisänen, the first, the spiritual melodies; the second, the folk songs proper; and the third, dance tunes. The work was completed in 1933. Krohn invented his own method for the systematization of melodies, based on the cadences.

But folk music was only one field on which he brought his energies to bear. His theories on rhythm and musical form, set out in five volumes, have attracted much attention. Among other works his books on the symphonies of Sibelius and Bruckner must be mentioned. As a creative musician Ilmari Krohn was very productive. Most of his compositions belong to the field of religious music and they include three oratorios. An opera, *Tuhotulva* (The Deluge) has also been performed in Helsinki.

GRETA DAHLSTRÖM

ELIZABETH BURCHENAL

Dr. Burchenal passed away on November 21st, 1959. A life which so early found its work has now found its rest; a life so abundantly full has now left its authentic legacy. Throughout her long career, Elizabeth Burchenal endeavoured to seek and to perpetuate that which was authentic in folk arts, and she was known specifically for her work in the field of folk dance. She was founder and long-time executive director of The Folk Art