



GLASNIK

B'nai B'rith

Gavro Schwartz, Hrvatska

Časopis za židovsku kulturu, civilizaciju i povijest.
Godina 10, broj 37 Zagreb, travanj 2025. Izlazi četiri puta godišnje.



KAZALIŠTE

KOMEDIJA

PRAIZVEDBA

MILAN ORGIĆ — ALFI KABILJO

JALTA, JALTA

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of B'nai B'rith



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Časopis *Glasnik B'nai B'rith* pokrenut je 2016. godine kao digitalni časopis s fokusom na židovsku kulturu, civilizaciju, povijest, kao i aktivnosti židovskih zajednica i pojedinaca te udruge B'nai B'rith u Hrvatskoj. Časopis izlazi četiri puta godišnje u dvojezičnom formatu, na hrvatskom i engleskom jeziku, a svi su brojevi dostupni na <https://www.bnaibrith.hr/hr/>. Svrha časopisa je ukazati na doprinos židovstva u razvoju hrvatske te europske kulture i civilizacije, povezati židovsku i opću javnost, kao i osigurati kontinuitet komunikacije između židovskih zajednica u Hrvatskoj i inozemstvu. Današnji suradnici uključuju judaiste, izraeliste, povjesničare, teoretičare umjetnosti i stručnjake za različita područja iz Hrvatske, Austrije, Indije, Izraela, Amerike, Poljske, Brazila i drugih zemalja.

The Voice of B'nai B'rith was started in 2016 as a digital magazine focusing on Jewish culture, civilization, history, as well as the activities of Jewish communities and individuals and the B'nai B'rith association in Croatia. The magazine is published four times a year in bilingual format, in Croatian and English, and all issues are available at <https://www.bnaibrith.hr/hr/>. The main objective is to point out the contribution of Judaism in the development of Croatian and European culture and civilization, to connect the Jewish and general public, as well as to ensure the continuity of communication between Jewish communities in Croatia and abroad. Today's contributors include scholars from areas of Jewish Studies, Israel Studies, historians, art theorists and experts in various fields from Croatia, Austria, India, Israel, America, Poland, Brazil and other countries.

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Neposredno pred izlazak ovog broja “Glasnika” primili smo tužnu vijest: U Zagrebu je 1. travnja 2025. u 90. godini preminuo Alfi Kabiljo. Iskrena sućut njegovim najbližima!

Uredništvo “Glasnika”

Just before the publication of this issue of “The Voice”, we received sad news: Alfi Kabiljo passed away in Zagreb on April 1st, 2025, at the age of 90. Our sincere condolences to his loved ones!

“The Voice” Editorial Board

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Paula Rem, urednica

Uz trideset sedmi broj **Glasnika B'nai B'rith**



Poštovani čitatelji, poštovane čitateljice,

U desetu godinu izlaženja *Glasnika B'nai B'rith* ulazimo s temom glazbe. Nakon što smo proteklih nekoliko brojeva posvetili prvenstveno književnosti, sada se bavimo glazbom. Zbog velike važnosti glazbe u židovstvu, posvećujemo temat glazbenicima, prije svega onima iz naše okoline – hrvatskim, srpskim, bosanskim glazbenicima židovskog podrijetla.

Darko Fischer donosi tekst o koncertu u čast hrvatskog židovskog skladatelja Alfija Kabilja (*1935.), skladatelja koji je tijekom 60 godina karijere skladao više od 40 filmskih soundtracka, jedanaest kazališnih mjuzikala, dva filmska mjuzikla i dva baleta.

O Davidu Kamhiju (*1936.-2021.), bosanskom violinistu, hazanu i profesoru glazbe, piše njegova kćerka Mirta Kamhi. Tekst donosi blizak i osobni pogled na jednu poznatu i značajnu ličnost, važnu za kulturu cjelokupne židovske zajednice u BiH. Osim profesorskog rada na Muzičkoj akademiji u Sarajevu, David Kamhi bavio se sefardikom, a bio je i član Savjeta Predsjedništva BiH za vanjske poslove te savjetnik u Ambasadi BiH u Španjolskoj.

Dopuštenjem uredništva knjige *Beogradski Jevreji i njihova zanimanja od kraja 19. veka do Drugog svetskog rata*,

donosimo tekst o dvama značajnim beogradskim glazbenicima židovskog podrijetla – Rafajlu Blamu (*1910.-1991.) i Liku Eškenaziju (*1888.-1954.). Tekst je nastao na izuzetno zanimljiv način, naime diktiranjem osobnog sjećanja na te osobe poznatog beogradskog liječnika dr. Davida Tajtacaka (*1899.-1973.), što je zabilježio službenik Saveza jevrejskih opština Jugoslavije, Miroslav Grinvald.

A sada nešto potpuno drukčije – Kristina Švan donosi fascinantan pregled židovskih skladatelja koji su komponirali mjuzikle, ne samo kod nas u regiji, nego i u Americi! Ovakav pregled jasno pokazuje da su velik broj najuspješnijih broadwayskih i hollywoodskih mjuzikala skladali upravo glazbenici židovskog podrijetla. Malo je poznato da su klasike poput “Moje pjesme, moji snovi”, “Priča sa zapadne strane”, ali i recentnije “Malu sirenu” i “Aladdina” skladali Židovi.

Dugogodišnja suradnica Glasnika Narcisa Potežica piše o tematski povezanoj knjizi, naime “Violina iz Auschwitza”, gdje se pokazuje da glazba može pružiti snagu za preživljavanjem u teškim trenutcima. Za finale ovog broja, također donosimo tekst o prazniku koji je nedavno prošao (doduše, do izlaska časopisa proći će još dva mjeseca, ali što se može?) o “maloj novoj godini” Tu B'Shvat.

Paula Rem, editor

Editorial to the 37th Issue of *The Voice of B'nai B'rith*



Dear readers,

We are entering the tenth year of the *Voice of B'nai B'rith* with a focus on music. After dedicating the past few issues primarily to literature, we are now focusing on music. Due to the great importance of music in Judaism, we are dedicating the topic to musicians, primarily those from our environment – Croatian, Serbian, Bosnian musicians of Jewish origin.

Darko Fischer brings an article about the concert in honor of the Croatian Jewish composer Alfi Kabilj (*1935), a composer who, during his 60-year career, composed more than 40 film soundtracks, eleven theater musicals, two film musicals and two ballets.

David Kamhi (*1936-2021) was a Bosnian violinist, chazan and music professor. The article written by his daughter Mirta Kamhi brings an up-close and personal look at a famous and significant figure, important for the culture of the entire Jewish community in Bosnia and Herzegovina. In addition to his teaching work at the Academy of Music in Sarajevo, David Kamhi was involved in Sephardic studies, and was also a member of the Council of the Presidency of Bosnia and Herzegovina for Foreign Affairs and an advisor at the Bosnia and Herzegovina Embassy in Spain.

With the permission of the editors of the book *Belgrade Jews and their Occupations*

from the End of the 19th Century to the Second World War, we bring an article about two significant Belgrade musicians of Jewish origin – Rafajlo Blam (*1910-1991) and Liko Eškenazi (*1888-1954). The text was created in an unusual way. The famous Belgrade physician Dr. David Tajtacak (*1899-1973) was dictating his personal memories of these individuals to Miroslav Grinvald, an employee of the Union of Jewish Communities of Yugoslavia, who wrote them down.

And now for something completely different – Kristina Švan brings a fascinating overview of Jewish composers who composed musicals, not only in our region, but also in America! This overview clearly shows that a large number of the most successful Broadway and Hollywood musicals were composed by musicians of Jewish origin. It is little known that classics such as “Sound of Music”, “West Side Story”, and more recently “The Little Mermaid” and “Aladdin” were composed by Jews.

Long-time Glasnik contributor Narcisa Po-težica writes about a thematically related book, namely “The Violin from Auschwitz”, which shows that music can provide the strength to survive in difficult times. For the finale of this issue, we also bring you an article about the holiday that recently passed (although two more months will pass before the magazine is published, but there we go) about the “little new year” Tu B'Shvat.

Darko Fischer

Koncert u čast Alfija Kabilja

Darko Fischer (*1938., Osijek) je osnivač i dugogodišnji urednik *Glasnika B'nai B'rith*. Rođen u sekularnoj židovskoj obitelji, Holokaust je preživio u progonstvu i skrivanju u Bosni i Mađarskoj. Osnovnu školu i gimnaziju završio u Osijeku. Diplomirao, magistrirao i doktorirao je na FER-u (nekada Elektrotehnički fakultet) u Zagrebu iz područja elektronike i računalnih znanosti. Radio je u Osijeku u Kemijskom kombinatu Saponia i na Ekonomskom i Elektrotehničkom fakultetu. Umirovljen 2003. u zvanju izvanrednog profesora. Židovski je aktivist od studentskih dana i predsjednik Židovske općine Osijek od 1988. do 2004. Urednik je nekoliko povijesnih knjiga o Židovima Osijeka i Vinkovaca i autor zbirke kratkih priča na židovske teme „Crtice iz dijasporae“. Dobitnik je židovskih priznanja „Megila – zahvalnica“. Čest je učesnik i predavač na raznim židovskim konferencijama. Predsjednik židovske nevladine organizacije *B'nai B'rith* u Zagrebu 2015-2019. Živi u Zagrebu od 2010.

Alfi Kabiljo proslavljeni je kompozitor, rođen je, odrastao je, školovao se i ostvario briljantnu glazbenu karijeru kompozitora, sve to u Zagrebu. Njegova obitelj jedna je od vrlo rijetkih židovskih obitelji, koja je proživjela Holokaust i strahote ustaškog zločinačkog režima u tadašnjoj (1941. – 1945.) nacističkoj Hrvatskoj u kojoj je stradalo oko 85% Židova. Svoj spas obitelj Kabiljo može zahvaliti ugledu Alfijevog oca, poznatog zagrebačkog graditelja. Iako često maltretirani i zatvarani po zagrebačkim zatvorima, članovi ove sefardske obitelji dočekali su slobodu i kraj rata u Zagrebu.

Alfi se već kao mladić afirmirao kao glazbenik, imao je svoj sastav koji je svirao zabavnu glazbu i brzo postao popularan. Pjevao je u zboru Židovske općine Zagreb, zbor se tada zvao „Moša Pijade“. Moša Pijade, Židov sefardskog porijekla kao i Kabiljo bio je poznati beogradski slikar, komunist, partizanski borac i prevoditelj



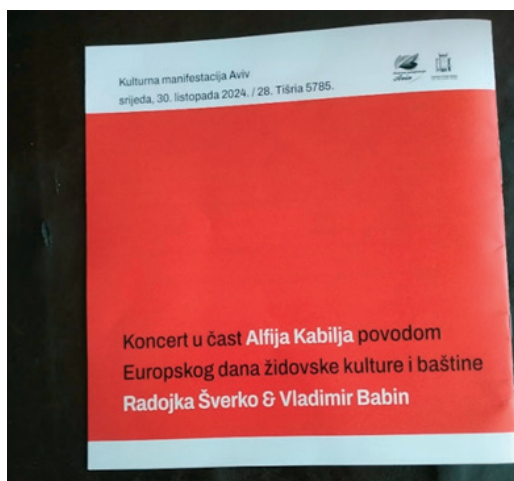
Alfi Kabiljo

Izvor: Alfi Kabiljo

komunističke literature. Popularni zbor „Moša Pijade“ vodio je tada ugledni dirigent Emil Coseto, a znatnu organizacionu podršku kroz mnogo godina zboru je davao još jedan Sefard, Mihael Mišo Montiljo. Možda je i to okruženje djelovalo na mladog Alfija Kabilja da se opredijeli za glazbu. Glazbeno obrazovanje Alfi Kabiljo stekao je u privatnoj školi Rudolfa Matza. Po izjavama samog Alfija, on

je u mladosti mnogo spoznao s brojnih gramofonskih ploča, tada jedinih nosača zvuka, koje su se nalazile u njegovoj kući.

Po želji i nagovoru oca. Alfi je studirao arhitekturu. Studij je uspješno završio, no arhitekturom se nikada nije bavio. Njegovo životno opredjeljenje bila je i nadalje glazba. Radio je kao skladatelj, dirigent, aranžer i producent (alfi-kabiljo.com).



Plakat programa u ŽOZ

Izvor: Darko Fischer

Njegova djela su vrlo brojna, teško bi ih bilo sva nabrojati. Autor je glazbe (i pokojih) tekstova za oko stotinu zabavnih pjesama, napisao je glazbu za 40 –ak filmova, i stotinu televizijskih serija, stvorio je velikog broja mjuzikla, od kojih je „Jalta – Jalta“ najpoznatiji. Uspješno je surađivao i još uvijek surađuje sa zagrebačkim kazalištem Komedijska koje redovito izvodi njegova ostvarenja, Njegova djela se prikazuju u prestižnim koncertnim dvoranama, sa značajnim orkestrima i izvođačima. Dobitnik je velikog

broja nagrada, kako domaćih, tako i inozemnih. Te nagrade dobivala su njegova djela na festivalima širom svijeta od Tokija, Seula, Malte, Rio de Janeira, Curasaoa. Na pragu 90-ih godina (rođen je 22. prosinca 1935.) još je uvijek aktivan i pobire nagrade. Na nedavnom natjecanju Hrvatske radio televizije „The Voice“, njegova pjesma i pjevač Martin Kosovac osvojili su prvo mjesto.

U sklopu obilježavanja Dana židovske kulture, Židovska općina Zagreb organizirala je koncert na kojem je nastupila najbolja interpretatorica Kabiljovih pjesama, Radojka Šverko. Na većini festivala, na kojima je Kabiljo pobrao nagrade, Radojka Šverko izvodila je njegove uspješnice.

Pjevačicu je na ovom koncertu sviranjem i sjajnim objašnjenjima pratio glazbenik Vladimir Babin stvorivši tako vrlo ugodnu i zabavnu atmosferu.

Autorica ove kulturne manifestacije bila je neumorna i svestrana članica Židovske općine Zagreb Mira Wolf, koja je osim ove manifestacije ostvarila ove godine već niz ostalih kulturnih manifestacija, mnoge od njih na redovitim događajima koji se odvijaju u sklopu aktivnosti kulturnog društva „Miroslav Šalom Freiburger“

Dvorana u zgradi Židovske općine Zagreb bila je dovoljno velika da primi sve zainteresirane posjetitelje, ali i dovoljno mala, da se u tom iznimno ugodnom okruženju stvori srdačna atmosfera suradnje izvođača i pu-



Koncert u ŽOZ

Izvor: Darko Fischer

blike, što je doprinijelo posebnom ugođaju, kakav se ne može ostvariti na velikim glazbenim pozornicama. Ostvarila se najava glazbenika Vladimira Babina o opuštenosti i izvođača i publike koji su se osjećali kao da su kod svoje kuće u svom dnevnom boravku.

Radojka Šverko izvela je dvanaestak Alfijevih popularnih pjesama. Lakoća njenih izvedbi, njeno dominantno vladanje pozornicom i nenametljivi šarm osvojili su publiku, koja je sigurno zaželjela da ima ponovo priliku čuti i vidjeti ovakvu manifestaciju.

Darko Fischer

Concert dedicated to Alfi Kabiljo

Darko Fischer (*1938, Osijek) is a founder and longtime editor of *The Voice of B'nai B'rith*. Born in a secular Jewish family, he survived the Holocaust in exile and hiding in Bosnia and Hungary. He finished elementary school and high school in Osijek. He graduated and obtained Master's and Doctoral degree at the Faculty of Electrical Engineering and Computing (formerly Faculty of Electrical Engineering) in Zagreb in the field of Electronics and Computer Science. He worked in Osijek at the Saponia Chemical Plant and at the Faculty of Economics and Electrical Engineering. Retired in 2003 as Associate Professor. He has been a Jewish activist since his student days and the president of the Jewish Community Osijek from 1988 to 2004. He is the editor of several historical books about the Jews of Osijek and Vinkovci and author of a collection of short stories on Jewish themes "Sketches from the Diaspora". He obtained the Jewish award "Megillah". He is a frequent participant and lecturer at various Jewish conferences. He was a president of the Jewish NGO *B'nai B'rith* in Zagreb 2015-2019. He lives in Zagreb since 2010.

Alfi Kabiljo is a celebrated composer, he was born, grew up, received his education and achieved a brilliant musical career as a composer, all in Zagreb. His family is one of the very rare Jewish families that experienced the Holocaust and the horrors of the Ustasha criminal regime in the then (1941-1945) Nazi Croatia, in which about 85% of Jews perished. The Kabiljo family can thank the reputation of Alfi's father, a famous Zagreb builder, for their salvation. Although often mistreated and imprisoned in Zagreb prisons, the members of this Sephardic family welcomed freedom and the end of the war in Zagreb.

Alfi established himself as a musician as a young man, he had his own band that played fun music and quickly became popular. He sang in the choir of the Jewish Community of Zagreb, the choir was then called "Moša Pijade".



Radojka Šverko during the program in Zagreb

Source: Darko Fischer

Moša Pijade, a Jew of Sephardic origin like Kabiljo, was a famous Belgrade painter, communist, partisan fighter and translator of communist

literature. The popular choir “Moša Pijade” was led at the time by the distinguished conductor Emil Coseto, and considerable organizational support was given to the choir over many years by another Sephardi, Mihael Mišo Montillo. Maybe that environment influenced the young Alfi Kabilj to choose music. Alfi Kabiljo received his musical education at the private school of Rudolf Matz. According to Alfio himself, in his youth he learned a lot from the numerous gramophone records, which were the only sound carriers at the time, which were in his house.

At the father's request and persuasion. Alfi studied architecture. He successfully completed his studies, but never practiced architecture. His commitment in life continued to be music. He worked as a composer, conductor, arranger and producer (alfi-kabiljo.com).

His works are numerous, it would be difficult to list them all. He is the author of music (and some) lyrics for about a hundred entertaining songs, he wrote music for about 40 films and a hundred television series, he created a large number of musicals, of which “Yalta - Yalta” is the most famous. He successfully collaborated and still collaborates with the Zagreb Comedy Theater, which regularly performs his works. His works are shown in prestigious concert halls, with important orchestras and performers. He has won a large number

of awards, both domestic and foreign. His works have received these awards at festivals around the world from Tokyo, Seoul, Malta, Rio de Janeiro, Curacao. On the threshold of the 90s (he was born on December 22, 1935), he is still active and collects awards. At the recent Croatian Radio Television competition “The Voice”, his song and singer Martin Kosovac won first place.

As part of the celebration of Jewish Culture Day, the Jewish Community of Zagreb organized a concert at which the best interpreter of Kabiljo's songs, Radojka Šverko, performed. At most of the festivals where Kabiljo won awards, Radojka Šverko performed his hits.

The singer was accompanied by musician Vladimir Babin at this concert with his playing and excellent explanations, thus creating a very pleasant and entertaining atmosphere.

The author of this cultural event was a tireless and versatile member of the Jewish Community Zagreb Mira Wolf, who, in addition to this event, has already organized a number of other cultural events this year, many of them at regular events that take place as part of the activities of the cultural society “Miroslav Šalom Freiburger”.

The hall in the building of the Jewish Community Zagreb was large enough to accommodate all interested visitors, but also small enough to create a cordial atmosphere of cooperation

between performers and audience in this exceptionally pleasant environment, which contributed to a special atmosphere, which cannot be achieved on large musical stages. The announcement by musician Vladimir Babin about the relaxation of both the performers and the audience, who felt as if they were at home in their living rooms, came true.

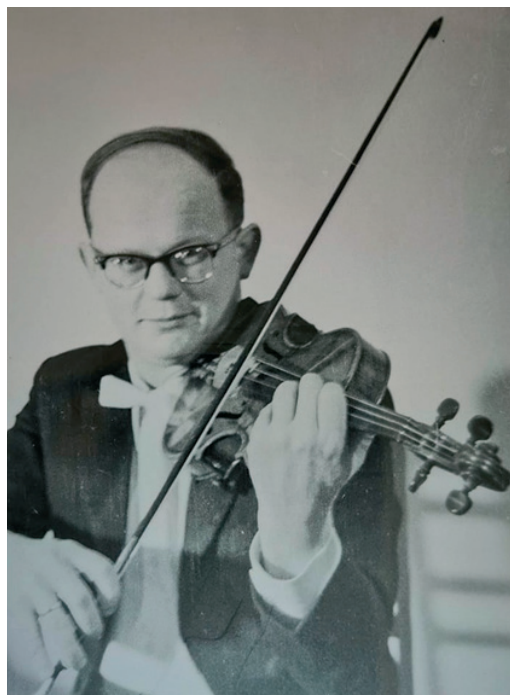
Radojka Šverko performed about a dozen of Alfi's popular songs. The ease of her performances, her dominant command of the stage and her unobtrusive charm won over the audience, who certainly wished they had the opportunity to hear and see such a manifestation again.

Mirta Kamhi

Violinista David Kamhi – osobno sjećanje

“Kao da čujem nebeske violine kako tiho jecaju i odvođe svog profesora u vječnost” glasio je jedan od komentara na društvenim mrežama kad su sredstva javnog informisanja objavila vijest o smrti moga oca, prof. Davida Kamhija. Nebeske violine su jecale, naše ovozemaljske suze su se ronile, a tuga i bol se nisu mogli opisati riječima. Zatečeni i potpuno nespremni, mama, moj brat Aron (tatin Aroniko) i ja, poput listova kad ih istrgnu iz knjige, kao da smo izgubili tlo pod nogama, bez putokaza šta i kako dalje. Na dan tatine smrti poljuljao se naš svijet. Govorilo se i pisalo o tati u brojnim medijima rezimirajući njegov život i djelo, primjerice “prominentni koncertni violinista i pedagog”, “doajen violinističke umjetnosti”, “sefardska legenda Sarajeva”, te dakako “profesor violine, viole i metodike na Muzičkoj akademiji u Sarajevu“, opisujući ga kao čovjeka koji je “spajao vremena svojim porijeklom i svojim radom”.

Moj otac, prof. David Kamhi, definitivno je posjedovao nesvakidašnji intelekt. Vizionar, nepresušna riznica znanja, entuzijazma, istrajnosti i humanosti, jedinstven u svemu čime se bavio. A toga je bilo mnogo i u svakoj sferi svoga djelovanja ostavio je neporeciv trag.



David Kamhi s violinom

Izvor: Mirta Kamhi

Rođen je 1936. godine u Sarajevu gdje je prije drugog svjetskog rata živio veliki broj Jevreja, većinom Sefarda, u obitelji koja je njegovala osobitu sefardsku kulturu i čiji su članovi u kući govorili “in djidjo” (jevrejsko-španski jezik) donijevši ga sa sobom nakon izgonu iz Španije nekoliko stoljeća ranije. Na tom jeziku naših majki i nona naučio je prve riječi, pjesmice i sve ono što dijete uči u kući u najranijem djetinjstvu. Osim što ga je tečno govorio, o ovom jeziku je i pisao u više navrata. Neumorno je promovirao i na svaki način čuvao od zaborava judeo

español- taj glas iz duše- kako je tata osjećao. Rijetki su bili njegovi vršnjaci ili nešto mlađi koji će kao odrasli ljudi aktivno govoriti djudeo espanjol. Nakon rata u BiH će se moći na prste jedne ruke nabrojati fluentni govornici. Aktivno se zalagao za ideju da se jezik bosanskih sefarda uvede kao predmet na Katedri za španski jezik pri Odsjeku za romanistiku na Filozofskom fakultetu u Sarajevu. Lektor, porijeklom iz Španije, zaduženi za nastavu na španskom jeziku na istoj Katedri, sa kojima je tata osobno surađivao, redovno bi bivali zadivljeni i duboko impresionirani činjenicom da postoji živ čovjek koji doista govori tim jezikom. Naglašavali bi da su kao studenti španske fililogije učili o judeo español-u kao o iščezlom jeziku koji danas praktično nije moguće čuti uživo.

Nekoliko mjeseci nakon ulaska Nijemaca u Sarajevo (Drugi svjetski rat), u dobi od pet godina, sa majkom odjevenom u veo koji prekriva lice, pod lažnim ispravama i s tek rođenim bratom uspijeće da izbjegnu iz Sarajeva. Bojeći se da ih ne oda, tom prilikom majka mu neprekidno ponavlja da njegovo ime nije David nego Džavid. Kao dijete u teškim ratnim godinama iskusio je glad, pobolijevanja, brigu za brata koji od trauma, mada već trogodišnjak, još nije umio da govori i čije je neartikulirane riječi jedino David razumijevao

Glazbeno obrazovanje i časove violine započinje nakon drugog svjetskog



David Kamhi s kćerkom Mirtom

Izvor: Mirta Kamhi

rata u Sarajevu gdje uporedo sa gimnazijom završava i muzičku školu te studij violine, a zatim i postiplomski u Zagrebu. Sve sa izvandrednim uspjehom što će mu omogućiti stipendiju za specijalizaciju i usavršavanje na Katedri prof. Davida Ojstraha na prestižnom moskovskom konzervatoriju "Petar Iljič Čajkovski".

"David-violina" zvali su ga u Sarajevu čime se već tad, u mladim danima, ilustrovala neraskidiva spona između Davida i njegove violine do te mjere da će nadimak violina postati sastavni dio njegova imena, a sviranje na violini sastavni dio njegova bića. Krasile su ga marljivost i temeljitost. Uspoređivao je violinu sa ljudskim glasom kojim se izražavaju osjećanja.

Svoj umjetnički i svoj pedagoški rad započinje već kao student. Solističkim nastupima te dugogodišnjom koncertnom angaziranošću ostvaruje karijeru reproduktivnog umjetnika izvođača sa osebujnim violinskim repertoarom. Nakon usavršavanja u Moskvi znatno proširuje svoj koncer-

tni repertoar te pokraj javnih nastupa snima i brojna violinska djela za potrebe Radio-Televizije Sarajevo.

Neki ljudi pamte djetinjstvo po slatkima, neki po igranju klikerima, neki pak po druženjima. Ja pamtim djetinjstvo po tatinoj muzici i sebe kao dijete gledajući orkestar, najčešće iz prvog reda u publici. Tata je svirao na tada super popularnim šlagerima sezone, a ja sam iz prvog reda, uživo, gledala pop zvijezde. Nakon nastupa tata bi me vodio iza kulisa da ih i osobno upoznam predstavljajući me svima: "Moja kćerka. Jeste, lijepa je na mamu" Prilikom takvih susreta slavni pjevači i pjevačice bi mi redovno poklanjali slike na kojima bi mi pisali posvete, a neki bi se i slikali sa mnom.

Nekoliko decenija svog radnog vijeka prof. David Kamhi proveo je na Muzičkoj Akademiji u Sarajevu gdje je predavao violinu, violu i metodiku violine i viole. Pisao je stručne radove na razne teme vezane za metodiku violine, violinsku tehniku te za vježbanje na violini.

Elementarnim preduvjetom, bez kog nije moguće shvatiti, a kamoli tumačiti i interpretirati glazbeno djelo, smatrao je izučavanje podataka o skladatelju koji ga je komponovao, poznavanju vremena i okolosti u kojima je isti živio i stvarao. Obradivanju glazbene kompozicije na ovakav način pridavao je ogromnu važnost kako kao umjetnik izvođač tako i u

nastavi violine. Prezentirao bi i pokazivao studentima dionice, partiture praktično i opisno, do u notu, sve u cilju da im sto više približi kompoziciju. Svakom karakteru u notnom tekstu je pridavao dužni značaj.

Kao pedagog, u đaku je vidio cjelokupan univerzum te je čak tako i tretirao, individualno, nastojeći da sukladno osobnim mogućnostima i talentu, svaki od njih postigne, u okviru sopstvenih sposobnosti, najveći uspjeh. Pritom bi ih neprekidno bodrio, brinuo za njihove nastupe, pripremao ih za takmičenja. Naravno, bio je izuzetno ponosan kada bi dobivali nagrade. Često se starao i za privatne potrebe svojih studenata, pa bi tako onima koji bi dolazili iz područja izvan Sarajeva pomagao u birokratskim stvarima. Mlađima, koji bi prvi put išli na takmičenja, obavezno bi pridruživao nekog iskusnijeg kao pomoć, a kad bi se za to ukazala potreba, služio bi im kao rame za plakanje. Njegov pristup studentima bio je zaštitnički, neposredan, nadasve pristupačan i nikad s visine. Nije vjerovao u kaznu i strogoću kao vaspitne metode niti je iste primjenjivao.

Svi koji su ga poznavali znali su kolika je bila njegova posvećenost struci i pedagoškom radu u kojima nije vidio tek puko zanimanje, nego uzvišeni poziv kome je bio predan jednakim intenzitetom sve vrijeme svoje dugogodišnje karijere. Uvijek nesebično i sa mnogo žara prenosio je svoje znanje na mlade generacije konstantno

se staravši da u njima probudi ljubav prema profesiji i angažiranost koju je i sam snažno osjećao.

Svjedoci smo da je u tome uspio i da njegova baština i dalje živi u mlađim pokoljenjima. Najbolji primjer za to je svjedočenje tatine nekadašnje studentkinje, a sadašnje direktorice Srednje muzičke škole u Sarajevu violistkinje prof. Tatjane Romanić (za nas Tanjica, kako ju je tata od milja zvao), u intervju-u koji je dala za radio BiH povodom omaž koncerta u tatinu čast, na dan njegovog rođendana. Koncert su, na spostvenu inicijativu, organizirali tatini nekadašnji đaci i saradnici, a kojom prilikom je izjavila:

“Profesor David Kamhi je bio jedan jako veliki čovjek. Jedan humanista,

filantrop, čovjek koji je toliko volio ljude, toliko je volio studente, toliko je volio muziku. Veliki Sarajlija iz jedne stare ugledne jevrejske porodice. Mogu samo da kažem da je velika sreća za mene i čast što sam poznavala profesora Kamhija.” bile su njene uvodne riječi.

“Ko god je bio njegov student, taj je diplomirao. Nije postojala ni jedna osoba u klasi profesora Kamhija koja nije diplomirala.” istaknula je. “On je svakoga natjerao na to i svakog je natjerao da vježba.”

Ispričala je i poneku anegdotu: “Kad ste njegov student, vi ste kao njegovo neko dijete, on vas zove i kaže - Tanjice, sta radiš, a ja kažem, evo vježbam profesore. Naravno, tad nisam vježbala, ali sam odmah krenula da



David Kamhi mentorira mladu violinisticu tijekom radionice

Izvor: Mirta Kamhi

vježbam.” prisjetila se Tanjica kroz smijeh.

“Profesor je meni bio kao drugi otac. Pored toga što je bio stvarno divan čovjek, bio je sjajan pedagog. Kao živa enciklopedija. Kad radite neko djelo sa njim, on je to djelo znao prepričati kroz romane, kroz neka poznanstva npr. kako je njegov prijatelj u Moskvi to svirao, pa su se oni šalili. Zna- te, kod profesora Kamhija, uz svo to ogromno znanje, uvijek je bila prisutna doza humora. To je bilo nešto tako božanstveno i ti časovi su uvijek bili fantastični.” kazala je evocirajući uspomene.

“On je uvijek tako dobro motivisao studente za rad i uvijek znao nadahnuti mladog čovjeka, dati mu krila, dati mu vjetar u leđa. To je nešto što se ne uči na Čajkovski konzervatoriju, to je nešto što je čovjek sam od sebe takav. Mi, njegovi bivši studenti stvarno smo naučili i da prema svojim učenicima na taj način prenosimo znanje. Da uvijek budemo ti koji bodre, a ne da ružimo. Iako nisi vježbao, nikad nije problem uvijek idemo dalje” zaključila je.

U nastavi kao mentor ostaje nazočan i nakon što je penzionisan. U ostalim aspektima svoga djelovanja ostaje aktivan sve do smrti.

Jedna od sfera očevog djelovanja je kontinuirano bavljenje sefardskom kulturom. Pri tome posebno mjesto zauzima sefardska glazba kao važan dio baštine i moćno izražajno sredstvo. Već u mladim danima notnim tekstom bi bilježio melodije pjesama (kantikas) koje bi čuo od strica. Na brojnim predavanjima koja je držao o sefardskoj glazbi dočaravao je romanse i balade, tumačio njihove tekstove oslikavajući sjećanja na predratno Sarajevo. Pripovijedao je o jevrejskim gradskim četvrtima gdje se njegovao naročit društveni život, a svaki životni događaj bivao oplemenjen prigodnom kantikom.

Pisao je i publikovao na temu sefardska muzika u multikulturnoj BiH.

Moj otac, prof. David Kamhi, zasigurno je zaslužan za činjenicu da se sefardsko glazbeno i filološko blago danas nedvojbeno ubrajaju u kulturno naslijeđe BiH.

Uvijek pun života i planova za sve i svašta napustio nas je, a ostalo je još toliko toga da nam kaže kao i mi njemu.

Mama, Aroniko i ja smo beskrajno ponosni na tatin lik i djelo. U našim srcima zauvijek odjekuju čarobni zvuci njegove violine.

Mirta Kamhi

Personal Memory of a violinist David Kamhi

“It’s as if I hear the heavenly violins quietly sobbing and taking their professor to eternity,” was one of the comments on social media when the media announced the death of my father, Prof. David Kamhi. The heavenly violins were sobbing, our earthly tears were flowing, and the sadness and pain could not be described in words. Taken aback and completely unprepared, my mother, my brother Aron (Dad’s Aroniko) and I, like leaves torn from a book, seemed to have lost the ground under our feet, without a signpost as to what to do next. On the day of Dad’s death, our world was shaken. Numerous media outlets spoke and wrote about Dad, summarizing his life and work, for example, “prominent concert violinist and pedagogue”, “doyen of violin art”, “Sephardic legend of Sarajevo”, and of course “professor of violin, viola and methodology at the Academy of Music in Sarajevo”, describing him as a man who “brought together times with his origins and his work”.

My father, Prof. David Kamhi, definitely possessed an extraordinary intellect. A visionary, an inexhaustible treasury of knowledge, enthusiasm, perseverance and humanity, unique in everything he did. And there was



David Kamhi

Source: Mirta Kamhi

a lot of that and in every sphere of his activity he left an undeniable mark.

He was born in 1936 in Sarajevo, where before the Second World War a large number of Jews lived, mostly Sephardic, in a family that nurtured a special Sephardic culture and whose members spoke “in djidjo” (Jewish-Spanish) at home, bringing it with them after the expulsion from Spain several centuries earlier. In this language of our mothers and grandmoth-

ers, he learned his first words, rhymes and everything that a child learns at home in his earliest childhood. In addition to speaking it fluently, he wrote about this language on several occasions. He tirelessly promoted and in every way preserved from oblivion Judeo Español - that voice from the soul - as his father felt. Few of his peers or those slightly younger would actively speak Judeo-Spanish as adults. After the war in Bosnia and Herzegovina, fluent speakers could be counted on the fingers of one hand. He actively advocated for the idea of introducing the Bosnian Sephardic language as a subject at the Department of Spanish Language at the Department of Romance Studies at the Faculty of Philosophy in Sarajevo. The lecturers, originally from Spain, in charge of teaching Spanish at the same Department, with whom my father personally collaborated, would regularly be amazed and deeply impressed by the fact that there was a living person who actually spoke that language. They would emphasize that as students of Spanish philology they had learned about Judeo-Spanish as an extinct language that is practically impossible to hear live today.

A few months after the entry of the Germans into Sarajevo (World War II), at the age of five, with her mother dressed in a veil covering her face, under false documents and with her newborn brother, she managed to escape from Sarajevo. Afraid that he

would give them away, on that occasion his mother constantly repeats to him that his name is not David but Javid. As a child during the difficult war years, he experienced hunger, illness, care for his brother who, although already three years old, could not speak due to trauma and whose inarticulate words only David could understand.

He started his musical education and violin lessons after the Second World War in Sarajevo, where he completed a music school and violin studies in parallel with the gymnasium, and then a post-graduate course in Zagreb. All with outstanding success, which will enable him to receive a scholarship for specialization and training at the Chair of prof. David Ojstrah at the prestigious "Peter Ilyich Tchaikovsky" Moscow Conservatory.

"David-violin" was what they called him in Sarajevo, which already then, in his young days, illustrated the unbreakable bond between David and his violin to the extent that the nickname violin would become an integral part of his name, and playing the violin an integral part of his being. He was characterized by diligence and thoroughness. He compared the violin to the human voice, which expresses feelings.

He began his artistic and pedagogical work as a student. Through solo performances and many years of concert engagement, he achieved a

career as a reproductive artist with a distinctive violin repertoire. After training in Moscow, he significantly expanded his concert repertoire and, in addition to public performances, recorded numerous violin works for Radio-Television Sarajevo.



Screenshot of a newspaper article about David Kamhi

Source: Mirta Kamhi

Some people remember their childhood for sweets, some for playing marbles, and some for socializing. I remember my childhood for my father's music and myself as a child watching the orchestra, most often from the front row in the audience. Dad played the then super popular hits of the season, and I watched the pop stars live from the front row. After the performance, Dad would take me backstage to meet them in person, introducing me to everyone: "My daughter. Yes, she's beautiful, just like her mom." During such meetings, famous singers would regularly give me pictures on which they would write dedications to me, and some would even take pictures with me.

For several decades of his working life, Prof. David Kamhi spent time at the Academy of Music in Sarajevo, where he taught violin, viola and violin and viola methodology. He wrote professional papers on various topics related to violin methodology, violin technique and practicing on the violin.

He considered the study of information about the composer who composed it, knowledge of the time and environment in which he lived and created to be an elementary prerequisite, without which it is not possible to understand, let alone interpret, a piece of music. He attached great importance to the processing of musical composition in this way, both as a performing artist and in his violin lessons. He would present and show the students parts, scores practically and descriptively, down to the note, all with the aim of bringing the composition as close as possible to them. He gave due importance to each character in the musical text.

As a pedagogue, he saw the entire universe in the student and treated them as such, individually, striving for each of them to achieve, within their own abilities, the greatest success in accordance with their personal capabilities and talent. At the same time, he would constantly cheer them on, worry about their performances, prepare them for competitions. Of course, he was extremely proud when they received awards. He of-

ten took care of the private needs of his students, so he would help those who came from outside Sarajevo with bureaucratic matters. For the younger ones, who would go to the competitions for the first time, he would definitely join someone more experienced as help, and if the need arose, he would serve as a shoulder to cry on. His approach to students was protective, direct, above all approachable and never from above. He did not believe in punishment and strictness as educational methods, nor did he apply them.

Everyone who knew him knew how dedicated he was to his profession and teaching work, in which he saw not just a mere occupation, but a lofty calling to which he was devoted with equal intensity throughout his long career. Always unselfishly and with great enthusiasm, he transferred his knowledge to the younger generations, constantly making sure to awaken in them the love for the profession and the commitment that he himself strongly felt.

We are witnesses that he succeeded in this and that his legacy still lives on in the younger generations. The best example of this is the testimony of my father's former student, and current director of the High School of Music in Sarajevo, violist prof. Tatjana Romanić (for us Tanjica, as her father affectionately called her), in an interview she gave to Radio BiH on the occasion of a tribute concert in her

father's honor, on his birthday. The concert was organized, on her own initiative, by her father's former students and associates, and on that occasion she stated:

"Professor David Kamhi was a very great man. A humanist, a philanthropist, a man who loved people so much, loved students so much, loved music so much. A great Sarajevan from an old, respectable Jewish family. I can only say that it was a great happiness and honor for me to have known Professor Kamhi." were her opening words.

"Whoever was his student graduated. There wasn't a single person in Professor Kamhi's class who didn't graduate," she pointed out. "He made everyone do it and he made everyone practice."

She also told a few anecdotes: "When you're his student, you're like his child, he calls you and says - Tanjica, what are you doing, and I say, I'm practicing, professor. Of course, I wasn't practicing then, but I started practicing right away." Tanjica recalled with a laugh.

"The professor was like a second father to me. In addition to being a truly wonderful man, he was a great pedagogue. Like a living encyclopedia. When you work on a piece with him, he would tell you about it through novels, through some acquaintances, for example, how his friend in Moscow played it, and they would

joke around. You know, with Professor Kamhi, with all that enormous knowledge, there was always a dose of humor present. It was something so divine and those classes were always fantastic.” she said, evoking memories.

“He always motivated students so well to work and always knew how to inspire a young man, give him wings, give him the wind at his back. That is something that is not taught at the Tchaikovsky Conservatory, that is something that a person is like that by itself. We, his former students, have really learned to pass on knowledge to our students in this way. To always be the ones who encourage, not to criticize. Even if you haven’t practiced, it is never a problem, we always move forward,” she concluded.

He remained present in teaching as a mentor even after he retired. In other aspects of his work, he remained active until his death.

One of the spheres of his father’s work is his continuous engagement with Sephardic culture. In this, Sephardic music occupies a special place as an important part of the heritage and a

powerful means of expression. Already in his young days, he would record the melodies of songs (cantikas) that he would hear from his uncle in musical notation. In the numerous lectures he gave on Sephardic music, he evoked romances and ballads, interpreted their texts, depicting memories of pre-war Sarajevo. He told about Jewish city districts where a special social life was nurtured, and every life event was ennobled with an appropriate song. He wrote and published on the topic of Sephardic music in multicultural BiH.

My father, Prof. David Kamhi is certainly responsible for the fact that Sephardic musical and philological treasures are undoubtedly included in the cultural heritage of Bosnia and Herzegovina today.

Always full of life and plans for everything and anything, he left us, and he still had as much to tell us as we did to him.

Mom, Aroniko and I are endlessly proud of dad’s figure and work. The magical sounds of his violin echo forever in our hearts.

David Tajtacak

Beogradski muzičari Liko Eškenazi i Rafajlo Blam

Dr. David Tajtacak (1899.-1973) bio je lekar i human čovek. Siromašne je lečio besplatno, a znao je siromašnom pacijentu i da stavi novac za lekove pod jastuk. Tokom Drugog svet-skog rata, kao sanitetski poručnik Kraljevske vojske Jugoslavije, bio je u nemačkom voj-nom zarobljeništvu. U starosti se sećao Jevreja sa Jalijske (deo Dorćola ka obalama Dunava), i pričao o njima, i zbog toga su ga Aron Alkalaj i David Perera, istaknuti članovi tadašnje jevrejske zajednice u Srbiji podstakli, a Vidosava Nedomački, upravnik Jevrejskog istorij-skog muzeja u Beogradu i dr Lavoslav Kadelburg, predsednik Saveza jevrejskih opština Ju-goslavije, pomogli da svoja sećanja osveži i upotpuni. Godine 1971. dr Tajtacak je diktirao svoja sećanja, a na pisačkoj mašini ih je beležio mladi službenik Saveza, Miroslav Grinvald. Aprila meseca, rukopis je bio u celini otkucan i dr Tajtacak ga je sa velikim zadovoljstvom predao Jevrejskom istorijskom muzeju.

(napomena urednice: tekst je izvorno objavljen u knjizi *Beogradski Jevreji i njihova zani-manja od kraja 19. veka do Drugog svetskog rata* (2019), izdavač: Jevrejski istorijski muzej Saveza jevrejskih opština Srbije, str. 124.-127; u *Glasniku* prenosimo uz dopuštenje izdavača.)

Liko Eškenazi

Liko Eškenazi studirao je muzičku akademiju u Budimpešti i položio ispit za profesora muzike, odsek violine. U Beograd je došao posle 1924. godine i nemajući protekcije, nameravao je da se zaposli kao profesor muzike u jednoj od muzičkih škola, on otvara svoju privatnu muzičku školu u Beogradu, u svome stanu. Tada je stano-vao koliko se sećam u Uzun Mirkovoj ulici. Izvrstan kao pedagog i stručnjak Liko je imao veliki broj učenika i uče-nica, kod kojih je bio veoma omiljen i cenjen. Učenici njegove škole davali su često javne koncerte. Bio je to veoma uglađen čovek, kulturnih manira, veoma inteligentan i učtiv. Likvidiran je sa suprugom, od nacista 1942. godi-

ne. Rafajlo Blam rođen je u Beogradu, sin Marka, trgovačkog zastupnika i majke Matilde, rođene Štern. Završio je osnovnu školu i gimnaziju sa ma-lom maturom i elektrotehnički odsek Elektrotehničke škole u Beogradu, a osim toga diplomirao je u Beogradu na Muzičkoj akademiji violinu i na-stavnički odsek. Rafajlo je kao diplo-mirani tehničar radio od 1930-1941. godine u Beogradskoj električnoj cen-trali kao stručnjak za potrošnju struje. Umetničku karijeru on je započeo još kao dečak, gde je nastupao kao kafan-ski i barski muzičar. Osnovao je prvi džez orkestar u Beogradu "Miki džez", sastavljen od jevrejskih omladinaca a docnije i akademski džez orkestar "Džoni bojs" sa kojim je do 1941. godi-ne gostovao u Rumuniji, Francuskoj,

Španiji, Bugarskoj i drugim zemljama. Član Radio Beograda i solista na harmonici postao je 1939. godine. Od 1932. godine je član beogradske filharmonije. Od 1934. godine je stalni dirigent radničkog pevačkog društva "Nikola Tesla" i dirigent hora pravoslavne crkve "Aleksandar Nevski". U Srbiji je evidentiran kao prvi harmonikaš na klavirskoj harmonici, a bio je i član tada jedinog folklornog ansambla "Maga Magazinović" i kao takav učestvovao na mnogim svetskim festivalima. Osim toga on je bio i šef orkestra dva elegantna kluba u Beogradu i to: "Džokej kluba" i "Auto kluba". Rafa je pored svoje redovne dužnosti postao 1938. godine i profesor muzike u muzičkoj školi "Stanković" u Beogradu. Svima nama koji smo bili u zarobljeništvu, poznato je kulturno delovanje na muzičkom polju za sve vreme zarobljenništva u raznim zarobljeničkim logorima, gde je Rafa

u Libeku osnovao prvi orkestar Jugoslovenskih ratnih zarobljenika koji je imao tri sekcije i to:

- a) sekciju narodne muzike
- b) veliki, takoreći filharmonijski, orkestar i
- c) kamerni kvartet

U logoru on komponuje i pesmu "Šiken zi mir ajn paket", a nešto docnije komponovao je i jevrejsku posmrtnu pesmu "Jošev besajder". Rafa je svima nama ratnim zarobljenicima podizao moral, on nam je ulivao puno vere u budućnost i svojim muziciranjem olakšavao nam veoma težak zarobljenički život u fašističkim logorima. Dužnost mi je da napomenem još i to da je u zarobljeništvu posle raskida naprednih elemenata sa kulturnim klubom - fašistima, muzička sekcija bila odsek antifašista i delovala kroz pesmu i muziku kao sekcija antifašističkih elemenata u logoru.



Rafajlo Blam je 1927. godine osnovao prvi beogradski džez orkestar „Miki džez“, sastavljen od beogradskih Jevreja

Rafajlo Blam

Izvor: Beogradski Jevreji i njihova zanimanja od kraja 19. veka do Drugog svetskog rata (2019)

Rafajlo Blam

Rafajlo Blam je 1927. godine osnovao prvi beogradski džez orkestar “Miki džez”, sastavljen od beogradskih Jevreja. Posle rata Rafa postaje član Beogradskog radio orkestra i Beogradske filharmonije kao i redovni profesor u muzičkoj školi “Mokgapjas” gde predaje violinu sve do svoga penzionisanja 1965. godine. Sudeluje i to aktivno u kulturno umetničkim društvima “Polet”, “Abrašević” i “Đoka Pavlović” a osnivač je i jevrejskog hora Braća Baruh (Srpsko jevrejsko pevačko društvo), gde je bio i prvi dirigent društva. Naš Rafa je takođe osnivač i ansambla “K010” sa kojim je često putovao po svetu. Član je i Saveza kompozitora Srbije gde je i član uprave. Rafa je mnogo komponovao, stvarao je dela kako horska tako i orkestarska, a njegove horske kompozicije pevaju se u horovima “Branko Cvetković”, “Ivo Lola Ribar” i “Braća Baruh”. On je isto tako komponovao i sastavio pesmaricu jevrejskih pesama u izdanju našeg Sa-

veza. Rafa je sada profesor muzike na narodnom univerzitetu “Stari Grad”.

Za ratne zasluge u zarobljeništvu, Rafa je odlikovan od narodne vlasti Ordenom zasluga za narod. U poslednje vreme Rafa je komponovao kao prvi u SR Srbiji dečju operu “Mornari” koja je prvi put prikazana 1970. godine u Novoj Varoši, Sandžak. Nije na odmet da napomenem da je naš Rafa u svojoj bogatoj karijeri umetnika svirao i predsedniku Francuske Republike Lebrenu, Turske Republike Kemal Ataturku, Bugarskom caru Borisu, a bio je pre rata angažovan kao stalan muzičar na dvoru Kralja Aleksandra i Petra Karađorđevića. Rafa je isto tako koncertrirao na Grčkom i Španskom dvoru 1934. godine. Na kraju da napomenem još i to da je Rafa od pravoslavne crkve takođe odlikovan visokim crkvenim odlikovanjem koga je dobio kao priznanje pravoslavne crkve za dirigovanje horom u crkvi Aleksandra Nevskog.

David Tajtacak

Belgrade musicians

Liko Eškenazi and Rafajlo Blam

Dr. David Tajtacak (1899.-1973.) was a doctor and a humane man. He treated the poor for free, and he sometimes put money for medicines under the pillow of poor patients. During the Second World War, as a medical lieutenant of the Royal Army of Yugoslavia, he was in German military captivity. In his old age, he remembered the Jews from Jališa (part of Dorcol towards the banks of the Danube) and talked about them, and because of that he was encouraged by Aaron Alkalaj and David Perera, prominent members of the former Jewish community in Serbia, and Vidosava Nedomacki, director of the Jewish History Museum in Belgrade and Dr Lavoslav Kadelburg, President of the Association of Jewish Communities of Yugoslavia, helped to refresh and complete his memories. In 1971, Dr Tajtacak dictated his memories, and they were recorded on a typewriter by a young employee of the Federation, Miroslav Greenwald. In April, the manuscript was typed in its entirety and Dr Tajtacak handed it over with great pleasure to the Jewish History Museum.

(editor's note: the text was originally published in the book *Belgrade Jews and their Occupations from the End of the 19th Century to the Second World War* (2019), publisher: Jewish Historical Museum of the Union of Jewish Communities of Serbia, pp. 124-127; reproduced in *The Voice* with the permission of the publisher.)

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Liko Eškenazi

Liko Eškenazi studied at the Music Academy in Budapest and passed the exam for a music teacher, violin department. He came to Belgrade after 1924 and, lacking patronage, intended to get a job as a music teacher in one of the music schools. He opened his own private music school in Belgrade, in his apartment. At that time, he lived, as far as I remember, on Uzun Mirko-va Street. An excellent pedagogue and expert, Liko had a large number of students, among whom he was very popular and respected. The students of his school often gave public concerts. He was a very polished man, with cultured manners, very intelligent and

polite. He was liquidated with his wife by the Nazis in 1942. Rafajlo Blam was born in Belgrade, the son of Marko, a sales representative, and his mother Matilda, née Stern. He completed elementary school and high school with a low graduation certificate and the electrical engineering department of the Electrical Engineering School in Belgrade, and in addition, he graduated from the Belgrade Academy of Music in violin and teaching. As a graduated technician, Rafajlo worked from 1930-1941 at the Belgrade Electric Power Plant as an expert in electricity consumption. He began his artistic career as a boy, where he performed as a tavern and bar musician. He founded the first jazz orchestra in

Belgrade, “Miki Jazz”, composed of Jewish youth, and later the academic jazz orchestra “Johnny Boys”, with which he toured Romania, France, Spain, Bulgaria and other countries until 1941. He became a member of Radio Belgrade and an accordion soloist in 1939. Since 1932, he has been a member of the Belgrade Philharmonic. Since 1934, he has been the permanent conductor of the “Nikola Tesla” workers’ singing society and the conductor of the “Alexander Nevski” Orthodox Church choir. He is recorded in Serbia as the first accordionist on the piano accordion, and he was also a member of the then only folklore ensemble “Maga Magazinović” and as such participated in many world festivals. In addition, he was the head of the orchestra of two elegant clubs in Belgrade: “Jockey Club” and “Auto Club”. In addition to his regular duties, Rafa became a music professor at the “Stanković” music school in Belgrade in 1938. All of us who were in captivity are familiar with his cultural activities in the field of music during his captivity in various prison camps, where Rafa founded the first orchestra of Yugoslav prisoners of war in Lübeck, which had three sections:

- a) a folk music section
- b) a large, almost philharmonic, orchestra and
- c) a chamber quartet

In the camp he also composed the song “Shiken zi mir ain paket”, and a little later he composed the Jewish

funeral song “Jošev besajder”. Rafa raised the morale of all of us prisoners of war, he instilled in us a lot of faith in the future and with his music he made our very difficult prison life in the fascist camps easier. It is my duty to mention that in captivity, after the breakup of the progressive elements with the cultural club - the fascists, the music section was a department anti-fascist and acted through song and music as a section of anti-fascist elements in the camp.



Rafajlo Blam

Source: Belgrade Jews and their Occupations from the End of the 19th Century to the Second World War (2019)

Rafajlo Blam

In 1927, Rafajlo Blam founded the first Belgrade jazz orchestra, “Miki Jazz,” composed of Belgrade Jews. After the war, Rafa became a member of the Belgrade Radio Orchestra and the Belgrade Philharmonic, as well as a regular professor at the music school “Mokgapjas,” where he taught violin until his retirement in 1965. . year. He actively participates in cultural and artistic societies “Polet”, “Abrašević” and “Đoka Pavlović” and is the founder of the Jewish choir

Braća Baruh (Serbian Jewish Singing Society), where he was the first conductor of the society. Our Rafa is also the founder of the ensemble "K010" with which he often traveled around the world. He is also a member of the Association of Composers of Serbia, where he is also a member of the board. Rafa composed a lot, created both choral and orchestral works, and his choral compositions are sung in the choirs "Branko Cvetković", "Ivo Lola Ribar" and "Braća Baruch". He also composed and compiled a songbook of Jewish songs in of our Association. Rafa is now a professor of music at the "Stari Grad" National University.

For his war merits in captivity, Rafa was awarded the Order of Merit for the

People by the people's government. Recently, Rafa was the first in SR Serbia to compose the children's opera "Sailors", which was first performed in 1970 in Nova Varoš, Sandžak. It is not out of place to mention that our Rafa, in his rich career as an artist, also played for the President of the French Republic, Lebrun, of the Republic of Turkey to Kemal Ataturk, the Bulgarian Emperor Goritz, and before the war he was engaged as a permanent musician at the court of King Alexander and Petar Karađorđević gave a concert at the Greek and Spanish Courts in 1934. Finally, let me also mention that Rafa received a prestigious award of the Christian Orthodox church for conducting the choir in the church of Alexander Nevsky.

Kristina Švan

Mjuzikl – jevrejska zaostavština Americi

Kristina Švan (*1950, Zrenjanin) diplomirala je i magistrirala na Tehnološkom fakultetu, prehrambeni smjer, u Novom Sadu. Dva meseca nakon diplomiranja zaposlila se u Fabrici biljnih masti i margarina (kao rukovodilac proizvodnje margarina) u Kombinatoru „Servo Mihalj“ u Zrenjaninu. Zatim prelazi u Tehnološko-poljoprivredni institut, vila Viktora Eleka, (odjeljenje za ulja i masti a zatim rukovodilac odjeljenja za pesticide), također Kombinat „Servo Mihalj“ u Zrenjaninu. Nakon privatizacije Instituta prelazi u Srednju školu „Uroš Predić“ kao profesor prehrambene tehnologije – mljekarstvo i tu ostaje do mirovine.

Osnovni su elementi muzike ritam, melodija i harmonija. Definiciju muzike, između ostalih, dao je i filozof muzike Endru Kanija: “Muzika je bilo koji događaj namerno izveden ili uređen za slušanje koji ili poseduje neku osnovnu muzičku osobinu, poput tona i ritma, ili se sluša radi tih osobina.” Muzika spada u lepe umetnosti s obzirom da joj je cilj estetika. Nalazi se na prvom mestu na popisu umetnosti.

Poseban žanr u muzici je MJUZIKL. Mjuzikli su muzičko - scenska dela zabavnog karaktera sa govornim dijalozima, muzičkim i igranim tačkama, najčešće u dva čina.

Migracija Jevreja zbog pogroma i rata bila je najviše za Ameriku. Bežeći iz Evrope, veliki broj skladatelja bili su deca ili unuci onih ljudi koji su bežali. U Americi su stvarali život za sebe.

Jevrejski doprinos žanru mjuzikla

Na pitanje kakvu bi muziku Jerome Dejid Kern komponovao za mjuzikl

o životu Marka Pola, Oscar Hameržtajn je rekao: “Bila bi to divna jevrejska muzika.” Može se reći da su mjuzikli jevrejska zaostavština Americi i američka zaostavština svetu. Najbolji mjuzikli nude mnogo više od jednostavnog bekstva od stvarnosti. Mjuzikli nam omogućavaju da neizrečena osećanja ojačamo igrajući i pevajući u svetliju budućnost punu optimizma.

Česta tematika klasičnih *Broadwayskih* predstava su verske sekte i rasna netrpeljivost. Rasizmom se bave recimo “Čamac” i “Porgi i Bes”. Antisemitizmom se bave mjuzikli “Violinista na krovu” - pozadina pogroma, “Kabare” - smešten u nacističku Nemačku i “Producent” - Mel Bruks stavlja posleratne neonaciste pa i samog Hitlera u plesачko okruženje. Ovo su mjuzikli sa najdužom istorijom na *Broadwayu* svih vremena. Jevrejski kompozitori su uveli teme genocida, međuverske i međuetničke netrpeljivosti, društvene podeljenosti i ubistva umetničku formu za

prikazivanje širokoj publici. Takve predstave su u to vreme bile rizične.

Mjuzikl, kao žanr, širi se oko 1900. godine na *Broadwayu*. Svrha mjuzikla bila je potreba za zabavom pozorišne publike. Tematika može biti priča iz svakodnevnog života, prerađeno književno delo, ali i drugo. Obeležja muzičkih tačaka američke zabavne muzike su džez muzike, ponekad i klecmer muzika. Mjuzikl se u Evropi proširio oko 1930. godine, prvo u Engleskoj. S obzirom da su francuski mjuzikli bili intimniji od engleskih, u Francuskoj pesmu zamenjuje šansona. U Nemačkoj su mjuzikli više sentimentalni pa je orkestar po sastavu sličan orkestru za operetu.

Mjuzikli se gotovo uvek izvode na jeziku svoje publike. Ako su mjuzikli originalno napisani na nekom drugom jeziku, opet se izvode recimo na engleskom jeziku na *Broadwayu* ili West Endu. Izvođači mjuzikla moraju biti na prvom mestu glumci. Međutim, istovremeno moraju biti i pevači i igrači. Neki od mjuzikala, koje su komponovali jevrejski kompozitori veoma su popularni i bezbroj puta izvođeni i nagrađivani.

Prvi mjuzikl koji je doživeo uspeh bio je "A Gaiety girl" – "Vesela devojka", a prvi put izvođen je 1893. godine na West Endu. Muziku je napisao Sidney Jones. Ovo delo uključuje humor, pevanje, specifično plesanje kao i tadašnju modu i način odevanja. Inače, Gaiety girl je sinonim za mladu vaspitanu ženu koja se pristojno ponaša.

Vesela devojka je pratila Tannerov i Edwardesov uspeh sa "U gradu" (1892) i dovela je do serije mjuzikala u produkciji Edwardesa koji će decenijama puniti *Gaiety Theatre*.

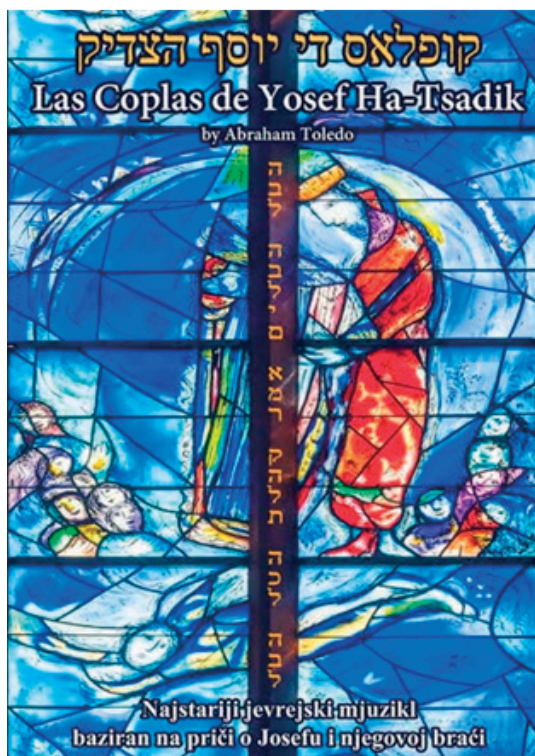


Gaiety Girl plakat,
autor Dudley Hardy 1893.

*zbog isteka vlasničkih prava, slika pripada javnoj domeni.

Prvi jevrejski mjuzikl – "Josif i njegova braća", 17. vek

Na osnovu muzike "Las Coplas de Yosef Ha-tsadik" inspirirane biblijskom poemom nastaje prvi jevrejski mjuzikl "Josif i njegova braća". Ovu poemu napisao je Abraham Toledo na ladino jeziku u Istanbulu u 17. veku. U kombinaciji sa tradicijom osmanske muzike, ovo delo spada u bitna dela sefardske kulture u Osmanskom svetu. Nažalost, originalne melodije su izgubljene sem



Fotografija knjige s izvornim tekstom "Josif i njegova braća"

Izvor: Kristina Švan

malo sačuvanih *makama* - one naznačavaju vrstu muzičke forme i ritma u kojima su bili izvođeni pojedini delovi ove poeme. Prateći ova muzička uputstva i popunjavajući delove koji nedostaju sa drugim sefardskim muzičkim izvorima kompozitori mjuzikla "Josef i njegova braća" Stefan Sablić, Nenad V. Khan i Aleksandar Simić uspeali su da ožive ovaj, najverovatnije najstariji jevrejski i prvi mjuzikl ikad napisan u svetu. Stefan Sablić, reditelj i muzičar, rođen je u Beogradu, majka Jevrejka. Diplomirao je na Fakultetu dramskih umetnosti u Beogradu, katedra za pozorišnu i radio režiju, u klasi prof. Egona Savina, a studirao je postdiplomske studije na univerzitetu u Tel Avivu. Radio je u Laboratoriji za reditelj u *Lincoln Centru*, New York.

Sabličeva druga velika ljubav je muzika. Stefanu Sabliču nije bitno da li će raditi klasiku ili moderan tekst. Voli da režira muzičke predstave, muzičke drame i mjuzikle. Sa svojom majkom, glumicom Jelisavetom Sekom Sablič ostvario je dva-tri zajednička projekta.

Svetski mjuzikli s jevrejskim kompozitorima

Leonard Bernstein: "West Side Story" (Priča sa zapadne strane)

Leonard Bernstein američki je dirigent, kompozitor, pijanista, muzički pedagog, autor i humanitarac. Smatran jednim od najvažnijih dirigenta svog vremena, bio je prvi dirigent rođen u Americi koji je dobio međunarodno

priznanje. Bernstein je bio “jedan od najtalentovanijih i najuspješnijih muzičara u američkoj istoriji”.

Leonard Bernstein rođen je kao Louis Bernstein 1918. godine u Lawrenceu, Massachusetts, od ruskih / ukrajinskih jevrejskih roditelja, Jennie (rođena Resnick) i Samuela Josepha Bernsteina. Oboje su emigrirali u Sjedinjene Države iz Rivna, Rusko Carstvo (danas Ukrajina). Njegova baka je insistirala da se zove Louis, ali roditelji su ga uvijek zvali Leonard. Bernstein je legalno promijenio ime iz Louisa u Leonard kada je imao 16 godina. Njegovim prijateljima i mnogim drugima, Bernstein je jednostavno bio poznat kao “Lenny”.

Jedini kontakt sa muzikom u ranoj mladosti Bernstein je imao uz radio – i petkom uveče u *Kongregaciji Mishkan Tefila* u Roxburyju, Massachusetts. Njegov otac Sem nije želeo da se Leonard bavi muzikom. Pokušao je da ga obeshrabri u želji za muzikom, pa nije hteo da mu plaća časove klavira. Leonardova želja je ipak bila jača, jer je Leonard počeo da drži časove klavira omladini u susedstvu.

Godine 1935. Bernstein se upisao na Harvard College gdje je studirao muziku. Diplomirao je muziku sa završnom tezom pod nazivom “Apsorpcija rasnih elemenata u američku muziku” (1939; reprodukovano u njegovoj knjizi *Nalazi*). Jedan od Bernsteinovih intelektualnih utjecaja na Harvardu bio je profesor estetike David Prall,

čiji je multidisciplinarni pogled na umjetnost inspirisao Bernsteina do kraja njegovog života. Kao student druge godine na Harvardu, Bernstein je upoznao dirigenta Dimitrija Mitropulosa. Mitropulosa harizma i moć muzičara bili su veliki uticaji na Bernsteinovu konačnu odluku da postane dirigent.

Bernstein je bio veliki filantrop:

- radio u podršci građanskim pravima
- protestirao protiv rata u Vijetnamu
- zagovarao nuklearno razoružanje
- prikupljao novac za istraživanje i podizanje svijesti o HIV/AIDS-u
- bio uključen u više međunarodnih inicijativa za ljudska prava i svjetski mir

- Bernstein je odigrao ključnu ulogu u oslobađanju poznatog violončeliste i dirigenta Mstislava Rostropoviča iz SSSR-a 1974.

Muzikom je govorio u nekim od sledećih dešavanja:

- dirigovao je Malerovom Simfonijom uskrsnuća kako bi obeležio smrt predsednika Johna F. Kennedyja
- dirigovao je *Hatikvah* na koncertu u Izraelu na planini Scopus nakon Šestodnevnog rata. Događaj je snimljen za dokumentarac pod naslovom “Putovanje u Jerusalim”
- Na kraju svog života, Bernstein je dirigovao izvođenjem Beethovenove simfonije br. 9 u Berlinu kako bi proslavio pad Berlinskog zida.

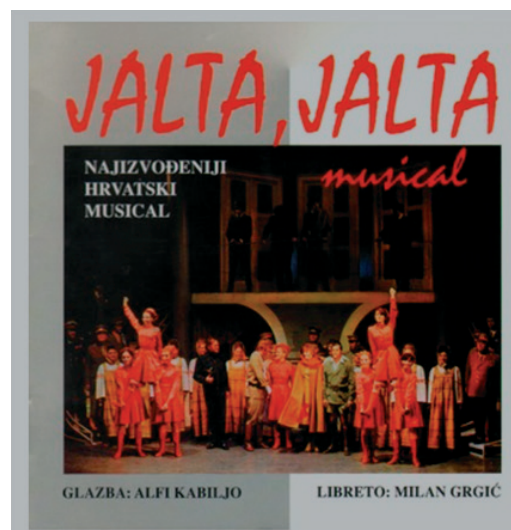
Bernsteinov rad na mjuziklima nakon 1950. godine

Partituru za mjuzikl “Wonderful Town” (Čudesni grad) Bernstein je napisao u veoma kratkom roku. Otvoren je u pozorištu na *Broadwayu* februara 1953. godine. Osvojio je pet nagrada *Tony* kao i za najbolji mjuzikl.

Mjuzikl “Candide” u stilu operete otvoren je na *Broadwayu* decembra 1956. Istovremeno, Bernstein je komponovao i muziku za mjuzikl “West Side Story”. Režiser i koreograf bio je Jeromy Robbins, pisac knjige Arthur Laurents, a tekstopisac Stephen Sondheim.

Mjuzikl “Priča sa zapadne strane” inspirisan je dramom Vilijama Šekspira “Romeo i Julija”. Priča je smještena u tada multirasnom kvartu na Manhattan, New York, 1950 tih godina. Fokus je bio na društvenim problemima koji su označili prekretnicu u muzičkom teatru. Prvi put mjuzikl je izveden 1957. na *Broadwayu*, gde je održan čak 732 puta pre odlaska na turneju. Nominovan je za najbolji mjuzikl 1958. godine te adaptiran u film 1961., kada je dobio deset Oscara. Bernsteinova partitura spaja “džez, latino ritmove, simfonijski zamah i muzičko-komedijske konvencije na revolucionarne načine za *Broadway*”. Orkestrirali su ga Sid Ramin i Irwin Kostal slijedeći detaljna uputstva od Bernsteina. Prekretnicu u muzičkom teatru bile su proširene plesne scene kao i mračna tema i sofisticirana muzika.

Berlinski zid srušen je 9.11.1989. godine. U *Koncerthausu* u Istočnom Berlinu, 25. decembra 1989. održan je koncert u sklopu proslave pada Berlinskog zida. Na programu, izvođenje Beethovenove simfonije br. 9, dirigovao je Leonard Bernstein. Prethodnog dana, isti koncert je održan u Zapadnom Berlinu. Orkestar se sastojao od članova koji su predstavljali dvije njemačke države i četiri okupacione sile poslijeratnog Berlina. Ovaj je koncert slušalo i gledalo oko 100 miliona ljudi u više od dvadeset zemalja. Za tu priliku, Bernstein je preformulirao tekst “Ode radosti” Friedricha Schillera, zamijenivši riječ Freude (radost) riječju Freiheit (sloboda). Bernstein je dodao: “Siguran sam da bi nam Beethoven dao svoj blagoslov.”



Naslovnica službenog “Jalta, Jalta” CD-a

Izvor: <https://www.alfi-kabiljo.com/>

Alfi Kabiljo: Jalta, Jalta

Alfons Alfi Kabiljo rođen je 22. decembra 1935. godine u Zagrebu, Kraljevina Jugoslavija. On je jugoslovenski i

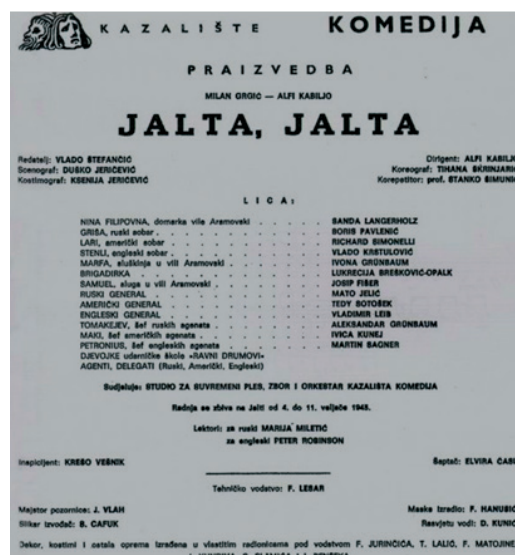
hrvatski kompozitor i muzičar. Kao kompozitor radi više od 60 godina, a za to vreme je, između ostalog, komponovao 11 mjuzikla. Među najpoznatijima je "Jalta, Jalta". Otac Ašer i Majka Rahela (rođ. Šemo) bili su sefardski Jevreji poreklom iz Sarajeva. Odgajan je na maternjem judejsko-španskom (ladino) jeziku. Njegova je porodica jedna od dve zagrebačke jevrejske porodice koja je preživela NDH bez odlaska iz Zagreba. Iako su više puta odvođeni u ustaški zatvor, puštani su zahvaljujući raznim intervencijama.

Učio je muziku, a diplomirao je na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Kabiljo se nikad nije bavio arhitekturom. Veći deo života je proveo u zagrebačkom naselju Šalata, iako se kratko zadržao u Parizu. Kabiljo je bivši predsednik Hrvatskog društva skladatelja i član organizacije FIDOF. Kada je Alfi Kabiljo bio dečak, sa samo osam godina napisao je svoju prvu pesmu. Od tada pa nadalje komponovao je zvučne zapise za razne filmove.

Mjuzikli koje je komponovao Alfi Kabiljo: "Velika trka" 1969., "Dlakav život" 1976., "Crveni otok" 1981., "Vjenčani list" 1986., "Car Franjo Josip u Zagrebu" 1989., "Colombe" 1992., "Kralj je gol" 1994., "Tko peva zlo ne misli" 1998. Komponovao je i 2 televizijska mjuzikla kao i 3 dečija mjuzikla.

Njegovo najpoznatije delo je mjuzikl Jalta, Jalta. Za taj mjuzikl je 2004. godine dobio nagradu Porin za magnum

opus. Prva premijera tog mjuzikla bila je 1971. godine. Tokom godina mjuzikl je objavljen tri puta u audio formatu. Sva tri izdanja su rasprodata pre više decenija.



Letak "Jalta, Jalta" praizvedbe

Izvor: <https://www.alfi-kabiljo.com/>

Mjuzikl "Jalta, Jalta"

Prva predstava bila je 28. decembra 1971. u zagrebačkom kazalištu "Komediya". Radnja se dešava na Jalti, u Ukrajini, tokom konferencije na Jalti, dok su Franklin Roosevelt, Josif Staljin i Winston Churchill delili svet. Sa njima su na Jaltu stigla tri sobara: Amerikanac Larry, Rus Griša i Britanac Stanley. Oni su bili zaduženi za čuvanje i provjetravanje veša za Veliku trojicu. Sobari su svi smješteni u staroj Aramovskoj vili, u kojoj se domaćica Nina Filipovna brine da svi žive u prijateljstvu i jedinstvu. I oni počinju da raspravljaju o podjeli svijeta, a možda bi i uspjeli da nije bilo "Zelene livade", malog komada zemlje na An-

tarktiku kojeg Velika trojica potpuno ne znaju. U međuvremenu, generali i delegati koji prisustvuju konferenciji počinju da primjećuju čudne stvari na velikoj karti svijeta koja se nalazi u prostoriji za rekreaciju. Na Antarktiku se formira misteriozna zelena mrlja. Svi generali i delegati postaju uznemireni. Među sobarima je tihi rat. Stalno ulaze u sukobe oko svega. Nina pokušava biti posrednik u grupi. Ona sve podijeli na tri jednaka dijela, čak i granu kojom suše odjeću Ali, među sobarima se zbog te grane razvija otvoreni sukob. Griša, bez znanja ostalih, počinje vešati svoju odeću po celoj grani. Ostali ga hvataju na djelu i dolazi do velike tuče. Postoji opasnost da svi sobari napuste vilu. Dakle, Nina interveniše. Odlučuje da bude nežna prema svakome od njih. Međutim, otkriva se da je nežna samo s Larryjem i Stanleyem. Griša je ljut. Bio je izdan. Dolazi do otvorenog sukoba među sobarima. Dvoboj. Dok se bore, aktivira se bomba koja se nalazi u vrtu vile. Počinje da izmiče kontroli, počinje da puši i proizvodi čudne zvukove. Svi se uspaniče i pobjegnu prije nego što eksplodira. U međuvremenu, zelena tačka na mapi nastavlja da raste. Generali uspevaju da saznaju da Nina Filipovna zna nešto više o tom mestu. Agenti odmah djeluju i uhapsu Ninu. Ispituju je, ali ona ništa ne govori. Dolazi dan polaska. Sobari se pakuju. Vila Aramovski je oštećena u eksploziji bombe, a svi sobari nose zavoje. Agenti i generali žele da znaju sve o “Zelenoj livadi”. Sobari ne govo-

re ništa. Tada se Nina dovodi u sobu sa vezanim rukama na leđima. Iz straha za Ninu, sobari se slažu da su spremni da kažu sve o “Zelenoj livadi”, pod uslovom da Ninu puste. Generali ih sve ubeđuju da nemaju nameru da dele “Zelenu livadu”. Samo su hteli da znaju da li tamo ima trave, cveća ili leptira. Kada im kažu da je bilo svega toga i više od toga, generali su oduševljeni što na svijetu postoji komad zemlje koji nikome ne pripada i koji se neće dijeliti. Nina je puštena. Ona i sobari sklapaju dogovor da će svi zajedno jednog dana otići na “Zelenu livadu”. A ko zna, možda će celi svet jednog dana postati zelena livada. Mjuzikl se završava pesmom “Neka cijeli ovaj svijet”.



Prikaz “Jalta, Jalta” postera

Izvor: <https://www.alfi-kabiljo.com/>

Mjuzikl je sastavljen od ovih pesama: Uvertira; Mi smo agenti; Tri sobara; Zelena livada; Viski; votka, džin; Mi radimo; Jalta, Jalta; Peri, peri; Nek se zrači; Čunčurluk; Povuci, potegni; Što će biti sutra; Govori, Nina; Na Antarktik; Neka cijeli ovaj svijet.

Jerrold Lewis Bock: “Fiedler on the roof” (Violinista na krovu)

Muziku komponovali: John Williams, Jerry Bock, Mark Chagal

Jerrold Lewis Bock rođen, 1928. u New Havenu u jevrejskoj porodici, bio je američki muzički pozorišni kompozitor. Tokom karijere dobio je nagradu *Tony* za najboljeg kompozitora za mjuzikl “Violinista na krovu” iz 1964. Tokom studija na Univerzitetu Wisconsin-Medison, napisao je mjuzikl “Big As Life”. Prvi put se pojavio na *Broadwayu* 1955. godine kada je sa Lawrenceom Holofcenerom radio pesme za “Catch a star”. Zatim su sledeće godine radili na mjuziklu “Mr. Wonderful”. Mjuzikl “Fiorello” (biografija bivšeg gradonačelnika New Yorka, Fiorela La Gvardija) 1959. godine proglašen je za najbolji mjuzikl. Hit pesma “Da sam bogat čovek” iz mjuzikla “Fiddler on the Roof” takođe nastaje iz pera ovog tantema.

Godine 1997. osnovana je *Nagrada Jerry Bock* za izvrsnost u muzičkom teatru. To je godišnja donacija koja se dodjeljuje kompozitoru i tekstopiscu projekta koji je razvijen u BMI Lehman Engel Musical Theatre Workshop.

“Fiedler on the Roof” (Violinista na krovu)

Jerry Bock napisao je muziku, a Sheldon Harnick libreto. Režiser broadwayske praiizvedbe bio je Jerome Robbins, a scenario je napisao Joseph Stein. Roman po kojem je nastao mjuzikl “Violinista na krovu” napisao je Šalom Alejhem pod nazivom “Tevje der Milchiger” tj. “Tevje, raznosac mleka”. Roman je originalno objavljen 1894. godine na jidišu. Radnja se odigrava u Anatevki, izmišljenom shtetlu (židovsko selo), u židovskoj oblasti u Carskoj Rusiji, početkom 20. veka. Glavna osoba, Tevje, nastoji očuvati židovske tradicije dolazeći na taj način u sukob sa svojim kćerkama i njihovim nastojanjima da se udaju za osobe koje nisu izabrane na tradicionalan način. Ovi obiteljski konflikti odigravaju se paralelno s nemirima koji nagovještavaju pogrome Židova i pokazuju političke suprotnosti u Carskoj Rusiji. Tevje objašnjava da bi bez svojih tradicija bili nesigurni kao “guslač na krovu”. Melodije u mjuziklu pripadaju klezmer glazbi. Najpoznatija melodija je “If I were a rich man”, (“Kada bih bio bogat”). Premijera ovog američkog mjuzikla održana je u julu 1964., Detroit, Michigan, SAD. Hrvatska premijera izvedena je 1970. u zagrebačkom gradskom kazalištu ‘Komedija’. U Srbiji prvi put postavljen je 1992. godine, u režiji Voje Soldatovića sa Zafinom Hadžimanovim u glavnoj ulozi, u Novom Sadu. Premijera u režiji gosta iz Mađarske Atile Bereša održana je 23. maja 2015. u Novom Sadu u sali “Pera Dobrinović” našeg najstarijeg teatra, SNP. Premijera u režiji Stefana

Sablića održana je 14. decembra 2023. godine u Jevrejskom kulturnom centru u Beogradu.

Richard Rodgers: “The Sound of Music” (Moje pesme moji snovi)

Richard Rodgers bio je američki kompozitor. Njegovo polje delovanja bilo je prvensteno pozorište. Bio je jedan od najpoznatijih američkih kompozitora 20. veka. Komponovao je 43 mjuzikla i više od 900 pesama. Sarađivao je sa u pisanju pesama sa poznatim tekstopiscima, Lorenzom Hartom, a zatim sa Oscarom Hammersteinom II. Svojim radom dovodi broadwayski mjuzikl do novih visina. Fokus njegovih priča je na likovima i drami, a ne na zabavi. Richard Charles Rodgers rođen je 28. juna 1902. u New York City, SAD, u jevrejskoj porodici kao sin Mamie (Levy) i doktora Williama Abrahamsa Rodgersa. Otac mu je bio istaknuti lekar. Promenio je prezime Rogazinski u Rodgers. Rodgers i njegovi (dole navedeni) saradnici pohađali su *Columbia* univerzitet. Rodgers se kasnije prebacio na studije na *Institut za muzičku umetnost* (danas *Juilliard School*). Rodgers je bio prva osoba koja je osvojila sve četiri najveće američke nagrade za zabavu u pozorištu, filmu, snimanju i televiziji – Emmy, Grammy, Oscar i Tony (EGOT). Nagrađen je i Pulitzerovom nagradom.

“The Sound of Music” radnja

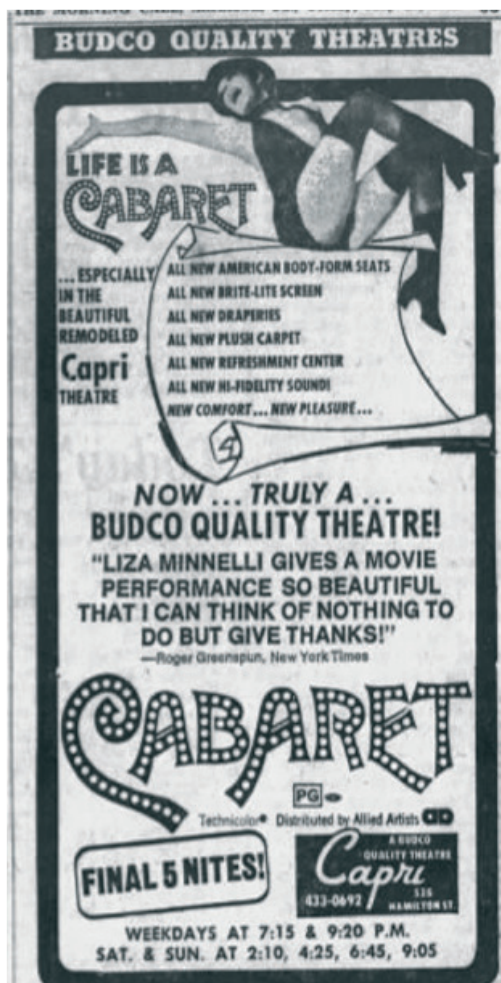
“The Sound of Music” američki je muzički film iz 1965. godine u režiji Ro-

berta Vajza. Marija je slobodoumna mlada Austrijanka koja se 1938. godine obučava za monahinju u opatiji Nonberg u Salzburgu. Igumanija šalje Mariju u vilu penzionisanog mornaričkog oficira, kapetana Georga von Trappa, da bude guvernanta njegovih sedmero dece. Kapetan je odgajao svoju decu uz strogu vojničku disciplinu nakon smrti svoje žene. Iako se deca u početku loše ponašaju, Marija im odgovara ljubazno i strpljivo, a oni joj ubrzo počinju da veruju. Dok je kapetan odsutan u Beču, Marija pravi odeću za igru za decu od zavesa koje je trebalo prepraviti. Vodi ih po Salzburgu i okolnim planinama i uči ih da pevaju. Kapetan se vraća u vilu sa baronesom Elzom Šreder, bogatom ženom iz visokog društva. Dočekuju ih Marija i deca, koja se vraćaju sa vožnje čamcem po jezeru. Čamac se prevrne i padaju svi u jezero. Nezadovoljan odećom i aktivnostima svoje dece, kapetan naređuje Mariji da se vrati u opatiju. Upravo tada, čuje pevanje iz kuće i zaprepasti se kada vidi svoju decu kako pevaju za baronicu. Ispunjen emocijama, kapiten se pridružuje svojoj deci, pevajući prvi put posle mnogo godina. Izvinjava se Mariji i moli je da ostane. Impresioniran dečjim pevanjem, prijatelj mu predlaže da učestvuju na predstojećem Salzburškom festival. Kapiten se ne slaže jer ne želi da deca pevaju u javnosti, ali pristaje da organizuje zabavu u vili. Baronica primećuje Marijinu privlačnost prema kapetanu te ubeđuje Mariju da se mora vratiti u opatiju.

Marija je otišla u opatiju da pobjegne od svojih osećanja prema kapetanu, ali igumanija podstiče Mariju da se vrati u vilu. Ubrzo se kapetan ženi Marijom. Prijatelj koristi njihov medeni mesec i registruje njihovu decu za Salzburški festival. Kada saznaju da je nacistička Nemačka anektirala Austriju, kapetan i Marija se vraćaju kući, gde kapetan dobija telegram koji mu naređuje da se javi u nemačku pomorsku bazu u Bremerhafenu, gde će se pridružiti Krigsmarineu. Kapetan smatra da on i njegova porodica moraju hitno da napuste Austriju, jer se oštro protivi nacistima i njihovoj ideologiji. Te noći, porodica von Trapp pokušava da pobjegne u Švajcarsku, ali ih zaustavlja grupa smeđekošuljaša koji čekaju ispred vile. Na pitanje gaulajtera Hansa Celera, kapiten tvrdi da oni idu na Salzburški festival da bi nastupili. Celer insistira da ih prati na festival, nakon čega će njegovi ljudi otpratiti kapetana do Bremerhafena. Kasnije te noći na festivalu, tokom svog završnog čina, porodica von Trapp beži i traži utočište u obližnjoj opatiji, gde ih igumanija skriva u kripti. Smeđekošuljaši uskoro stižu i pretražuju opatiju, ali porodica uspeva da pobjegne koristeći stražarski automobil. Kada vojnici pokušaju da krenu u poturu, otkrivaju da im automobili neće da se pokrenu jer su dve časne sestre uklonile delove motora. Sledećeg jutra, nakon vožnje do švajcarske granice, porodica von Trapp kreće peške preko granice u Švajcarsku u sigurnost i slobodu.

John Kander: "Cabaret" (Kabare)

John Harold Kander rođen je 18. marta 1927. u Kansas Cityju, Misuri. Kao američki kompozitor radio je uglavnom u muzičkom pozorištu. Napisao je muziku za 15 mjuzikala, među kojima su "Cabaret" 1966., "Chicago" 1975. i "New York, New York". Kanderov prvi mjuzikl bio je "A Family Affair" 1962. godine. U timu sa piscem teksta Fredom Ebbom, dobio je još pet nagrada Tony, dva Oscara i če-



Najava za "Cabaret" u novinama

Zbog isteka autorskih prava, slika je u javnoj domeni.

tiri nagrade Zlatni globus. Kander je odrastao u jevrejskoj porodici srednje klase. Već od četvrte godine pokazuje interesovanje za muziku. Njegova prva kompozicija bila je božićna pesma koju je napisao u drugom razredu na času matematike.

Radnja "Cabareta" odvija se 1930. godine u Berlinu. Mjuzikl govori o dva ljubavna para: prvi su Sally Bowles, zaposlena u kabare klubu "Kit Kat" i američki pisac Cliff Bradshaw, drugi Nemica, gospođa Schneider i njen prosac, Jevrejin Schultz. Provlači se priča o Jevrejinu koji otkriva svoje poreklo tek kad se zaljubi u jednu bogatu Jevrejku, a kasnije se njom i oženi. U priči se takođe provlači jačanje nacionističkog pokreta. Prema promeni načina ponašanja i stavova likova može se pratiti njihovo jačanje. Na početku radnje nacisti su bili u senci da bi se pri kraju videlo da se i obični Nemci priključili nacionističkoj propagandnoj pesmi. Broadwayska premijera ovog mjuzikla bila je u novembru 1966. godine.

George Gershwin: "An American in Paris" (Amerikanac u Parizu)

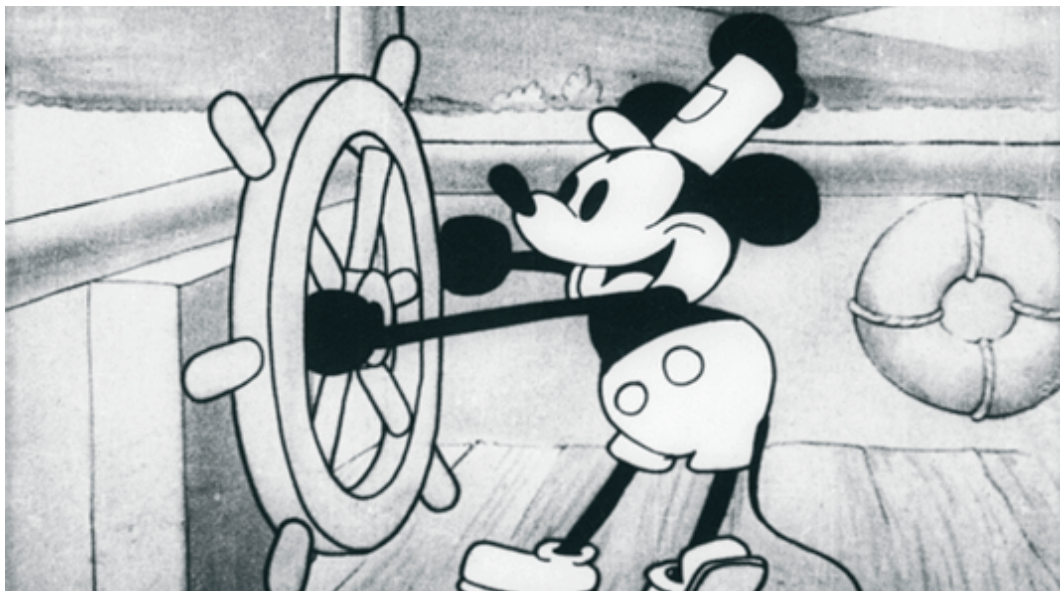
George Gershwin rođen je 26. septembra 1898. kao Jakob Geršovic u Brooklynu, New York, kod emigranata rusko-ukrajinko-jevrejskog porekla. Muziku uglavnom radi sa svojim starijim bratom Irom. Gershwin je komponovao za broadwaysku scenu, za klasične koncertne hale kao i popu-

larne melodije. On u klasičnu muziku unosi elemente popularne muzike, crnačkih duhovnih pesama i bluesa.

Mjuzikl "Amerikanac u Parizu" (1951.) inspirisan je simfonijskom poemom, orkestralnom kompozicijom "Amerikanac u Parizu" (1928.) Georgea Gershwina, za koji je tekst napisao njegov brat Ira. Nakon smrti Georgea 1939. godine, izvršni direktor MGM-a dobiva njihov zajednički muzički katalog od Ire. Neke od Georgeovih i Irinih pesama uvrštene su u mjuzikl koji je dobio *Zlatni globus*. Prizor plesa bez dijaloga u trajanju od 17 minuta postavio je rekord. Doživeo je veoma velik uspeh. Osvojio mnoge nagrade i priznanja. Odabran je kao "kulturno, istorijski ili estetski značajan" za čuvanje u Nacionalnom filmskom registru Kongresne biblioteke SAD. Zauzima deveto mesto među najboljim filmskim mjuziklima AFI-ja. Premijera je održana 11. novembra 1951. u SAD.

Radnja mjuzikla "Amerikanac u Parizu" govori o Jerryju Mulligan (Gene Kelly) koji je bivši američki vojnik te ostaje u poslijeratnom Parizu kako bi postao slikarom. On pada na čari Lise Bouvier (Leslie Caron), no njegove slike privlače pažnju Mile Roberts, bogate američke naslednice, koju zanima više od umetnosti.

Disney mjuzikli



Disney animirani film, ilustracija.

Mickey Mouse "Steamboat Willie" je u javnoj domeni.

Randall Stuart Newman - mjuzikli Walt Disney i Pixar studija

Randall Stuart Newman rođen 28. novembra 1943. u Los Angelesu u porodici holivudskih filmskih kompozitora. Pisanje pesama započeo je u 17. godini. Pisao je hitove za razne grupe. I sam je zapevao u jednoj grupi. Bio je poznat po svom stilu pevanja i južnjačkom akcentu. Newmanovi roditelji bili su Jevreji koji nisu bili praktikanti, a Randall je bio ateista. Rekao je da je religija ili bilo kakav osjećaj vjerskog identiteta bio potpuno odsutan u njegovom djetinjstvu. Često je pričao o jednom događaju iz djetinjstva. Naime, koleginja iz razreda ga je pozvala u seoski klub u Los Angelesu, da bude njen pratilac na *cotillonu*.

Po francuskoj reči *cotillon* (podsuknja, umanjenica od *cotte*, haljina) naziv je dobio ovaj društveni ples parova, srodan četvorki. Pojavio se početkom XVIII. st. u Francuskoj, odakle se proširio Europom pa se u XIX. st. izvodio kao vrhunac ili završnica plesnih svečanosti, popraćen dijeljenjem darova koji su se također nazivali *cotillon*.

Randall bi prihvatio poziv, ali ga je otac devojčice odbio. Rekao mu je da Jevrejima nije dozvoljeno u klub. Newman je tada pitao svog oca šta je "Jevrej".

Newman je komponovao muziku za nekoliko Disney mjuzikala i za Pixar izdanja. Za najbolju originalnu pesmu za "Monsters" (Čudovišta) i "Toy Story" (Priča o igračkama) dobio je dva Oscara. Prva muzička kompozicija mu je bila u "Princezi i žabi".

Alan Irwin Menken – Walt Disney mjuzikli: “Mala sirena”, “Hercules”, Lepotica i zver”, “Aladdin”, “Pocahontas”

Alan Irwin Menken rođen 22. jula 1949. u Francuskoj bolnici na Menhetnu. Američki je kompozitor i dirigent. On je jedan od 21 dobitnika koji je osvojio sve četiri “EGOT” nagrade: Emmy, Grammy, Oscar i Tony. Najpoznatiji je po svojim partiturama i pjesmama za filmove u produkciji *Walt Disney Animation Studios*. Menkenov doprinos filmovima-mjuziklima “Mala sirena” (1989), “Ljepotica i zvijer” (1991), “Aladdin” (1992) i “Pocahontas” (1995) donijeli su mu po dva Oscara za svaki film.

Menken je sarađivao sa tekstopiscima kao što su Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Glenn Slater, Benj Pasek Justin Paul, Lin-Manuel Miranda.

Porodica Alana Menkena bila je jevrejska. Otac je bio zubar i svirao je bugi-vugi klavir, a majka glumica, plesačica i dramaturginja. Interesovanje za muziku Menken razvio još u ranom detinjstvu. Rano je počeo da komponuje. Kada je imao devet godina, na takmičenju mlađih kompozitora Njujorške federacije muzičkih klubova, njegova je originalna kompozicija “Bouree” ocijenjena od strane žirija Superior i Excellent.

Uspeh u komponovanju je postigao kada je dramaturg Howard Ashman odabrao njega i Engela da napišu mu-

ziku za njegovu muzičku adaptaciju romana Kurta Voneguta “Bog vas blagoslovio, gospodine Rosewater”. Mjuzikl je otvoren 1979. u WPA teatru.

Mjuzikl “Little Shop of Horrors” imao je samo 9 izvođača, uključujući i lutkara. Priča mjuzikla je nastala prema crnoj komediji iz 1960. Otvoren je u WPA teatru 1982. godine uz veoma povoljne kritike. Zbog uspeha “Little Shop of Horrors”, *Walt Disney Studios* je angažovao Menkena i Ashmana da napišu muziku za “The Little Mermaid” (1989), bajke Hansa Christiana Andersena koji bi mogao stati uz filmove “Snjeguljica i sedam patuljaka” i “Pepeljuga”.

“Mala sirena” je doživela kritički i komercijalni uspjeh, nagoveštavajući novu Disney eru pod nazivom “Disney renesansa”. Film im je donio prvu nagradu Oscar: najbolju pjesmu za pjesmu “Under the Sea”. Menken je takođe osvojio Oscara 1989. za najbolji rezultat. Kritičar Roger Ebert je u svojoj recenziji izjavio da mjuzikl sadrži najbolju Disney muziku još od slavnih dana. Radnja govori o Ariel, mladoj sireni s neutaživom radoznalošću za ljudsku kulturu i površinski svet, iako ga nikad nije videla jer njen otac i vladar Atlantike, Kralj Triton, je zabranio morskim ljudima da posećuju površinski svet nakon što je Arielinu majku Atinu ubio čovek.

Slede mjuzikli “Beauty and the Beast”, “Aladdin”, “Kralj lavova”. Menken je sarađivao s Timom Riceom koji je

tada radio na “Kralju lavova”, kako bi napisao ostale pjesme. Film je osvojio Oscara 1992. za najbolju pjesmu. Menken je takođe osvojio Oscara za najbolju muziku u “Aladdinu” sa pesmom “A Whole New World”.

Menken je debitovao na *Broadwayu* muzičkom pozorišnom adaptacijom “Ljepotice i zvijeri” koja je otvorena 1994. godine i trajala je 13 godina prije zatvaranja 2007. Godine 1997.

sarađivao je sa tekstopiscem Timom Riceom na mjuziklu “King David”, zasnovanom na biblijskoj verziji, koji je izveden na broadwayskom koncertu u New Amsterdamu. Menken je sarađivao sa Stephenom Schwartzom za još jedan Disney film-mjuzikl “Pocahontas”, za koji su njih dvojica osvojili dva Oscara: za najbolju pjesmu i za najbolju muziku za mjuzikl ili komediju.

Kristina Švan

The Musical - Jewish Legacy to America

Kristina Švan (*1950, Zrenjanin) graduated from the Faculty of Technology, majoring in food, in Novi Sad. Two months after graduation, she got a job at the Vegetable Fat and Margarine Factory (as manager of margarine production) at the „Servo Mihalj“ Combine in Zrenjanin. Then she moved to the Technological-Agricultural Institute, villa of Viktor Elek, (department for oils and fats and then head of the department for pesticides), also Combine „Servo Mihalj“ in Zrenjanin. After the privatization of the Institute, she transferred to the Secondary School „Uroš Predić“ as a professor of food technology - dairying and remained there until retirement.

The basic elements of music are rhythm, melody and harmony. The definition of music, among others, was given by music philosopher Andrew Kani: “Music is any event intentionally performed or arranged for listening that either possesses some basic musical property, such as tone and rhythm, or is listened to for those properties.” Music belongs to the fine arts since its goal is aesthetics. It ranks first on the art list.

A special genre in music is **MUSICAL**. Musicals are musical-stage works of an entertaining character with spoken dialogues, musical and acting parts, usually in two acts.

The migration of Jews due to pogroms and wars was mostly for America. Fleeing Europe, a large number of composers were the children or grandchildren of those fleeing. They created a life for themselves in America.

Jewish contribution to the musical genre

When asked what kind of music Jerome David Kern would compose for a musical about the life of Marco Polo, Oscar Hammerstein said, “It would be wonderful Jewish music.” It can be said that musicals are a Jewish composition to America and an American legacy to the world. The best musicals offer much more than a simple escape from reality. Musicals allow us to strengthen unspoken feelings by dancing and singing into a brighter future full of optimism.

Religious sects and racial intolerance are common themes in classic Broadway plays. For example, “Boat” and “Porgy and the Fury” deal with racism. Anti-Semitism is dealt with in the musicals “Fiddler on the Roof” - the background of the pogrom, “Cabaret” - set in Nazi Germany and “The Producer” - Mel Brooks puts post-war

neo-Nazis and even Hitler himself in a dancing environment. These are the longest-running Broadway musicals of all time. Jewish composers introduced the themes of genocide, inter-religious and inter-ethnic intolerance, social division and murder into an artistic form for showing to a wide audience. Such performances were risky at that time.

The musical, as a genre, spread around 1900 on Broadway. The purpose of the musical was the need to entertain the theater audience. The subject can be a story from everyday life, a reworked literary work, or something else. Features of musical points of American popular music are jazz music, sometimes Kletzmer music. The musical spread in Europe around 1930, first in England. Since French musicals were more intimate than English ones, in France the song replaces the chanson. In Germany, musicals are more sentimental, so the composition of the orchestra is similar to an operetta orchestra.

Musicals are almost always performed in the language of their audience. If the musicals were originally written in another language, they are again performed, for example, in English on Broadway or the West End. Performers of musicals must be actors first. However, they must be singers and dancers at the same time. Some of the musicals, which were composed by Jewish composers and which are very popular and have

been performed countless times and won awards.

The first successful musical was "A Gaiety girl", which was performed for the first time in 1893 in the West End. Music composed by Sidney Jones. This work includes humor, singing, specific dancing as well as fashion and clothing of the time. By the way, Gaiety girl is a synonym for a well-behaved young woman. The Merry Girl followed Tanner and Edwardes' success with On the Town (1892) and led to a series of Edwardes-produced musicals that would fill the Gaiety Theater for decades.

The first Jewish musical - "Joseph and his brothers", 17th century

Based on the music based on the biblical poem "Las Coplas de Yosef Ha-tsadik", the first Jewish musical "Joseph and his brothers" was created. This poem was written by Abraham Toledo in Ladino in Istanbul in the 17th century. Combined with the tradition of Ottoman music, this work belongs to the important works of Sephardic culture in the Ottoman world. Unfortunately, the original melodies have been lost, except for a few preserved verses - they indicate the type of musical form and rhythm in which certain parts of this poem were performed. By following these musical instructions and filling in the missing parts with other Sephardic musical sources, the composers of

the musical “Joseph and his brothers” Stefan Sablić, Nenad V. Khan and Aleksandar Simić managed to revive this, probably the oldest Jewish and the first musical ever written in the world. Stefan Sablić, director and musician, was born in Belgrade, his mother was Jewish. He graduated from the Faculty of Dramatic Arts in Belgrade, Department of Theater and Radio Directing, in the class of Prof. Egon Savin, and studied postgraduate studies at the University of Tel Aviv. He worked at the Directors’ Lab at Lincoln Center, New York. Sablić’s second great love is music. It doesn’t matter to Stefan Sablić whether he works on classics or modern texts. He likes to direct musical plays, musical dramas and musicals. With his mother, actress Jelisaveta Seka Sablić, he realized two or three joint projects.

World musicals with Jewish composers

Leonard Bernstein: “West Side Story”

Leonard Bernstein is an American conductor, composer, pianist, music educator, author and humanitarian. Considered one of the most important conductors of his time, he was the first American-born conductor to receive international acclaim. Bernstein was “one of the most talented and successful musicians in American history”.

Leonard Bernstein was born Louis Bernstein in 1918 in Lawrence, Mas-

sachusetts, to Russian/Ukrainian Jewish parents, Jennie (née Resnick) and Samuel Joseph Bernstein. Both immigrated to the United States from Rivne, Russian Empire (now Ukraine). His grandmother insisted that his name be Louis, but his parents always called him Leonard. Bernstein legally changed his name from Louis to Leonard when he was 16. To his friends and many others, Bernstein was simply known as “Lenny”.

Bernstein’s only contact with music at an early age was on the radio – and on Friday nights at Congregation Mishkan Tefila in Roxbury, Massachusetts. His father Sam did not want Leonard to pursue music. He tried to discourage him from wanting to play music, so he wouldn’t pay for his piano lessons. Leonard’s desire was stronger, however, because Leonard began giving piano lessons to the youth in the neighborhood.

In 1935, Bernstein enrolled at Harvard College where he studied music. He graduated in music with a final thesis entitled “The Absorption of Racial Elements into American Music” (1939; reproduced in his book *Findings*). One of Bernstein’s intellectual influences at Harvard was aesthetics professor David Prall, whose multidisciplinary view of art inspired Bernstein for the rest of his life. As a sophomore at Harvard, Bernstein met conductor Dimitri Mitropoulos. Mitropoulos’ charisma and power as a musician were major influences on

Bernstein's eventual decision to become a conductor.

Bernstein was a great philanthropist:

- worked in support of civil rights
- protested against the war in Vietnam
- advocated nuclear disarmament
- collected money for research and raising awareness about HIV/AIDS
- was involved in several international initiatives for human rights and world peace
- Bernstein played a key role in the release of the famous cellist and conductor Mstislav Rostropovich from the USSR in 1974.

He spoke with music in some of the following events:

- conducted Mahler's Resurrection Symphony to mark the death of President John F. Kennedy
- conducted by Hatikvah at a concert in Israel on Mount Scopus after the Six-Day War. The event was filmed for a documentary entitled "Journey to Jerusalem".
- At the end of his life, Bernstein conducted a performance of Beethoven's Symphony No. 9 in Berlin to celebrate the fall of the Berlin Wall.

Bernstein's work on musicals since 1950

The score for the musical "Wonderful Town" was written by Bernstein in a very short time. It opened at the Broadway theater in February 1953. It won five Tony Awards as well as Best Musical.

The operetta-style musical "Candide" opened on Broadway in December 1956. At the same time, Bernstein also composed music for the musical "West Side Story." The director and choreographer was Jeromy Robbins, the author of the book was Arthur Laurents, and the lyricist was Stephen Sondheim.

The musical "West Side Story" is inspired by William Shakespeare's play "Romeo and Juliet". The story is set in the then multiracial neighborhood of Manhattan, New York, in the 1950s. The focus was on social issues that marked a turning point in musical theater. The musical was performed for the first time in 1957 on Broadway, where it was performed as many as 732 times before going on tour. It was nominated for best musical in 1958 and adapted into a film in 1961, when it won ten Oscars. Bernstein's score blends "jazz, Latin rhythms, symphonic swing and musical-comedy conventions in revolutionary ways for Broadway." It was orchestrated by Sid Ramin and Irwin Kostal following detailed instructions from Bernstein. A turning point in musical theater was the extended dance scenes as well as the dark theme and sophisticated music.

The Berlin Wall was demolished on November 9, 1989. year. On December 25, 1989, a concert was held in the Konzerthaus in East Berlin as part of the celebration of the fall of the Berlin Wall. On the program, the performance of Beethoven's symphony no.



Newspaper photographs from original “Jalta, Jalta” musical

Source: <https://www.alfi-kabiljo.com/>

9, conducted by Leonard Bernstein. The previous day, the same concert was held in West Berlin. The orchestra consisted of members who represented the two German states and the four occupying powers of post-war Berlin. This concert was listened to and watched by about 100 million people in more than twenty countries. For the occasion, Bernstein reformulated the text of Friedrich Schiller’s “Ode to Joy,” replacing the word Freude (joy) with the word Freiheit (freedom). Bernstein added, “I’m sure Beethoven would give us his blessing.

Alfi Kabiljo: “Jalta, Jalta”

Alfons Alfi Kabiljo was born on December 22, 1935 in Zagreb, Kingdom of Yugoslavia. He is a Yugoslav and Croatian composer and musician. He has been working as a composer for more than 60 years, during which time he composed, among other things, 11 musicals. Among the most famous is “Yalta, Yalta”. Father Asher and Mother Rahela (née Šemo) were Sephardic Jews originally from Sarajevo. He was raised in his native Judeo-Spanish (Ladino) language. His family is one of the two Zagreb Jewish families



Official CD with songs from "Jalta, Jalta"

Source: <https://www.alfi-kabiljo.com/>

that survived the NDH. Although they were taken to the Ustasha prison several times, they were released thanks to various interventions.

He studied music and graduated from the Faculty of Architecture of the University of Zagreb. Kabiljo never practiced architecture. He spent most of his life in the Šalata neighborhood in Zagreb, although he stayed briefly in Paris. Kabiljo is the former president of the Croatian Society of Composers and a member of the FIDOF organization. When Alfie Cabillo was a boy, he wrote his first song at just eight years old. From then on, he composed soundtracks for various films.

Musicals composed by Alfie Kabiljo: "The Great Race" 1969, "Hairy Life" 1976, "Crveni otok" 1981, "Wedding List" 1986, "Emperor Francis Joseph in Zagreb" 1989, "Colombe" 1992, "The King is Naked" 1994, "Tko peva

zlo ne misli" In 1998, he composed 2 television musicals as well as 3 children's musicals.

His most famous work is the musical Yalta, Yalta. In 2004, he received the Porin award for magnum opus for that musical. The first premiere of that musical was in 1971. Over the years, the musical has been released three times in audio format. All three editions were sold out decades ago.

Musical "Yalta, Yalta"

The first performance was on December 28, 1971 at the "Komediya" theater in Zagreb. The story takes place in Yalta, Ukraine, during the Yalta Conference, when Franklin Roosevelt, Joseph Stalin and Winston Churchill shared the world. Three valets arrived in Yalta with them: American Larry, Russian Grisha and British Stanley. They were in charge of keeping and airing the laundry for the Big Three. The valets are all housed in the old Aramov villa, where the housekeeper Nina Filipovna makes sure that everyone lives in friendship and unity. And they start discussing the division of the world, and maybe they would have succeeded if it weren't for the "Green Meadow", a small piece of land in Antarctica that the Big Three don't know about at all. Meanwhile, the generals and delegates attending the conference begin to notice strange things on the large world map in the recreation room. A mysterious green spot is forming in Antarctica. All the gen-

erals and delegates become anxious. There is a silent war among the valets. They constantly get into conflicts about everything. Nina tries to be the mediator in the group. She divides everything into three equal parts, even the branch with which they dry clothes. But, because of that branch, an open conflict develops between the valets. Grisha, unbeknownst to the others, starts hanging his clothes all over the branch. The others catch him in the act and a big fight ensues. There is a danger that all the valets will leave the villa. So Nina intervenes. She decides to be gentle with each of them. However, it is revealed that she is only affectionate with Larry and Stanley. Grisha is angry. He was betrayed. There is an open conflict between the valets. Duel. While they are fighting, a bomb in the garden of the villa is activated. He starts to get out of control, starts smoking and making strange noises. Everyone panics and runs away before it explodes. Meanwhile, the green dot on the map continues to grow. The generals manage to find out that Nina Filipovna knows something more about the place. The agents immediately act and arrest Nina. They question her, but she doesn't say anything. The day of departure is coming. The valets are packing. Villa Aramovski was damaged in a bomb explosion, and all the valets are wearing bandages. Agents and generals want to know everything about "Green Meadow". The valets say nothing. Then Nina is brought

into the room with her hands tied behind her back. Out of fear for Nina, the valets agree that they are ready to tell everything about the "Green Meadow", provided they let Nina go. The generals convince them all that they have no intention of sharing the "Green Meadow". They just wanted to know if there was grass, flowers or butterflies there. When they are told that there was all that and more, the generals are delighted that there is a piece of land in the world that belongs to no one and will not be shared. Nina was released. She and the valets make an agreement that they will all go to the "Green Meadow" together one day. And who knows, maybe the whole world will become a green meadow one day. The musical ends with the song "Let the whole world".

The musical is composed of these songs: Overture; We are agents; Three valets; Green meadow; Whiskey; vodka, gin; We work; Yalta, Yalta; Wash, wash; Let it radiate; Chunchurluk; Pull, pull; What will be tomorrow; Speak, Nina; To Antarctica; Let this whole world.

Jerrold Lewis Bock: "Fiedler on the roof" (music composed by John Williams, Jerry Bock, Mark Chagal)

Jerrold Lewis Bock, born in 1928 in New Haven to a Jewish family, was an American musical theater composer. During his career, he won the Tony Award for Best Composer for

the musical “Fiddler on the Roof” in 1964. While studying at the University of Wisconsin-Madison, he wrote the musical “Big As Life”. He first appeared on Broadway in 1955 when he did songs for “Catch a Star” with Lawrence Holofzener. Then the following year they worked on the musical “Mr. Wonderful”. The musical “Fiorello” (a biography of the former mayor of New York, Fiorello La Guardi) was declared the best musical in 1959. The hit song “If I’m a Rich Man” from the musical “Fiddler on the Roof” also comes from the pen of this tantem.

In 1997, the Jerry Bock Award for Excellence in Musical Theater was established. It is an annual grant awarded to the composer and lyricist of a project developed at the BMI Lehman Engel Musical Theater Workshop.

“Fiedler on the Roof”

Jerry Bock wrote the music and Sheldon Harnick wrote the libretto. The Broadway premiere was directed by Jerome Robbins, and the screenplay was written by Joseph Stein. The novel based on which the musical “Fiddler on the Roof” was created was written by Shalom Alejhem under the name “Tewje der Milchiger”, i.e. “Tevje, the milk deliveryman”. The novel was originally published in 1894 in Yiddish. The action takes place in Anatevka, a fictional shtetl (Jewish village), in a Jewish region in Imperial Russia, at the beginning of the 20th century. The main character,

Tevje, tries to preserve Jewish traditions, thereby coming into conflict with his daughters and their efforts to marry people who are not chosen in the traditional way. These family conflicts take place in parallel with the riots that foreshadow the pogroms of the Jews and show the political contradictions in Imperial Russia. Tevje explains that without their traditions, they would be as precarious as “the fiddler on the roof”. The melodies in the musical belong to klezmer music. The most famous melody is “If I were a rich man”. The premiere of this American musical took place in July 1964, Detroit, Michigan, USA. The Croatian premiere was performed in 1970 in the Zagreb city theater ‘Komediya’. In Serbia, it was staged for the first time in 1992, directed by Voja Soldatović and starring Zafir Hadžimanov, in Novi Sad. The premiere, directed by a guest from Hungary, Atila Bereš, was held on May 23, 2015 in Novi Sad in the “Pera Dobrinović” hall of our oldest theater, SNP. The premiere directed by Stefan Sablić was held on December 14, 2023 at the Jewish Cultural Center in Belgrade.

Richard Rogers: “The Sound of Music”

Richard Rogers was an American composer. His field of activity was first-class theater. He was one of the most famous American composers of the 20th century. He composed 43 musicals and more than 900 songs. He collaborated in songwriting with

famous songwriters, Lorenzo Hart, and then with Oscar Hammerstein II. With his work, he brings the Broadway musical to new heights. The focus of his stories is on characters and drama, not entertainment. Richard Charles Rogers was born on June 28, 1902 in New York City, USA, in a Jewish family as the son of Mamie (Levy) and Dr. William Abrahams Rodgers. His father was a prominent doctor. He changed his last name from Rogazinski to Rodgers. Rogers and his collaborators (listed below) attended Columbia University. Rodgers later transferred to study at the Institute of Musical Arts (now the Juilliard School). Rogers was the first person to win all four of America's top entertainment awards in theater, film, recording and television – the Emmy, Grammy, Oscar and Tony (EGOT). He was also awarded the Pulitzer Prize.

“The Sound of Music” plot

“The Sound of Music” is a 1965 American musical film directed by Robert Wise. Maria is a free-spirited young Austrian woman who, in 1938, trained to become a nun at Nonberg Abbey in Salzburg. The abbess sends Maria to the mansion of a retired naval officer, Captain Georg von Trapp, to be governess to his seven children. The captain raised his children with strict military discipline after the death of his wife. Although the children misbehave at first, Maria responds to them kindly and patiently, and they soon begin to trust her. While the captain

is away in Vienna, Maria makes play clothes for the children from the curtains that needed to be redone. He takes them around Salzburg and the surrounding mountains and teaches them to sing. The captain returns to the mansion with Baroness Elsa Schroeder, a wealthy woman from high society. They are greeted by Maria and the children, who are returning from boating on the lake. The boat overturns and everyone falls into the lake. Dissatisfied with his children's clothing and activities, the captain orders Mary to return to the abbey. Just then, he hears singing from the house and is startled to see his children singing for the baroness. Filled with emotion, the captain joins his children, singing for the first time in years. He apologizes to Maria and asks her to stay. Impressed by the children's singing, a friend suggests that they take part in the upcoming Salzburg Festival. The captain disagrees because he doesn't want the children to sing in public, but he agrees to organize a party at the mansion. The baroness notices Maria's attraction to the captain and convinces Maria that she must return to the abbey. Maria has gone to the abbey to escape her feelings for the captain, but the Abbess encourages Maria to return to the villa. Soon the captain marries Maria. A friend takes advantage of their honeymoon and registers their children for the Salzburg Festival. When they learn that Nazi Germany has annexed Austria, the captain and Maria return

home, where the captain receives a telegram ordering him to report to the German naval base at Bremerhaven, where he will join the Kriegsmarine. The captain believes that he and his family must leave Austria urgently, because he strongly opposes the Nazis and their ideology. That night, the von Trapp family tries to escape to Switzerland, but they are stopped by a group of brownshirts waiting outside the mansion. When asked by Gauleiter Hans Zeller, the captain claims that they are going to the Salzburg Festival to perform. Celer insists on accompanying them to the festival, after which his men will escort the captain to Bremerhaven. Later that night at the festival, during their final act, the von Trapp family flees and seeks refuge in a nearby abbey, where the abbess hides them in a crypt. The Brownshirts soon arrive and search the abbey, but the family manages to escape using a patrol car. When the soldiers try to give chase, they find that their cars won't start because two nuns have removed engine parts. The next morning, after driving to the Swiss border, the von Trapp family set out on foot across the border into Switzerland to safety and freedom.

John Kander: "Cabaret"

John Harold Kander was born on March 18, 1927 in Kayas City, Missouri. As an American composer, he worked mainly in musical theater. He wrote music for 15 musicals, including "Cabaret" in 1966, "Chicago" in 1975 and

"New York, New York". Kander's first musical was "A Family Affair" in 1962. Teaming up with lyricist Fred Ebb, he won five more Tony Awards, two Oscars and four Golden Globe Awards. Kander grew up in a middle-class Jewish family. From the age of four, he showed interest in music. His first composition was a Christmas carol he wrote in second grade math class.



Liza Minelli in "Cabaret"

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"Cabaret" takes place in 1930 in Berlin. The musical is about two lovers: the first is Sally Bowles, an employee of the "Kit Kat" cabaret club, and the American writer Cliff Bradshaw, the second is a German woman, Mrs. Schneider, and her suitor, the Jew Schultz. There is a story about a Jew who discovers his origins only when he falls in love with a rich Jewish woman, and later

marries her. The story also shows the strengthening of the Nazi movement. According to the change in the behavior and attitudes of the characters, their strengthening can be traced. At the beginning of the action, the Nazis were in the shadows, but towards the end it was seen that even ordinary Germans joined the Nazi propaganda song. The Broadway premiere of this musical was in November 1966

George Gershwin: "An American in Paris"

George Gershwin was born on September 26, 1898 as Jakob Gershovitz in Brooklyn, New York, to Russian-Ukrainian-Jewish immigrants. He mainly makes music with his older brother Ira. Gershwin composed for the Broadway stage, for classical concert halls as well as popular tunes. He brings elements of popular music, black spirituals and blues into classical music.

The musical "An American in Paris" (1951) was inspired by the symphonic poem, the orchestral composition "An American in Paris" (1928) by George Gershwin, for which the text was written by his brother Ira. After George's death in 1939, the MGM executive received their joint music catalog from Ira. Some of George and Ira's songs were included in the Golden Globe-winning musical. The 17-minute dialogue-free dance scene set a record. He experienced great success. Won many awards and recognitions. It has been selected as

"culturally, historically, or aesthetically significant" for preservation in the National Film Registry of the US Library of Congress. It ranks ninth among AFI's Best Movie Musicals. The premiere took place on November 11, 1951 in the USA.

The plot of the musical "An American in Paris" talks about Jerry Mulligan (Gene Kelly), a former American soldier who stays in post-war Paris to become a painter. He falls for the charms of Lisa Bouvier (Leslie Caron), but his paintings attract the attention of Mila Roberts, a wealthy American heiress, who is interested in more than art.

Disney Studio Musicals



Disney, illustration

Mickey Mouse "Steamboat Willie" is in the public domain.

Randall Stuart Newman - musicals by Walt Disney and Pixar studios

Randall Stuart Newman was born on November 28, 1943 in Los Angeles in a family of Hollywood film composers. He started writing songs at the age of 17. He wrote hits for various groups. He himself sang in a group. He was known for his singing style and southern accent. Newman's parents were non-observant Jews, and Randall was an atheist. He said that religion or any sense of religious identity was completely absent in his childhood. He often talked about an event from his childhood. Namely, a classmate invited him to a country club in Los Angeles, to be her companion at the cotillon.

From the French word cotillon (petticoat, diminutive of cote, dress), this social dance of couples, related to the foursome, got its name. It appeared at the beginning of the 18th century. st. in France, from where it spread throughout Europe and in the XIX. st. performed as the climax or finale of the dance festivities, accompanied by the distribution of gifts which were also called cotillon.

Randall would have accepted the invitation, but the girl's father refused. He told him that Jews were not allowed in the club. Newman then asked his father what a "Jew" was.

Newman has composed scores for several Disney musicals and for Pix-

ar releases. He received two Oscars for the best original song for "Monsters" and "Toy Story". His first musical composition was in "The Princess and the Frog".

Alan Irwin Menken - Walt Disney Musicals: "The Little Mermaid", "Hercules", "Beauty and the Beast", "Aladdin", "Pocahontas"

Alan Irwin Mencken born on July 22, 1949 at the French Hospital in Manhattan. He is an American composer and conductor. He is one of 21 winners who won all four "EGOT" awards: Emmy, Grammy, Oscar and Tony. He is best known for his scores and songs for films produced by Walt Disney Animation Studios. Mencken's contributions to the musicals The Little Mermaid (1989), Beauty and the Beast (1991), Aladdin (1992) and Pocahontas (1995) earned him two Oscars for each film.

Menken has collaborated with songwriters such as Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Glenn Slater, Benj Pasek, Justin Paul, Lin-Manuel Miranda.

Alan Menken's family was Jewish. His father was a dentist and played the boogie-woogie piano, and his mother was an actress, dancer and playwright. Mencken developed an interest in music in his early childhood. He started composing early. When he was nine years old, at the New York Federation of Music Clubs Junior Composer Competition, his

original composition “Bouree” was rated Superior and Excellent by the jury.

His composing success came when playwright Howard Ashman chose him and Engel to write the score for his musical adaptation of Kurt Vonnegut’s novel *God Bless You, Mr. Rosewater*. The musical opened in 1979 at the WPA Theater.

The musical “Little Shop of Horrors” had only 9 performers, including the puppeteer. The story of the musical was based on the black comedy from 1960. It opened at the WPA Theater in 1982 to very favorable reviews. Because of the success of “Little Shop of Horrors,” Walt Disney Studios hired Mencken and Ashman to write the score for “The Little Mermaid” (1989), a Hans Christian Andersen fairy tale that could sit alongside “Snow White and the Seven Dwarfs” and “Cinderella.”

“The Little Mermaid” was a critical and commercial success, heralding a new Disney era called the “Disney Renaissance.” The film brought them their first Oscar: best song for the song “Under the Sea”. Mencken also won the 1989 Academy Award for Best Score. Critic Roger Ebert stated in his review that the musical contains the best Disney music since the glory

days. The plot follows Ariel, a young mermaid with an insatiable curiosity about human culture and the surface world, although she has never seen it because her father and ruler of Atlantis, King Triton, forbade the mermen from visiting the surface world after Ariel’s mother Athena was killed by a human.

Musicals “Beauty and the Beast”, “Aladdin”, “The Lion King” follow. Mencken collaborated with Tim Rice, who was then working on *The Lion King*, to write the rest of the songs. The film won an Oscar in 1992 for best song. Mencken also won an Oscar for best score in “Aladdin” with the song “A Whole New World.”

Mencken made his Broadway debut with the musical theater adaptation of *Beauty and the Beast*, which opened in 1994 and ran for 13 years before closing in 2007. In 1997, he collaborated with lyricist Tim Rice on the musical *King David*, based on the biblical version, which was performed on Broadway in New Amsterdam. Mencken collaborated with Stephen Schwartz on another Disney film-musical, “Pocahontas”, for which the two won two Oscars: for best song and for best score for a musical or comedy.

Narcisa Potežica

Preživljavanje kroz glazbu – prikaz knjige “Violina iz Auschwitza” Marije Angels Anglade

Mr. sc. Narcisa Potežica (*1947.) završila je studij hrvatskog jezika i književnosti te knjižničarstva. Od 1977. godine do umirovljenja 2012. radila je u Knjižnicama grada Zagreba. Bila je direktoricom Knjižnice Vjekoslava Majera i voditeljicom Knjižnice Novi Zagreb. Danas je aktivna na raznim područjima kulture te objavljuje književne osvrte, eseje i članke u raznim časopisima. Također je osnivačica Čitateljskog kluba u Židovskoj općini Zagreb.

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Roman “Violina iz Auschwitza” katalonske spisateljice Marije Angels Anglade tiskan je u Španjolskoj 1994. godine. Riječ je o jednom od najvažnijih djela na temu Holokausta, a Anglada je jedna od najznačajnijih katalonskih spisateljica 20. stoljeća. Taj roman preveden je na dvadesetak jezika, a nakon prijevoda na engleski postao je međunarodna senzacija. Ova nezaboravna priča bazirana je na istinitom događaju u Drugom svjetskom ratu. Poanta priče je da strahotu Holokausta i mržnju prema čovjeku druge vjere nadvladava snaga ljudskog umijeća i kreativne snage. U čitateljima se budi suosjećanje sa žrtvama koje su proživjele užase u ovom razdoblju.

Radnja je ispričana iz perspektive poljskog proizvođača violine, prisiljenog napraviti violinu za nacističkog zapovjednika kojem je sve to samo usputna zabava, a ljudima u logoru radi se o životu i smrti. Saznajemo o okrutnosti nacista, njihovim medicinskim eksperimentima nad zatvorenici i koliko je njihov život pun straha ovisio

o svireposti čuvara. Ujedno je to priča o odbijanju jednog čovjeka, suočenog sa smrću, da održi svoje dostojanstvo ispred najveće strahote povijesti. Biti umjetnik ili stvaratelj u tim neljudskim uvjetima naizgled ne znači ništa – ali nada i želja da se preživi i sretne svoje najdraže, održava ga na životu. Njegov kreativni rad izrađivanja violine bit će u mraku užasa jedina mogućnost za spas.

Roman je koncipiran u tri dijela. Ta nevjerojatna priča o jednoj violini isprepliće sudbine nekolicine ljudi – umjetnika, graditelja violine u vrtlogu rata i povijesnih zbivanja. Roman počinje koncertom održanim u Poljskoj 1991, kada pripovjedač, koji je i sam glazbenik, sluša violinisticu sa savršeno uštanim glazbalom čiji ga zvuk osvaja. U drugome dijelu slijedi priča iz 1941. o logorašu koji izrađuje čudesnu violinu u neljudskim uvjetima u jezivim okolnostima nacističkog režima. Treći dio vodi nas gotovo do suvremenog doba kada saznajemo sudbinu svih protagonista.

Prvi dio smješten je u prosincu 1991. Tijekom koncerta u Krakowu na obljetnicu dvjesto godina Mozartove smrti, jedan od trojice svirača u triju Virgili Stancu, poslije odsvirane Mozartove sonate, ostaje poslušati orkestar. Koncertna simfoniju KV 364 besprijeckorno je odsvirana. Posebno ga se dojmio zvuk solo violine, opisan kao ne premoćan, ali baršunast i pun. Prvu violinu orkestra suptilno je svirala tiha i samozatajna starija žena, koja je “svirala s istinskom obuzdanom strašću. Kada ne bi svirala, pogled bi joj bio žalostan” (Maria Angels Anglada “Violina iz Auschwitza”, str. 10).

Glazbenik koji pripovijeda zna da taj instrument ipak nisu mogli napraviti čuveni majstori iz Cremona. U prvi mah je pomislio da instrument potječe iz stare poljske škole Matheus Dobrucki iz Krakowa, ali je posumnjao da bi jedna violina mogla opstati kroz tolika ratna razaranja. Boja violine je tamno crvenkasta. Zapitao se je li violina iz Njemačke ili Tirola – ili ju je izradio netko iz one beskonačne duge obitelji majstora violina Klotzata? Odlučio je da će izravno pitati violinisticu koja je svirala taj instrument. Ona mu je položila u ruke svoju violinu i on je pokušao zasvirati, ali “strune su mu uzvraćale točno ono što je tražio” pa je shvatio da je ta violina “pravo malo čudo”. Violinistica Regina mu je rekla da se od nje ne odvaja ni za što na svijetu, jer “ona je sve što joj je ostalo od obitelji”. Naime izradio ju

je njen stric Daniel, prema mjerama Stradivariusa.

Regina ga je pozvala u svoj mali stan na šalicu vrućeg čaja i na trenutak mu je spomenula da ima sina koji se preselio u Izrael, pa čitatelj shvaća da je Židovka. Od nje pripovjedač saznaje da su gotovo svi iz njezine obitelji bili ubijeni u Holokaustu, majka i baka umrle su u krakovskom getu, otac i stariji brat u Auschwitzu. Na kraju, ona pripovjedaču daje svoje zabilješke.

Slijedi upoznavanje s glavnom pričom, smještenom u koncentracijskom logoru 1941. Mladi Daniel, koji je s ocem naučio izrađivati violine, očekuje da će ga ubiti, jer takva vještina u koncentracijskom logoru smatra se beskorisnom. Zbog toga, kaže da je po zanimanju stolar. Prolazi kroz torturu kao i svi logoraši, izgladnjivanje, šibanje, ali uskoro zapovjednik logora priređuje koncert na kojem svira jedan zarobljenik. Nezadovoljan izvedbom i zvukom, zapovjednik skoro kažnjava glazbenika, no Daniel se javlja u njegovu obranu. Objasnio je da nije kriv glazbenik, nego je zvuk loš zbog ogrebotine na violini. Riječ je o maloj pukotini koju on može popraviti. Daniel dobiva priliku pokazati svoje umijeće te popravlja violinu, a poslije toga dobiva zadatak da izradi novu.

Čitatelj saznaje način kako se gradi violina, a Daniel ulaže puno znanja i truda. Bilo je trenutaka kad je graditelj violine bio toliko očajno umoran da je osjetio samo bol, međutim, impresi-

onira njegova odlučnost i sposobnost snažne koncentracije na zadatak izrade violine. Kroz strahote logoraškog života vodi ga unutarnja snaga u grozničavoj borbi za preživljavanje. Znao je da će uspjeti samo ako bude izradio takvu violinu kakvu želi zapovjednik logora Rascher. Naime, samo oni zatvorenici koji nisu izgubili nadu, ma koliko njihove situacije bile strašne, imali su šansu preživjeti. Daniela, usprkos svemu, motivira ideja o izradi odlične violine. Misao da će biti zajedno s djevojkom koju voli i ponovno sresti svoju malu nećakinju daje mu snagu. Danielov rad na izradi violine postaje jedina slamka spasa, on zbog svoje vještine dobiva bolji tretman. Ujedno Daniel saznaje da je njegova voljena Eva preživjela Auschwitz i radi kao krojačica u nekoj radionici, a trogodišnju nećakinju Reginu su iz geta uzeli susjedi predstavljajući se da su njeni roditelji. Na taj način spašena je Regina, buduća glazbenica.

U trećem dijelu, Regina prepričava svoj život. Vrativši se iz logora, stric Daniel ponovno se ujedinio s Evom i zakonski usvojio nećakinju. Evu su Auschwitzu sterilizirali, zbog čega nije mogla imati svoju djecu, a nastavila je patiti od bolova u trbuhu, dok je stric Daniel od posljedica patnji u logoru umro mlad. Zbog toga, Regina već odavno nema živuće rodbine. No, Daniela je za vrijeme njegovog dugotrajnog liječenja posjećivao drug koji je u logoru bio mehaničar. On je donio Danielu natrag njegovu violi-

nu: "tvoja je – kupio sam je tebi" (str. 170). Daniel prepoznaje svoju violinu, koju je izradio u logoru smrti. Bila je prodana na dražbi imovine bivšeg zapovjednika, ubrzo nakon suđenja, a krvnik Rascher izvršio je samoubojstvo netom prije nego što bi ga odveli vješanje.

Regina, koja počela učiti svirati s pet godina, naslijedila je ovu violinu iz logora smrti. Također je ispričala da se Daniel za vrijeme zatočeništva nadao da će netko violinu uzeti te da će i ona preživjeti rat, čak i ako njega ubiju. Kada mu je prijatelj Freud donio violinu na samrtnoj postelji, Daniel je ponovno čuo zlokobno pitanje: "Koje je vaše zanimanje?"

Sada je slobodno mogao reći: *majstor izrade violina*.

Na kraju, vraćamo se u suvremeno doba. Opisan je susret triju glazbenika na turneji u Nizozemskoj u kojem sudjeluje i violinistica Regina iz Poljske. Roman završava poetski: "Noćas neće opet usnuti staru noćnu moru koja bi ga s vremena na vrijeme vratila u Logor triju rijeka, Ne, nije istina, zar ne, Daniele, da glazba kroti zvijeri, ali na koncu, sve je ipak pjesma. *Alt Emporda, veljača, 1993.*" (str. 172).

To neveliko, ali iznimno dojmljivo djelo od sto i šezdeset stranica proslavilo je katalonsku književnicu. Ovaj se Angladin roman smatra s razlogom neizostavnim djelom na temu Holokausta. Mnogi kritičari naglašavaju da roman o najvećim zločinima 20.

stoljeća progovara na posve nov i ne-
uobičajen način, ispreplićući lirsku
jednostavnost, fikciju i stvarnu doku-
mentaciju.

Kada pročitamo ovu knjigu, koja nosi
poruke o snazi umjetnosti i neuništi-
vosti ljudskog duha, dugo još mislimo
na nju i nakon što zaklopimo korice.
Osjećamo se obogaćeni pričom o jed-
noj sudbini, ratu i Holokaustu, ispri-
povijedanom na jedan sasvim neobi-
čan način.

O spisateljici

Maria Angels Anglada (1930. Vic – 1999.
Figueres) jedna je od najznačajnijih

katalonskih književnica i pjesnikinja
20. stoljeća. Diplomirala je klasičnu
filologiju na Sveučilištu u Barceloni, a
cijelog života se bavila proučavanjem
klasične i suvremene književnosti. Uz
zbirke pjesama autorica je djelovala
kao književna kritičarka i sveučilišna
profesorica. Objavila je romane: *Viola
d'Amore* (1983), *L'agentdel rei* (1991),
Violina iz Aushwitza (1994), *Quadern
d'Aram* (1997) i *Artemisia* (1989). Za
prvi roman *Les Closes* (1978) dobiva
nagradu “Josep Pla”, a za roman *San-
dalies d'escuma* (1985) nagradu “Lle-
tra d'Or”. Za zbirku priča *Nit de 1911*
(1999) posthumno je dodijeljena na-
gradu “Octavi Pellissa Premium”.

Narcisa Potežica

Surviving through Music – Review of “Violin of Auschwitz” by Maria Angels Anglade

Mr. sc. Narcisa Potežica (*1947) completed her studies in Croatian language and literature and librarianship. From 1977 until her retirement in 2012, she worked in the Libraries of the City of Zagreb. She was the director of the Vjekoslav Majer Library and the manager of the Novi Zagreb Library. Today, she is active in various fields of culture and publishes literary reviews, essays and articles in various magazines. She is also the founder of the Reader's Club in the Jewish Community Zagreb.

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The novel “Violin of Auschwitz” by Catalan writer Maria Angels Anglade was published in Spain in 1994. It is one of the most important works on the topic of the Holocaust, and Anglade is one of the most important Catalan writers of the 20th century. The novel has been translated into twenty languages, and after being translated into English it became an international sensation. This unforgettable story is based on a true event in World War II. The point of the story is that the horror of the Holocaust and hatred towards people of other faiths are overcome by the power of human skill and creative power. Readers are awakened to compassion for the victims who experienced the horrors of this period.

The story is told from the perspective of a Polish violin maker, forced to make a violin for a Nazi commander for whom it is all just a passing amusement, while for the people in the camp it is a matter of life and

death. We learn about the cruelty of the Nazis, their medical experiments on prisoners, and how their lives, full of fear, depended on the cruelty of their guards. It is also a story about the refusal of one man, faced with death, to maintain his dignity in the face of the greatest horror in history. Being an artist or creator in these inhuman conditions seems to mean nothing – but the hope and desire to survive and meet his loved ones keeps him alive. His creative work of making a violin will be the only possibility of salvation in the darkness of horror.

The novel is conceived in three parts. This incredible story about a violin intertwines the destinies of several people - artists, violin makers in the vortex of war and historical events. The novel begins with a concert held in Poland in 1991, when the narrator, who is himself a musician, listens to a violinist with a perfectly tuned instrument whose sound captivates him. The second part follows the sto-

ry from 1941 about a concentration camp inmate who makes a miraculous violin in inhumane conditions under the horrific circumstances of the Nazi regime. The third part takes us almost to the modern era, when we learn the fate of all the protagonists.

The first part is set in December 1991. During a concert in Krakow on the bicentenary of Mozart's death, one of the three players in the trio, Virgili Stanca, after playing Mozart's sonata, stays to listen to the orchestra. The Concert Symphony KV 364 is played flawlessly. He is particularly impressed by the sound of the solo violin, described as not overpowering, but velvety and full. The first violin of the orchestra is played subtly by a quiet and self-effacing older woman, who "played with true restrained passion. When she was not playing, her gaze would have been sad" (Maria Angels Anglada "Violin from Auschwitz", p. 10).

The musician who narrates knows that this instrument could not have been made by the famous masters of Cremona. At first he thought the instrument came from the old Polish school of Matheus Dobrucky from Krakow, but he doubted that a violin could survive so much wartime destruction. The color of the violin is a dark reddish. He wondered if the violin was from Germany or Tyrol – or was it made by someone from that endlessly long family of violin masters Klotzat? He decided to ask the vi-

olinist who played the instrument directly. She put her violin in his hands and he tried to play, but "the strings responded exactly as he asked" and he realized that the violin was "a real little miracle". The violinist Regina told him that she would not part with it for anything in the world, because "it is all she has left of her family". In fact, it was made by her uncle Daniel, according to the measurements of a Stradivarius.

Regina invited him to her small apartment for a cup of hot tea and briefly mentioned that she had a son who had moved to Israel, so the reader realizes that she was Jewish. From her, the narrator learns that almost everyone in her family was killed in the Holocaust, her mother and grandmother died in the Krakow ghetto, her father and older brother in Auschwitz. Finally, she gives the narrator her notes.

The main story follows, set in a concentration camp in 1941. Young Daniel, who learned to make violins with his father, expects to be killed, because such a skill is considered useless in a concentration camp. Because of this, he says that he is a carpenter by profession. He goes through torture like all the camp inmates, starvation, flogging, but soon the camp commander organizes a concert at which one of the prisoners plays. Unsatisfied with the performance and the sound, the commander almost punishes the musician, but Daniel comes to his defense. He explained

that it was not the musician's fault, but the sound was bad because of a scratch on the violin. It was a small crack that he could repair. Daniel got the chance to show off his skills and repaired the violin, and was then given the task of making a new one.

The reader learns how a violin is built, and Daniel invests a lot of knowledge and effort. There were times when the violin maker was so desperately tired that he felt only pain, but his determination and ability to concentrate strongly on the task of making a violin impresses. Through the horrors of camp life, his inner strength leads him in a feverish fight for survival. He knew that he would only succeed if he made the kind of violin that the camp commander Rascher wanted. Namely, only those prisoners who did not lose hope, no matter how terrible their situations were, had a chance to survive. Despite everything, Daniel is motivated by the idea of making a great violin. The thought of being together with the girl he loves and meeting his little niece again gives him strength. Daniel's work on making a violin becomes the only saving grace; he receives better treatment because of his skill. At the same time, Daniel learns that his beloved Eva survived Auschwitz and works as a seamstress in a workshop, and that her three-year-old niece Regina was taken from the ghetto by neighbors posing as her parents. In this way, Regina, a future musician, was saved. In the third

part, Regina recounts her life. Upon returning from the camp, Uncle Daniel reunited with Eva and legally adopted her niece. Eva was sterilized in Auschwitz, which prevented her from having children of her own, and she continued to suffer from stomach pains, while Uncle Daniel died young as a result of the suffering in the camp. Because of this, Regina has long had no living relatives. However, during Daniel's long-term treatment, a friend who was a mechanic in the camp visited Daniel. He brought Daniel his violin back: "it's yours - I bought it for you" (p. 170). Daniel recognizes his violin, which he had made in the death camp. It was sold at an auction of the former commander's estate shortly after the trial, and the executioner Rascher committed suicide just before he was to be taken to be hanged.

Regina, who began learning to play at the age of five, inherited this violin from the death camp. She also said that during his captivity Daniel had hoped that someone would take the violin and that it would survive the war, even if he was killed. When his friend Freud brought him the violin on his deathbed, Daniel heard the ominous question again: "What is your occupation?"

Now he could freely say: *master violin maker*.

Finally, we return to modern times. The story describes the meeting of

three musicians on a tour in the Netherlands, in which the violinist Regina from Poland also participates. The novel ends poetically: "Tonight he will not sleep again the old nightmare that would return him from time to time to the Camp of the Three Rivers, No, it is not true, is it, Daniel, that music tames beasts, but in the end, everything is still a song. Alt Emporda, February, 1993." (p. 172).

This small but extremely impressive work of one hundred and sixty pages made the Catalan writer famous. This novel by Anglada is rightly considered an indispensable work on the subject of the Holocaust. Many critics emphasize that the novel speaks about the greatest crimes of the 20th century in a completely new and unusual way, interweaving lyrical simplicity, fiction and real documentation.

When we read this book, which carries messages about the power of art and the indestructibility of the human spirit, we think about it for a long time after we close the cover. We

feel enriched by the story of a destiny, war and the Holocaust, told in a completely unusual way.

About the author

Maria Angels Anglada (1930 Vic – 1999 Figueres) is one of the most important Catalan writers and poets of the 20th century. She graduated in Classical Philology from the University of Barcelona, and has been studying classical and contemporary literature all her life. In addition to her poetry collections, the author has worked as a literary critic and university professor. She has published the novels: *Viola d'Amore* (1983), *L'agent del rei* (1991), *Violina iz Aushwitz* (1994), *Quadern d'Aram* (1997) and *Artemisia* (1989). For her first novel *Les Closes* (1978), she received the "Josep Pla" award, and for her novel *Sandalies d'escuma* (1985), the "Lletra d'Or" award. For her story collection *Nit de 1911* (1999), she was posthumously awarded the "Octavi Pellissa Premi-um" award.

Narcisa Potežica

Blagdan Tubišvat ili Nova godina drveća – židovska “mala nova godina”

Ove godine je blagdan Tubišvat (Tu B'Svat, Tu BiSchwat) održan 13. veljače. Tubišvat znači na hebrejskom “15. dan u mjesecu švatu” (na 15. švat prema židovskom kalendaru), a praznuje se jedan dan. Naziva se još Roš Hašana Leilanot, a Sefardi ga zovu Hamišoši. To je židovska “mala nova godina” i “nova godina drveća” još i “rođendan drveća” (ili “rođendan stabala”).

Židovi Tubišvat obilježavaju jedući voće i to osobito od vrsta koje su izdvojene u Tori u slavu plodova kojima se ponosi zemlja/država Izrael (Erec Izrael). Često se kaže kojima je “blagoslovljena zemlja izraelska”, tako se jede voće i plodovi koji rastu u Svetoj zemlji – i to sedam vrsta opisanih u Bibliji: pšenica, ječam, grožđe (loza), smokve, nar (šipak), maslina i datulje, a u praksi obavezno se jede pšenica i ječam najčešće u obliku kolača, te bademi, groždice i rogač, a uz to se piju četiri čaše vina.

Glavna ideja je bila da se jede određena vrstu voća i plodova s drveća ali također je usvojen običaj da se piju četiri čaše vina (također po redoslijedu, po pravilima – seder). Započnimo čašom bijelog vina, u drugoj čaši pomiješamo bijelo i crveno (crno) vino, pri

čemu stavimo više bijelog vina, u trećoj čaši opet pomiješamo bijelo i crno vino, pri čemu stavimo više crnog vina i na kraju pijemo čašu čistog crnog vina. Ovaj slijed simbolično prikazuje postepeni prijelaz prirode iz hladnog, “bijelog” zimskog perioda, kroz period pupanja (lagano crvena boja druge čaše), punog cvata (treća čaša) i sazrijevanja plodova (četvrta čaša). U određenom redoslijedu izgovaraju se odgovarajući blagoslovi za ljude, koji će onda postati jaki kao stabla. Iako mnogi nisu mogli posaditi stabla jer nije bilo proljeće tijekom petnaestog Švata gdje su živjeli, oni su jeli “plodove sa stabala”, a plodovi koje su jeli bili su poput onih u Izraelu: bademi, datulje, smokve, groždice i rogač.

Židovi imaju četiri nove godine: najznačajnija je Roš Hašana (u jesen), dok je po židovskom kalendaru Tubišvat četvrta nova godina, doslovno znači “nova godina drveća ili stabala”, jer se na ovaj dan nekada određivala starost drveća, naime taj dan označava početak “nove godine” za drveće ili “službeni rođendan drveća”.

Određivanje starosti drveta također se uzimalo u obzir, budući da je bilo

zabranjeno jesti ili na bilo koji način imati korist od plodova drveta koje je to drvo donosilo u prve svoje tri godine. Tijekom četvrte godine, sve voće koje je to drvo dalo nosilo se u Jeruzalem i tamo jelo. A tek u petoj godini prestaju sva ograničenja. Pravno "nova godina" značila je da se odvaja desetina za proizvodnju novih stabala koja će narasti u Svetoj zemlji, time što se izdvajanje desetine razlikuju od godine do godine i postojao je sedmogodišnji ciklus mirovanja. Doba kada pupa novi plod smatra se da pripada slijedećoj godini ciklusa i pada na 15. dan židovskog mjeseca Švata. Od toga dana, smatra se, drveće "pije novu vodu", odnosno kišu palu tijekom zime. Kod nas je u to doba obično još je hladno, nekih godina gledamo na krovovima snijeg, ali u Izraelu je to sezona u kojoj najranije cvatu stabla, sve je već zeleno i počinje proljeće, a u Mediteranu, pa i u Izraelu cvatu bademi. Priroda tada izlazi iz zimskog sna i započinje novi plodonosan ciklus, pa se u ovo doba slavi početak novog života u prirodi. U suvremenom Izraelu taj se dan slavi tako što se ukazuje na ekološki značaj očuvanja prirode najčešće simboličnom sadnjom drveća.

Na taj dan prisjećamo se da je po Moj-siju "čovjek drvo u polju". Postoje različiti načini obilježavanja i slavljenja kod kabalista i razni hasidski običaji. U srednjem vijeku se Tu B'Svat slavio kao blagdan voća i kao "Nova godina". U 16. stoljeću kabalist Rabbi Yitzchak Luri od Safeda i njegovi učeni-

ci pokrenuli su seder večara (prema pravilima,) pa se na Tubšvat jedu plodovi s drveća koji rastu u zemlji Izrael i imaju simboličko značenje. Za kabaliste je također drvo simbol života. I u srednjem vijeku se Tu B'Svat slavio kao blagdan. Razvio se seder što znači propisani red - redosljed, ritual konceptualno sličan Pesahu (Pasha) kada je također seder ali se sada – na Tubišvat uz večeru raspravlja o duhovnom značenju voća. Ovaj običaj proširio se prvenstveno u sefardskim zajednicama nekadašnjoj Španjolskoj, a kasnije te običaje prihvaćaju i Aškenazi (Židovi u srednjoj, sjevernoj i istočnoj Europi) gdje se na Tubišvat tradicionalno jede uglavnom samo suho voće i bademi.

Također je običaj da židovska djeca idu okolo i skupljaju novac za "sadnju stabla u Izraelu" u ovo doba godine. Želja mnogih u Izraelu i moderna tradicija za ljude koji žive izvan Izraela je posaditi drvo u Izraelu ili dati doprinos Izraelu za Nacionalni fond za sadnju drveća u Izraelu. Diljem dijaspore se prikuplja novac kako bi se u Izraelu moglo posaditi što više drveća, pa je Izrael na kraju 20. stoljeća bio jedina zemlja u svijetu koja je imala više drveća nego na kraju 19. stoljeća. Izraelski parlament Kneset na dan Tu Bišvata slavi svoj rođendan, kao svojevrstan dragocjen plod na stablu stare i nove izraelske države.

U Izraelu je drevni običaj, kada je beba rođena da roditelji posade stablo u tu čast, a stablo je posađeno

najčešće na Tubišvat nakon rođenja djeteta. Ako je dijete dječak sadi se cedar, ako se rodila djevojčica posadi se čempres. Kako rastu djeca, tako rastu i stabla, pa kada se mladić i djevojka žene ili udaju od tog stabla izgrade svoju hupu (chupah) - vjenčanu nadstrešnicu. Naime kako su se ova dva stabla u hupi - zajedničkoj nadstrešnici združili, tako su sada mladoženja i mladenka zajedno u svom braku i zajedničkom novom životu. Zbog očuvanja zelenila i posebno drveća ovaj običaj sječe stabala posebno za svaki par se napušta i ostaje kao lijepa predaja i samo se priča o tom simboličnom i romantičnom običaju.

Postoje mnoge talmudske priče o spašenju, nakon lutanja pustinjom, pod nemilosrdnim sunčevim zrakama, bez vode i hrane, umoran putnik nalazi spas u hladu pod krošnjom stabla. Prije nego je krenuo dalje osjetio je potrebu da zahvali, da blagoslovi plodove koji su mu podarili život. Stih u Tori kaže: "čovjek je kao drvo u polju", a u svojim psalmima kralj David pravednike uspoređuju sa stablima palme i cedra, "s korijenjem u kući Gospodnjoj, koji neprekidno daju plodove". Tora i rabini često uspoređuju čovjeka s drvetom, korijenjem, granama, lišćem i plodovima nebeskim. Često se korijenje stabla uspoređuje s predcima ili porijeklom nekog čovjeka.

Treba se posebno podsjetiti da talmudski mudraci kažu da su se i ptice

na nebu pridružile Izraelcima u njihovoj pjesmi veličanja Boga, pa je običaj da tada posebno hranimo ptice, jer to je i zimski period kada nemaju dovoljno hrane. Osnovna zapovijed u židovstvu je da se ublaže patnje životinja, to se spominje i na ovaj praznik, a uz to u današnje doba se razvija sve više kroz ekološku svijest o zaštiti životinja i potrebi očuvanja prirode.

U Izraelu je Tubišvat kao praznik u novije doba posebno oživio i sada ga slave mnogi sekularni Židovi, pa sve više postaje ne samo vjerski već je danas i svjetovni praznik. U suvremenom Izraelu taj se dan slavi tako što se ukazuje na ekološki značaj očuvanja prirode najčešće simboličnom sadnjom drveća.

Iako se ovaj blagdan najljepše obilježava organiziranom sadnjom drveća, također možda je manje poznato da je Izrael jedina zemlja na svijetu koja ima u zadnjih pedeset godina više drveća, posebno puno voćnjaka, dok u svim ostalim zemljama svijeta ima sve manje šumskih prostranstava ili novo posađenih šuma. U Izraelu je u suvremeno doba Tubišvat praznik koji se slavi kao "rođendan drveća" a oni koji ne mogu posaditi stablo sakupe se uz blagdanski stol pun različitog voća i plodova s drveća, te se uz blagoslov četiri čaše vina podsjetite na tradiciju i značaj obilježavanja ovog blagdana.

Narcisa Potežica

Tu B'Shvat or New Year of Trees - Jewish "Little New Year"

This year, Tu B'Shvat (Tu BiSchwat) was held on February 13. Tu B'Shvat means "15th day of the month of Shevat" in Hebrew (on the 15th of Shevat according to the Jewish calendar), and is celebrated for one day. It is also called Rosh Hashanah Leilanot, and the Sephardim call it Hamishosh. It is the Jewish "little new year" and "new year of trees" and also "birthday of trees" (or "birthday of trees").

Jews celebrate Tu B'Shvat by eating fruit, especially from the types that are set aside in the Torah in honor of the fruits that the land/state of Israel (Eretz Israel) is proud of. It is often said that "the land of Israel is blessed", this is how fruits and berries that grow in the Holy Land are eaten - seven types described in the Bible: wheat, barley, grapes (vines), figs, pomegranates (pomegranates), olives and dates, and in practice, wheat and barley are necessarily eaten, most often in the form of cakes, as well as almonds, raisins and carob, and four glasses of wine are drunk with it.

The main idea was to eat a certain type of fruit and berries from trees, but the custom of drinking four glasses of wine (also in order, according to the rules - seder) was also adopted.

We start with a glass of white wine, in the second glass we mix white and red (red) wine, in which we put more white wine, in the third glass we mix white and red wine again, in which we put more red wine and in the end we drink a glass of pure red wine. This sequence symbolically depicts the gradual transition of nature from the cold, "white" winter period, through the period of budding (the light red color of the second cup), full bloom (the third cup), and fruit ripening (the fourth cup). In a certain order, the corresponding blessings are pronounced for the people, who will then become strong as trees. Although many could not plant trees because it was not spring during the fifteenth of Shvat where they lived, they ate "the fruit of the trees", and the fruits they ate were like those in Israel: almonds, dates, figs, raisins, and carob.

Jews have four new years: the most significant is Rosh Hashanah (in the fall), while according to the Jewish calendar, Tubishvat is the fourth new year, literally meaning "the new year of the trees or trees", because on this day the age of trees was once determined, namely that day marks the beginning of the "new year" for trees or the "official birthday of the trees".

Determining the age of a tree was also taken into account, since it was forbidden to eat or in any way benefit from the fruit of a tree that had borne it in its first three years. During the fourth year, all the fruit that the tree bore was taken to Jerusalem and eaten there. And only in the fifth year did all restrictions cease. Legally, the “new year” meant setting aside a tithe for the production of new trees that would grow in the Holy Land, since the setting aside of the tithe varied from year to year and there was a seven-year dormant cycle. The time when the new fruit blooms is considered to belong to the next year of the cycle and falls on the 15th day of the Jewish month of Shvat. From that day on, it is believed that the trees “drink new water”, that is, the rain that fell during the winter. In our country, it is usually still cold at that time, some years we see snow on the roofs, but in Israel it is the season in which the trees bloom the earliest, everything is already green and spring begins, and in the Mediterranean, and even in Israel, almonds bloom. Nature then emerges from its winter sleep and begins a new fruitful cycle, so this time of year is celebrated as the beginning of new life in nature. In modern Israel, this day is celebrated by highlighting the ecological importance of preserving nature, most often through the symbolic planting of trees.

On this day, we remember that according to Moses, “a man is a tree in

the field.” There are different ways of marking and celebrating among Kabbalists and various Hasidic customs. In the Middle Ages, Tu B'Shvat was celebrated as a fruit festival and as a “New Year.” In the 16th century, the Kabbalist Rabbi Yitzchak Luri of Safed and his disciples initiated the evening seder (according to the rules), so on Tu B'Shvat, fruits from trees that grow in the Land of Israel and have symbolic meaning are eaten. For Kabbalists, the tree is also a symbol of life. In the Middle Ages, Tu B'Shvat was also celebrated as a holiday. The seder developed, which means a prescribed order - a ritual conceptually similar to Pesach (Passover), when it is also a seder, but now - on Tu B'Shvat, the spiritual meaning of the fruit is discussed over dinner. This custom spread primarily in the Sephardic communities of what was formerly Spain, and was later adopted by the Ashkenazi (Jews in Central, Northern and Eastern Europe) who traditionally eat mostly dried fruit and almonds on Tu Bishvat.

It is also customary for Jewish children to go around collecting money to “plant a tree in Israel” at this time of year. The wish of many in Israel and a modern tradition for people living outside Israel is to plant a tree in Israel or to make a contribution to Israel for the National Tree Planting Fund in Israel. Money is collected throughout the diaspora so that as many trees as possible can be planted

in Israel, so that at the end of the 20th century Israel was the only country in the world that had more trees than at the end of the 19th century. The Israeli parliament, the Knesset, celebrates its birthday on Tu B'shvat, as a kind of precious fruit on the tree of the old and new state of Israel.

In Israel, it is an ancient custom that when a baby is born, the parents plant a tree in honor of the birth of the child, and the tree is most often planted on Tu B'shvat after the birth of the child. If the child is a boy, a cedar is planted, if a girl is born, a cypress is planted. As children grow, so do trees, and when a young man and a girl get married, they build their chupah (wedding canopy) from that tree. Namely, as these two trees in the chupah (common canopy) have come together, so the bride and groom are now together in their marriage and new life together. In order to preserve greenery and especially trees, this custom of cutting down trees separately for each couple is abandoned and remains as a beautiful tradition and only this symbolic and romantic custom is talked about.

There are many Talmudic stories about salvation, after wandering in the desert, under the merciless rays of the sun, without water or food, a tired traveler finds salvation in the shade under the crown of a tree. Before he moved on, he felt the need to give thanks, to bless the fruits that had given him life. A verse in the Torah

says: "man is like a tree in the field", and in his psalms, King David compares the righteous to palm and cedar trees, "with roots in the house of the Lord, which bear fruit continually". The Torah and the rabbis often compare man to a tree, its roots, branches, leaves and heavenly fruits. Often the roots of a tree are compared to the ancestors or lineage of a person.

It should be especially remembered that the Talmudic sages say that the birds in the sky joined the Israelites in their song of praise to God, so it is customary to feed the birds especially then, because this is also the winter period when they do not have enough food. The basic commandment in Judaism is to alleviate the suffering of animals, this is also mentioned on this holiday, and in addition, in our time it is increasingly developing through ecological awareness of animal protection and the need to preserve nature.

In Israel, Tu B'shvat has recently been revived as a holiday and is now celebrated by many secular Jews, and is increasingly becoming not only a religious but also a secular holiday. In modern Israel, this day is celebrated by pointing out the ecological importance of preserving nature, most often by symbolic tree planting. Although this holiday is most beautifully celebrated by organized tree planting, it is also perhaps less well known that Israel is the only country in the world that has had more trees in the

last fifty years, especially many orchards, while in all other countries in the world there are fewer and fewer forest areas or newly planted forests. In modern Israel, Tubishvat is a holiday celebrated as the “birthday of the trees” and those who cannot plant a

tree gather around a festive table full of various fruits and berries from trees, and with the blessing of four glasses of wine, they are reminded of the tradition and significance of celebrating this holiday.