



*Welcome! Добро дошли!  
Dobro nam došli!*



*St Sava Friends of Serbian Culture Association presents:*

## **SOIRÉE OF THE OLD TOWN MUSIC AND POETRY**

*February 1st 2020 at 7:30PM. Concert Hall of The Liederkranz Foundation.*

FOSCA invites all friends of Serbian culture to the Soirée of the Old Town Music and Poetry:

*February 1st 2020 at 7:30PM at the Concert Hall of The Liederkranz Foundation, Inc.  
6 E 87th Street, New York City (3rd floor).*

*Doors open at 7pm.*

*Tickets are available through Brown Paper Tickets.*



# Fosca Introduction – Edita Krunic

Good evening dear friends!

We want to extend a warm welcome to all of you, on behalf of St. Sava Friends of Serbian Culture Association. We are happy to see you here tonight and hope through our future projects and events we will see you more often and earn your respect and support

Now, on behalf of the Organizing Committee, I would like to briefly explain the mission of our organization.

St. Sava Friends of Serbian Culture Association or FOSCA is a 'grass roots' organization, founded in 2019 by a group of Serbs who feel strongly about the importance of highlighting the diverse cultural wealth of Serbia and Southern Slavs, to the Serbs in the New York and New Jersey and the overall region of Northeastern USA. We also intend to bring awareness of our rich cultural heritage and traditions to Americans and other nationalities. FOSCA is registered as not for profit 501 C 3 organization. Our goal is to have transparency in our work and finances and for your donations to be tax-deductible.

The organization bears the name of Saint Sava, the Serbian patron saint, who is a symbol of Serbia as he was also an educator and a humanist. We plan on organizing several cultural events throughout the year, such as this one tonight with the main event being an annual *Svetosavski Bal* (St Sava Ball) to be organized in February every year, where Serbs and friends of Serb can come together and in large numbers celebrate Serbian cultural achievements.

FOSCA is an organization that will be supported by work of volunteers and individual donations. All received funds will be allocated to cultural initiatives and projects that propose the best and most transparent programs in the spirit of our mission, including but not limited to: workshops of Serbian language and culture; events showcasing traditions and narratives from various parts of Serbia and its communities; stipends to outstanding students and researchers in US academic institutions in the field of Serbian language and culture and other similar events. We are looking for ideas and welcome your contributions and input.

We intend to foster collaboration with all organizations, groups and individuals that support the spirit of our mission. We aim to include in this effort all friends of Serbian culture, particularly the young people of Serbian descent and their friends who are to inherit and spread the preservation of Serbian cultural heritage.

We are excited about tonight and hope you all enjoy the program we prepared. Special thanks for helping us organize this first event goes to all our donators (names to be found on our Web site), members of the FOSCA program committee, dedicated volunteers, our wonderful presenters and performers, as well as the following organizations: Serbian American Professional Network, Saint Sava Serbian Church, Consulate General of the Republic of Serbia in NYC, Serbian Entrepreneurs Network, Kulturni Dogadjaji NY.

Let's all work together on getting the word out to your friends and family about tonight's event and about FOSCA. Let's help spread the word about our rich cultural heritage. You can find more detailed information about FOSCA online as well as speaking to any one of us from the organizing committee here tonight. Thank you for joining us for this evening of fun, socializing and entertainment.

# St Sava, the Enlightener

Saint Sava (Serbian: Свети Сава / Sveti Sava, 1174 – 14 January 1236), known as the Enlightener, was a Serbian prince and Orthodox monk, the first Archbishop of the autocephalous Serbian Church, the founder of Serbian law, and a diplomat. Sava, born as Rastko, was the youngest son of Serbian Grand Prince Stefan Nemanja (founder of the Nemanjić dynasty), and ruled the appanage of Hum briefly in 1190–92. He then left for Mount Athos, where he became a monk with the name Sava (Sabbas).

At Athos he established the monastery of Hilandar, which became one of the most important cultural and religious centres of the Serbian people. In 1219 the Patriarchate exiled in Nicea recognized him as the first Serbian Archbishop, and in the same year he authored the oldest known constitution of Serbia, thus securing full independence; both religious and political. Sava is regarded as the founder of Serbian medieval literature.

Saint Sava is venerated by the Serbian Orthodox Church as its founder on January 27 (St Sava Day). He is the patron saint of Serbia, Serbs, and Serbian education. The Church of Saint Sava in Belgrade is dedicated to him, built where the Ottomans burnt his remains in 1594 during an uprising in which the Serbs used icons of Sava as their war flags



Fresco detail of Saint Sava in the King's Church, Studenica Monastery, Serbia

# Special thanks to:

FOSCA program committee

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Vukan Stanišić

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Dragoslav Stojadinović

Mila Stojadinović

Family Filipović

(guest performance) Father Vladislav Radujković

... and many more ...

# Vojislav Ilić



[Војислав Илић](#) (**Vojislav Ilić**) was born on April 14, 1862 in Belgrade. The son of the poet Jovan Ilić, of fragile health since childhood, he had a short and difficult life (died in Belgrade, on January 21, 1894). Although he wrote for a short period of time, only some fifteen years, he left behind a sizeable and diverse poetic output.

## ***Sveti Sava (Poema Vojislava Ilića)***

Ко удара тако позно у дубини ноћног мира  
на капији затвореног светогорског манастира?  
„Већ је прошло давно вече, и нема се поноћ хвата,  
седи оци, калуђери, отвор`те ми тешка врата.

Светлости ми душа хоће, а одмора слабе ноге,  
клонуло је моје тело, уморне су моје ноге -  
ал` је крепка воља моја, што ме ноћас вама води,  
да посветим живот роду, отаџбини и слободи.

Презрео сам царске дворе, царску круну и порфиру,  
и сад, ево, светлост тражим у скромноме манастиру.  
Отвор`те ми, часни оци, манастирска тешка врата  
и примите царског сина ко најмлађег свога брата“.

Зашкрипаше тешка врата, а над њима сова прну  
и с крештањем разви крила и склони се у ноћ црну.  
А на прагу храма светог, где се Божје име слави,  
са буктињом упаљеном, настојник се отац јави.

Он буктињу горе диже, изнад своје главе свете,  
и угледа, чудећи се, безазлено босо дете.  
Високо му бледо чело, помршене густе власи,  
али чело узвишено божанствена мудрост краси.

За руку га старац узе, пољуби му чело бледо,  
а кроз сузе прошапута: „Примамо те, мило чедо“.

\*\*\*\*\*

Векови су прохујали од чудесне оне ноћи,  
векови су прохујали и многи ће јоште проћи.  
Ал` то дете јоште живи, јер његова живи слава,  
јер то дете беше Растко, син Немањин – Свети Сава.

## ***Sveti Sava* (Poem by Vojislav Ilić, translated and presented by Lidija Lukić)**

Who thunders thus in night's wee hour, in night's darkness deep and eerie  
on the heavy, fastened gate of Mount Athos monastery?

"Gone is dusk, gone, too, is even' in the silent midnight dreary,  
silvered elders, brothers holy, ope' this fettered door unto me.

Soul of mine for God's light yearns now, but for repose my legs weary,  
overcome is fragile body, overcome are legs - gone, nearly -  
yet, my will grows ever stronger that leads me here, to your monkdom  
to devote my life to people, to my fatherland and freedom.

I have scorned my princely crown, courtly life, royal porphyry,  
seeking forthwith soul's enlightenment in a modest monastery.  
Heavy door of this here cloister, honored fathers tear asunder  
and take in this kingly son as least and youngest - your new brother."

Of the gateway long screech now wails - night owl above to let alight,  
wise bird flying, wings unfurling, taking refuge in pitch black night.  
On doorsteps of temple holy where praises faithful lift to God,  
with a torchlight all afire, a caretaker elder stood.

Lifting torch up toward the heavens, above his head honored and mild,  
he saw, in wonder, standing there a lonesome, helpless, barefoot child.  
His forehead pale rose high above his brow matted, thick and forlorn,  
but that brow, as if exalted, Godly wisdom, foresight adorned.

By the hand this monk now took him, kissed his forehead pale, high and mild  
and through tears his voice then whispered: "Yes, we take you, our precious child."

\*\*\*\*\*

Centuries have now flown by since that fateful, wondrous night,  
centuries have now flown by and many more will take flight,  
but that child still lives among us for his deeds shall ne'er grow faint,  
for that child was our Rastko, son Nemanja's, Sava the Saint.

# A word about tonight's program

- On behalf of FOSCA program committee: this was a true team effort with a lot of help from both the program committee and the creative content committee, as well as from numerous volunteers and performers. The idea tonight is to highlight an interesting period in Serbian cultural history through music and poetry.
- Starogradska muzika is a term for the urban music in Serbia at the end of the 19th century and beginning of the 20th century. The performances will bring you back to the Serbian towns and bohemian quarters of that time. This timeframe coincides roughly with the Victorian era in England, Belle Epoque in France, the period from Gilded Age to the Roaring Twenties in the US. The culture in this period became more democratized and affordable, especially to the urban population. The same holds for Serbia. This was a period of optimism, economic prosperity and cultural innovation, despite the fact that Serbia participated in the Balkan Wars for the liberation of its territories, and later suffered enormous population loss in WWI. Serbia lost close to one third of her population during that war. But even though we will always remember and respect the victims, this evening will have a much lighter and happier tone. And indeed, there was a lot of flamboyance in the culture of the time, so in tonight's songs and poems you will hear a lot of drama, a lot of love, passion, inspiration, yearnings...
- Serbian culture is interesting: because of such a tumultuous history in the Balkan region, from Romans to modern times, many different cultures came and went, leaving unerasable footprints on the Serbian soil. This is the region where East meets West, Europe meets Middle East, Jewish Ashkenazi community meets Jewish Sephardic community, Orthodox Christians greet Catholics. Every living culture weaves external influences into its tissue, and Serbian culture really had a beautiful and diverse selection to weave in. In the period we cover, arguably the most important cultural influences and contributions were Austro-Hungarian, Russian, Aromanians (Cincars), Jewish, and of course South Slavic.



# Serbian “Broadway”

Serbian liberation from Ottoman Turks, and their heroism, became an inspiration to the entire region, and brought a new sense of optimism and patriotism, as well as Pan-Slavic sentiments.

*Davorin Jenko* was a Slovenian-born composer who came to live in Serbia. He first took the position of choirmaster of the Belgrade Choral Society, replacing the ailing Kornelije Stankovic, and afterwards helped establish the city’s National theatre as its conductor.

He arranged many of the folk songs that became part of what we could call the Serbian Broadway of the time: theater plays with singing (*Narodni komadi sa pevanjem*).

Davorin Jenko na sceni Srpskog narodnog pozorišta u Novom Sadu...

**НАРОДНО ПОЗОРИШТЕ**

49. представа изван претилате.  
У Београду, у среду 15. Јуна, 1877.

**МАРКОВА САБЉА.**

Алегорија у два дела, написао Јован Ворђевић,  
музика од Даворина Јенка. —  
Редитељ М. Цветић.

—♦—

Лица:

Краљевић Марко . . . . .	Ђ. Рајковић.
Вида . . . . .	М. Гргурова.
Певац . . . . .	М. Цветић.

Народ. — Слике.

- I. Слика:** Деспот Ђурађ Бранковић, са синовима Гргуром и Стефаном, и ћерком Маром, и турски цар Мурат II.
- II. Слика:** Турски цар Моамед и босански краљ Стефан Томашевић; турчење босанских великаша.
- III. Слика:** Сеоба патријарха Арсенија Чарнојевића у аустрије е земље.
- IV. Слика:** Борба Црногораца с Турцима под владиком Данилом.
- V. Слика:** Устанак Милоша Обреновића I. пред таковском црквом на Цвети.
- VI. Слика:** Предаја града Београда кнезу Михаилу М. Обреновићу III. 6. априла 1867.
- VII. Слика:** Срби око слике кнеза Милана М. Обреновића IV.

**Почетак у 8, а свршетак око 11 часова.**



Prilog br. 1: *Pozorišne pesme. Seoska lola*, sv. 1, složio i za glasovir udesio D. Jenko [Cir.], BMS H-IV 414.

These are some of the most important composers and playwrights of this time:

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- Kornelije Stanković (1831-1865) born in Buda, Hungary
- Matija Ban (1818–1903) born in the city of Dubrovnik, Croatia
- Stevan Stojanović Mokranjac (1856–1914), born in Negotin, Serbia
- Davorin Jenko (1835–1914), born in Slovenia
- Isidor Bajić (1878 –1915), born in Kula, Serbia

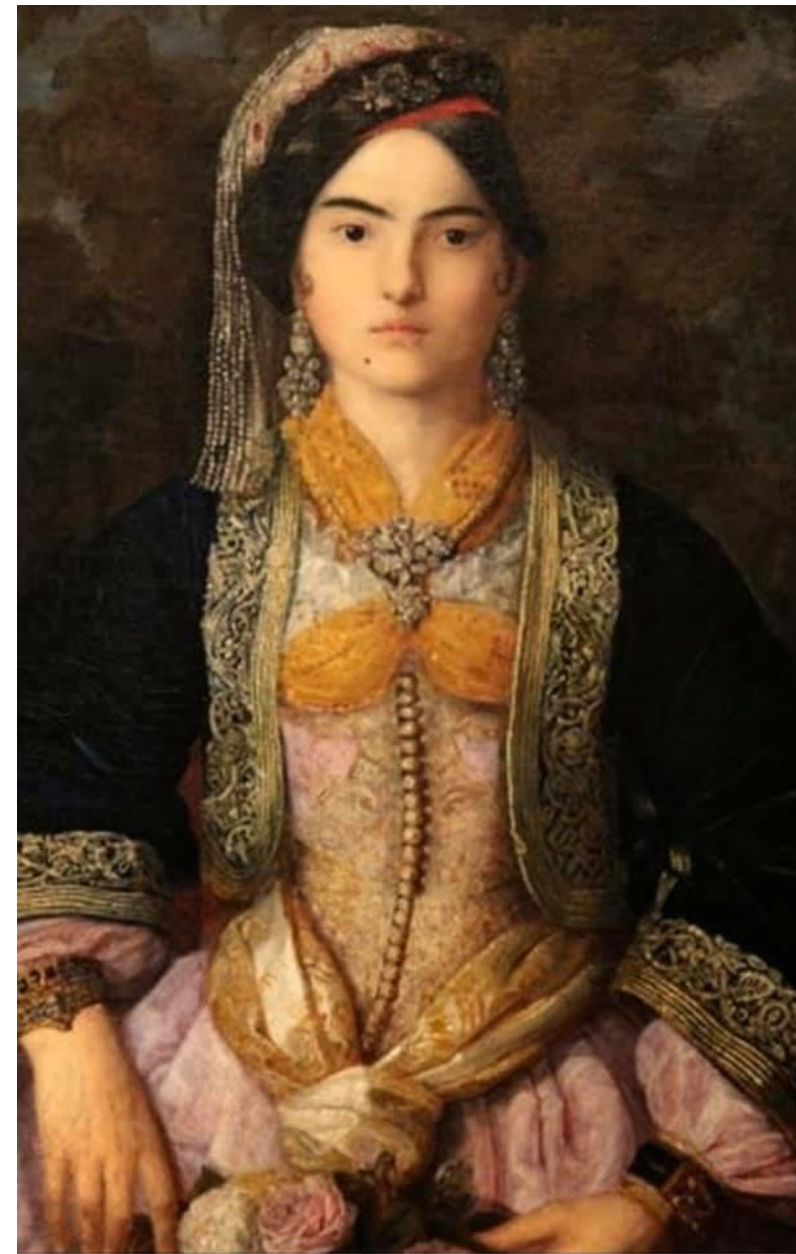


*You will hear some of the songs composed or arranged by these composers*

# And of course - Fashion...

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- To demonstrate cultural influences, we will present some urban clothing of the time
- Serbian city women followed fashion from the West – they wore the period dresses that you are all familiar with from the movies. However, in the south of Serbia, but also elsewhere in the Balkans (Belgrade included), some urban women wore a jacket known as *libade* combined with a long skirt and a blouse. Libade was also popular among Greek and hellenized Aromani (known in Serbian as *Cincari*), as well as Sephardic women. The Ottoman and Levantine influence is obvious, but libade was actually worn by non-Turkish population.
- Isidora and Jovana wear libade tonight. Please also see the *Portrait of a Young Lady* by Katarina Ivanović.
- Gentleman in the cities wore traditional western suits, usually combined with an ascot tie (as sported charmingly by Milos and Filip tonight).



*Portrait of a Young Lady (wearing a Serbian urban attire ) by Katarina Ivanović (1811–1882), the first Serbian female painter*

# Program notes

The first part of the program features poetry with majority of works presented in the form of a song. Biographical notes, brief introduction and short synopsis will precede each performance (in English, to accommodate our multilingual audience).

Second part of the program features blocks of songs, performed in continuity with improvisations and audience participation (you are welcome to sing along) as it was customary in the “kafana” settings in Serbia of that time as well as nowadays.

# A što ti je mila kćeri

**My sweet girl**, old-town song from Serbia.

[Tekst – Lyrics](#)

[youtube](#)

The mother asks her daughter why her blouse is unbuttoned, implying a boyfriend's fingers.

(The mother obviously knows why and so do we, but the poet never gives us more than hints).

The girl responds that it's a dream that the mother should blame, for she innocently fell asleep when her lover unexpectedly appeared in her dreams. And he kissed her and embraced her and her youth and her emotions got the “better of her”.

# Noć skuplja vijeka

**The night dearer than life**, by Montenegro “Prince – Bishop” Petar Petrović II Njegoš.

This song was written in 1844-1845 in Perast, Montenegro, allegedly inspired by true event (though it might be a product of poets imagination). Published by Pavle Popović in 1913 under the title “One unknown poem by Njegoš”. Poem was discovered in archives of St. Petersburg library, Russia. It is believed that Njegoš never published this poem since love (even erotic) writings, let alone experiences, would be inappropriate for his position of a bishop of Orthodox church.

Poem describes the night when two lovers shared spiritual, emotional and erotic bond, an almost divine experience

[Tekst](#)

[youtube](#)

“Док ево ти дивне виле лаким кроком ђе ми лети –  
завид’те ми, сви бесмртни, на тренутак овај свети!”

“My angel approaches, stepping lightly like she’s flying,  
be envious you immortals, my moment is now holy!”



Petar II Petrović Njegoš

# Emina

The song was written at the turn of the 20-th century by Aleksa Šantić, famous poet from Mostar, Herzegovina. He was inspired by the exquisite beauty of a girl from his neighborhood Emina Šefić-Koluder.

Music was composed by Dušan Šestić from Banja Luka in the style of “sevdalinka” a traditional genre of folk music from Bosnia and Herzegovina.



[Tekst](#)

[Lyrics](#)

[youtube](#)

The classic poem of unrequited love. The poet tells us of his tantalizing longing for the beautiful Emina who he can only see from afar and who apparently pays no attention to him.

# Gde si dušo, gde si rano

## Ukor - Blame.

The lyrics for this song were written by Branko Radicević of the early 19th century, one of the founders of Serbian lyrical romanticism. The music was composed by Davorin Jenko. Jenko was born in 1835 in Slovenia but spent most of his life in Belgrade, where he founded the musical ensemble of the Serbian National Theater and composed a number of pieces in both Serbian and Slovenian, including the Serbian national anthem “Bože Pravde”.



## Tekst – Lyrics

### [youtube](#)

After her lover finally came to spend some intimate moments with her, a girl condemns him for not coming to her earlier. In a typical manner of the romantic period, the girl compares her lover with a bright day filled with sunshine, and contrasts their passionate moments together with sad sunsets and dark nights she had been spending alone, longing for him.



# Jesenje lišće

The waltz “Autumn Song” is one of the most famous melodies composed by Archibald Joyce, a British composer known as “the king of English waltz”. In Serbian adaptation, the song goes by the title of “Autumn Leaves”. The lyrics were written by Vera Tornjanska of Novi Sad and published in the magazine “Women’s World” in 1909.

[Tekst](#)

[youtube](#)

A girl is bidding farewell to her lover, expressing the sadness and inevitability of their goodbyes with complete and utmost hopelessness. The autumn ambiance, fallen leaves and dormant nature resonate with the coldness she feels in her heart and her wounded soul. She wishes him inner peace and happiness as she sends him off with a message to forever forget about her and the moments they shared together.

# Nebo je tako vedro



The sky is so clear.

The lyrics for this piece were written by Jovan Jovanović Zmaj from Novi Sad, a prolific poet of Serbian lyrical Romanticism who was loved by both adults and children alike. The original title of this song was “Under the Window”.

[Tekst](#)

[youtube](#)

The song is a serenade, intended to be sung in the open air by a man in the middle of the night and under the window of his lover, who is deeply asleep. He is full of desire: his restless heart and thoughts of sensitive kissing and caressing her body are expressed in a form of invitation for her to wake up and enjoy this intimacy. A calm evening, clear sky and soft grass are a perfect romantic background for the poem’s sentiment of emotional yearning.

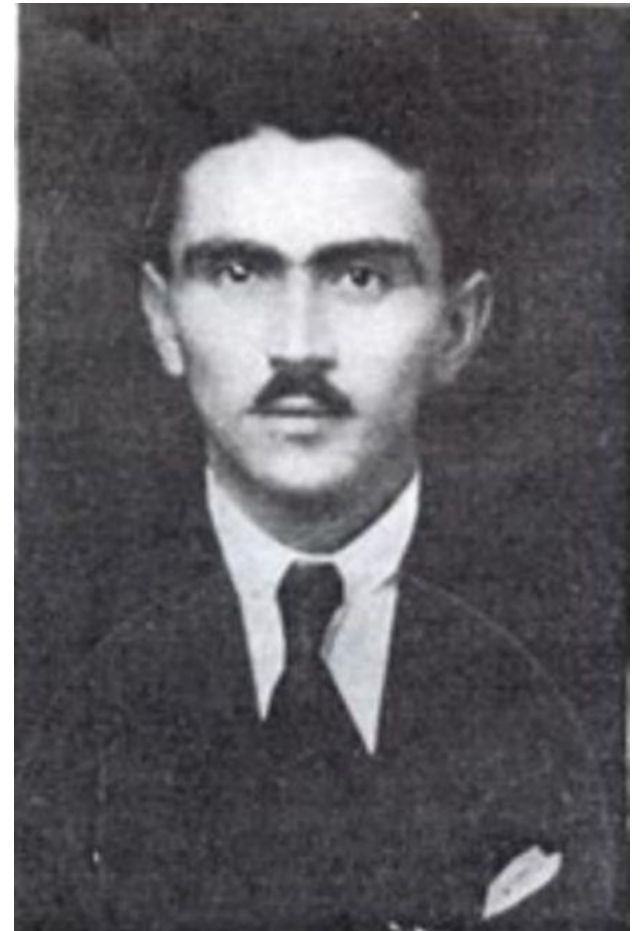
# Domovina Dušan Vasiljev (1900 -1924)

Domovina, to nije mrtva gruda koja nas gvozdenom rukom veže;  
to je ljubav za oblak što plovi ovuda, za pesmu što se ovde razleže;

ljubav za klasje što bogato buja, za ruže što su na grobljima svele,  
za tresak letnjih besnih oluja, za tugu ptica koje se sele.

Domovina, to su sve one spone kojima nas život za se spaja,  
radost kad naša zvona zazvone, toplota majčinog zagrljaja.

Domovina, to su: želje, tajne, magla što preko polja plovi,  
to su naše bajke beskrajne, domovina – to su svi naši snovi.



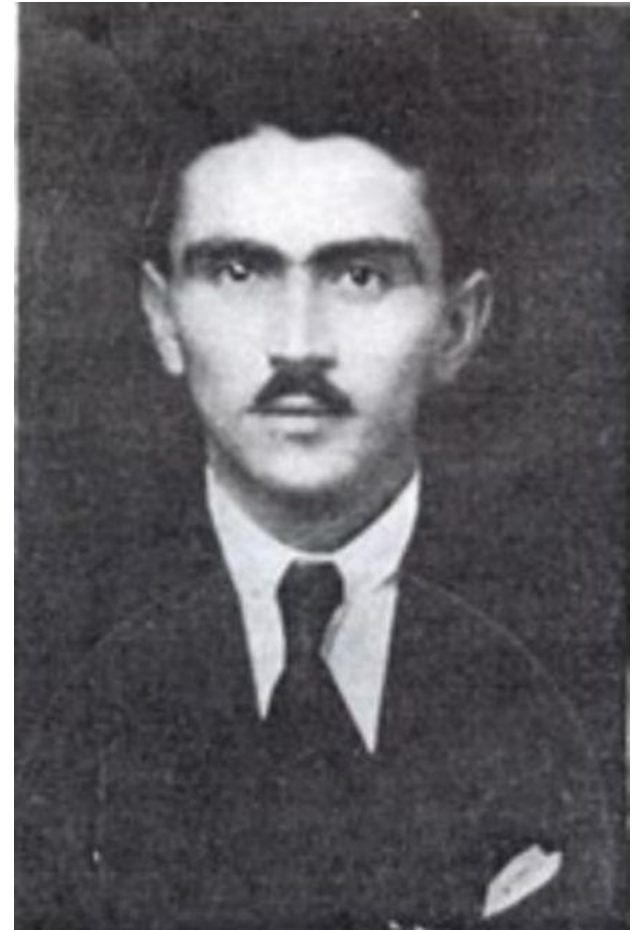
# Motherland by Dušan Vasiljev (1900 -1924)

Motherland, that's not the dead soil tying us up with its iron hand,  
it is love for the cloud that floats away, for the song of the nearby band.

Love for the wheat flourishing richly, for roses dying on our graves,  
for the roar of mad summer storms, for the sorrow of migrating birds.

Motherland, that's all the bonds that life weaves into lace,  
the joy when our bells are ringing, the warmth of mother's embrace.

Motherland, it is desires, secrets,  
the fog that glides across the fields,  
motherland, it is our fairy-tales,  
Motherland, those are all our dreams.



Translation by S. Kokalj-Filipovic

# Kad mi pišeš mila mati

**When you write to me beloved mother.**

The lyrics were written by Lajos Zilahy, a Hungarian novelist and playwright. Born in Nagyszalonta (now Salonta in Romania), he studied law at the University of Budapest before serving in the Austro-Hungarian army during the WWI. This piece was written in New York, where Zilahy immigrated with his family in 1947. He died in Novi Sad, Serbia.

[Tekst](#)

[toutube](#)

This is a song of a man who left his home and writes a letter to his mother. The tone is deeply nostalgic: he asks the mother to write him letters about the songs currently sung in his neighborhood, to send him a flower from their tree and wonders if the boys still go to village fairs and parties. He pleads the mother to write about everything but his lover, implying tragically crushed dreams of love.



# Ah kad tebe ljubiti ne smem

**When I can't love you.**

A song about a poem written by Father Vasa Zivković in mid 19<sup>th</sup> century in Pancevo. Father Zivković attended grammar school in Pancevo followed by high school in Karlovci and Segedin. Having obtained a law degree in Slovakia, he studied and completed Theology in Vrsac, and became an Orthodox Priest stationed in Pancevo. A poetic soul, he suffered through a number of unrequited loves. As a widower he fell in love with Lenka, a fellow widow, who decided to marry another man. The infatuated priest Vasa, was actually made to officiate his beloved Lenka's wedding to another man.

[Tekst](#)

[youtube](#)

Oh, when I cannot kiss you, another one I shall not...The song describes the pain of the secret and unrequited love for Lenka, the subject of his longing and dreams, who chooses to marry another man.

Unknown author in Pancevo wrote a song about this song ("the making of" in today's jargon) locally known and popular. We'll start with "song about this song" and ease into "When I can't love you".



# Donesi vina krčmarice

**Bring us more wine o waitress.**

The lyrics for this song were written by Marko Nesić (1873), a talented writer, composer and tamburitza player from Novi Sad. In love with Vojvodina, its plains, endless fields and vineyards, he frequently used these symbols in his songs, creating a blend of old town and ethno-folk melodies. As a talented young writer, he was hired by the poet Jovan Jovanovic Zmaj to work as a member of the editorial staff of the children's magazine "Neven". Nesić was also a member of the famous Vasa Jovanović tamburitza orchestra. In 1922, he founded an esperanto association named "*Amika rondo esperantista*".

[Tekst](#)

[youtube](#)

Bohemian song of a young man who spends time drinking wine in a local tavern just so he can enjoy the presence of a beautiful young waitress. She is portrayed in a sensual yet very romantic manner: rosy cheeks, coal dark eyes, untouchable beauty that torments all young men in the village, so he continues to drink to suppress his sadness and to heal his wounded heart.



# Osam tamburaša

**Eight tamburitza players (sort of mariachis).**

Written one summer evening in 1975. by Ratko Šoć, a painter from Cetinje, Montenegro who lived and studied in Novi Sad, Serbia, while he was sitting at the Petrovaradin fortress near Novi Sad and listening to the band of the famous tamburitza maestro Janika Balaš.

[Tekst](#)

[youtube](#)

The lyrics describe how he is daydreaming about his love and their future together, white dress, flowers and all, while also depicting the scenery in front of Šoć's eyes: the Danube, the old Petrovaradin clock tower, the wine and the beautiful songs. He is inviting the Danube to stop flowing and the clock to stop ticking in honor of his love and these songs. Šoć later painted a picture that he named "Stop the Danube".



# Blok pesama

*A sequence of songs, some of recent date but written in the style of “starogradska” music.*

## **Ko te ima taj te nema**

(about complexity of relationships: nominal, spiritual, emotional) – Bane Krstić (2003)

## **Vec odavno spremam**

(nostalgia for the times when life was “slower”) – Zvonko Bogdan (1994)

## **Jesen stize dunjo moja**

(lament for a lost love compared to summer turning into autumn) – end of 19th century, written by Milorad Petrović Seljančica, composed by Isidor Isa Bajić

## **Camac na Tisi**

(remembering happy times on river Tisa) - Darko Kraljić (1955)

*A sequence of songs from Vojvodina of Roma (Gypsy), Russian or Hungarian origin or influence*

I am a little gipsy girl [youtube](#) [youtube gipsy](#)

I'll pay for a gipsy song [youtube](#)

My sweetheart [youtube](#)

# Što se bore misli moje

## My struggling thoughts.

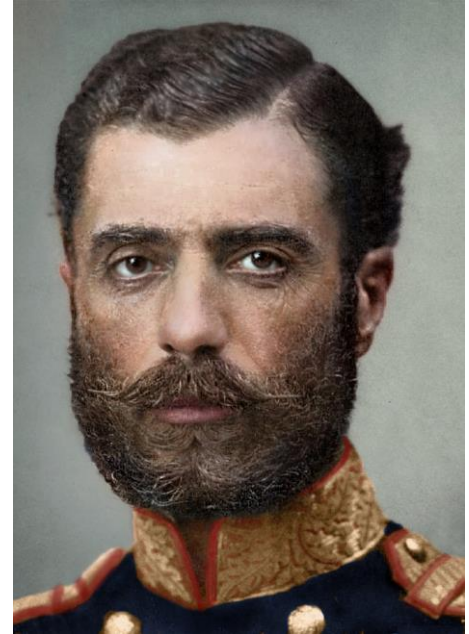
First performed in a concert in Vienna, on April 1860, on a melody written by the 19th century composer Kornelije Stanković. The lyrics are written by Serbian prince Mihajlo Obrenović, dedicated to the girl he loved, Kleopatra Karađorđević, who was a member of the rival dynasty.

If you visited Belgrade, the main pedestrian street in the old town is named after prince Mihajlo Obrenović. He is considered to be a great reformer and the most enlightened ruler of modern Serbia.

[Tekst - Lyrics](#)

[youtube](#)

‘Both my mind and my wisdom are speechless in front of you, so I will let my heart speak. I will announce my love for you to the world but to you I would never reveal it.’



# Songs we did not have time to perform

**Kad te vidim na sokaku (When I see you in my alley)** - Old-town song from Serbia.

A young man talks about his love, recognizing her everywhere by her steps as she walks, speech as she talks, dresses in the street crowd, underskirts as she stands on a balcony

**Ajde Kato (Lets go Kate)** - Old-town song from the turn of 20<sup>th</sup> century.

Hey Kata, hey my jewel, is an old-town song sung especially in Serbia (Vojvodina) and Croatia (Slavonia), where a man is trying to charm a girl using comic metaphors (she won't come with him because it's a dark night without moonlight, but he says he will bring three lamp posts along).

**Još litar jedan (One more jug of wine)** - The lyrics for this song were written by Vukašin Vule Jevtić, a folk music singer famous for this “emotional interpretation and bohemian soul”. He was born in 1913 near Kruševac and moved to Belgrade in 1930, where he performed in taverns and local bars. Vukašin survived the horror of the Second World War and German concentration camps. After returning to Belgrade, he met Vlastimir Pavlović Carevac, renowned musician, conductor and founder of the Radio Belgrade People’s Orchestra, who invited him to continue his career at Radio Belgrade as a professional musician.

Carefree bohemian song about the group of men singing in a tavern and enjoying wine, beautiful women and playing instruments together. The demand for “yet another liter of wine” expresses the insatiable group excitement, joy of life and cheerful sentiment of “living in the moment”.

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## **Kad bi ove ruže male (If These Roses only Knew)**

The melody is of unknown origin but the lyrics are written by Serbian poet Branko Radičević. Branko died young, he was only 29, but his poetry continued to live through old town music in over 80 composed pieces. Originally, the verses were dedicated to Mina Karadžić, painter and poet, and also daughter of Vuk Karadžić, the famous reformer of Serbian language. Branko was in love with her.

Back to 'Kad bi ove ruže male' ('If these roses only knew'): One verse of this song says 'If these roses knew the pain of my heart, they would have shed tears to alleviate my sorrow'.

## **Fijaker stari (The old Fiacre - a horse draw four wheel carriage):**

Some historians believe that these two-horse-drawn carriages received their name from Saint Fiacre, whose image was placed in front of a carriage stop in Paris, where, already in the 17<sup>th</sup> century, fiacres were rented out along with their coachmen. Registered carriages were perceived as public transport, and as such were brought to us from Vienna. They were most prevalent in Sombor, Subotica, Novi Sad, and Sremska Mitrovica. Once a status symbol, and today a tourist attraction of our plains towns, Fiacres remain in memory through songs such as "The old Fiacre" by Zvonko Bogdan and "Fijakerist" by Velja Subotić, who often rode through Sombor—a city where the Fiacre has become a symbol.

The old fiacre (carriage) carries a young couple through the snowy streets of a night in Sombor. That night passes and the singer must leave and forget his beloved, all the lovely nights, and the city of Sombor. He would do anything to return to his beloved.

**"Fijakerist"**- The fiacre (carriage) coachman begins the song by asking his customer to not be angry that the fiacre is late. Because tonight is a special night, tonight is the night that a year ago, the coachman's beloved horse died.

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**Ne vredi plakati** – Bard panonske šansone, Somborac iz Subotice, Zvonko Bogdan zabeležio je i otpevao pesmu Ne vredi plakati. Bogdan je, kako i sam navodi, ovu numeru prvi put čuo 1971. ili '72. godine od jednog “velikog zabaljača i šarmera”. Preuzeo je prvu strofu, promenio i dopisao novu melodiju i dobio jednu novu priču.

**Ima dana** – Pesa “Ima dana” oživela je u istoimenoj kafani boemske skadarlijske četvtri koju je otpevao “majstor dobrog štimunga i atmosfere” Vojkan Tasić. Iako se nastanak ove pesme vezuje za Tasića, veruje se da je pesma dalmatinskog porekla koju je Tasić čuo u izvođenju klape u jednoj kafani na Braču koju je on po povratku kući obradio i ispevao.

**Govori se da me varaš** – ljubitelj vina, konja, ravnice i “pisme”, jedan od najvećih interpretatora srpske starogradske muzike, Zvonko Bogdan, otpevao je i nekoliko autorskih pesama među kojima je i “Govori se da me varaš”. Vojvođanski šansonjer ovu pesmu napisao je prema životnoj priči svoga strica kome je pesmu i posvetio. Zvonko je neke od svojih autorskih pesama posvetio i svome ocu, boemu i veseljaku koji se fijakerom često sa muzikom vraćao kući.

**Kraj jezera jedna kuća mala** – starogradska pesma jedna od čestih na repertoru Zvonka Bogdana.

**Tri metera somota** – “Tri metera somota” je narodna kafanska pesma koja ima ulogu bećarca iako po svojim muzičkim komponentama to nije. Bećarac je muzička forma šaljivog karaktera čiji su stihovi najčešće provokativni, zadirkivački. Peva se tako što “vođa” započinje pesmu provokativnim ili podrugljivim stihovima, na koje ostali pevači iz grupe dovrtljivo odgovaraju u istom stilu, dok publika smehom učestvuje u rađanju ove forme. Bećarac se često izvodi na svadbama i sličnim svečarskim prilikama i može da traje satima u zavisnosti od atmosfere i štimunga jer stihove “kroje” svirci dok ih pevaju. Reč bećarac potiče od turske reči “bekar” i znači bećar, neženja, mangup, veseljak.

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**Ej, kad sam sinoć pošla iz dućana** – Široko je rasprostranjeno mišljenje da je pesma “Ej, kad sam sinoć pošla iz dućana” nastala u narodu te da joj začetnik nije poznat. Međutim, autor ove pesme bio je Pavle Dimić, ugledni prota iz malog sela Bašaida kod Kikinde na severu Banata. Izuzetno cenjen kao član Srpske pravoslavne crkve i aktivan u društvenim i političkim krugovima, prota Dimić bavio se i poezijom, muzikom i pčelarstvom. Njegovu pesmu “Ej, kad sam sinoć pošla iz dućana” kod nas su najčešće izvodile Jelena Dejanović i Anđelka Govedarović.

**Čuješ seko** – narodna pesma iz Srbije. Kako legenda kaže ova pesma nastala je jedne večeri u kafani na Skadarliji. Nepoznati autor napisao je ove stihove na salveti restorana i posvetio ih slavnoj skadarlijskoj glumici Sofki Nikolić Vasiljković, koja mu nije uzvratila ljubav, ali je pesmu otpevala i proslavila.

**Na kraj sela čađava mehana** – Dok mnogi misle da su stihovi “Na kraj sela čađava mehana” potekli iz naroda, oni potiču iz pera mađarskog romantičara Petefi Šandora, krštenog Aleksandra Petrovića, rođenog 1823. u mešovitom braku oca Srbina iz Mađarske i majke Slovakinke. Petefi je rano napustio školovanje kako bi se posvetio književnosti i novinarskom radu, ali je i nakon učečša u revoluciji 1848. rano izgubio i život u svojoj 26. godini. Najzaslužniji za popularizaciju Petefijevih pesama kod nas jeste Jovan Jovanović Zmaj, koji je preveo i u duhu srpskog jezika prepevao i pesmu “Na kraj sela čađava mehana”.

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