Entuzijazam star preko stotinu godina

Zahvaljujući brojnim glazbenim entuzijastima, Cavtatska glazba – Cavtat svojim nastupima uzvisila je svečanosti u brojnim mjestima, i za svoj rad zasluženo primila mnoga društvena priznanja i pohvale.

Iako stogodišnjakinja, još uvijek je u duši mlada - s tom tvrdnjom složit će se svi oni koji su ikad čuli Cavtatsku glazbu, odnosno taj njihov zanos zdušne mladalačke energije koja pulsira u njoj od 1908. godine, trenutka kada je zaiskrila ideja o osnivanju *Cavtajske diletantske glazbe.* Dvije godine potom, 1910., ideja je postala stvarnost. Prije nego je osnovana *Cavtajska diletantsa glazba,* na svakoj svečanosti u Cavtatu svirala je glazba iz Dubrovnika ili pak vojna glazba tadašnje Monarhije.

Dvadeset pet glazbala proizvodili su, iz nastupa u nastup, sve usklađenije melodije, prvobitno po naputcima Čeha Janoša Vanoša, potom Lavoslava Tortija te Dragutina Piceka, slastičara rodom iz Karlovca, koji je u Cavtat donio brojne gramofonske ploče operne glazbe. Njih bi se na probama preslušavalo i po njima učile interpretacije opernih stavaka.

Iz prizemlja zgrade u kojoj su se uvježbavali i u kojoj su stanovale sestre Bukovac, kako bilježe stranice *Crvene Hrvatske*, razdragani glazbenici *Cavtajske diletantske glazbe* prvi put zaputili se u obilazak varoši 5. i 7. kolovoza 1910. radi sudjelovanja na svečanosti u čast blagdana Gospe od Snijega. Koliko glasno, toliko i milozvučno, pozvali su na uranak, pratili svečanu Misu, koncertirali pred Općinskim domom i na obali.

Mnoštvo puka slavilo je s Cavtaćanima; na blagdan Gospe od Snijega stigli su brojni ljudi iz svih konavoskih sela, ali i iz Dubrovnika, *tako da ni tri parobroda, koji su taj dan pravili izlet, nijesu bili dostatni, da povedu sobom sve izletnike, koji su željeli, a ne mogli da se ukrcaju*.

Mnogi posjetitelji iskoristili su tu prigodu i kako bi uživo vidjeli Bukovčevo ulje na platnu „Gospu od Cavtata", koja prikazuje vedutu Cavtata gledanog s mora i u prvom profilu Gospu s djetešcem u naručju kako gleda na grad, a oko nje lebde anđeli.

Povijest, dakako, nije samo potmuli *staccato* ratnih doboša i trublji, parafrazirajući riječi Geralda Hearda, ali odjek tupih zvukova i krikova Velikog rata je nadglasao, a zatim sasvim zamro milozvuke cavtajskih entuzijasta, do tada rado viđenih sudionika mnogih lijepih prigoda od Cavtata do Dubrovnika, ali i tužnih ispraćaja na groblju sv. Roka. Za dodati sol na ranu, onodobne austrijske vlasti zaplijenile su svu imovinu Cavtajske diletantske glazbe, uključivo glazbala. No, čim su ti mučni trenuci minuli, poletni cavtajski amateri latili su se svirke.

Nije bilo lako ponovno nabaviti glazbala pa je njihov manjak bio primjetan sve do 1930. godine kad je popunjen orkestar i kad su se cavtajske note konačno ponovno mogle čuti u svom raskošnom izričaju. Između mnogo prigoda koje su uveličali glazbom spomenimo se oduševljenja osam tisuća prisutnih na velikom euharistijskom slavlju u čast 700. obljetnice sv. Antuna Padovanskog u Pridvorju 1931., kod brojnoga puka pri proslavi u čast dubrovačkoga parca sv. Vlaha godine 1932. te na dočeku engleskog kralja Edvarda VIII. prigodom njegova posjeta Cavtatu 1936. godine.

Tijekom izazovnog razdoblja između Dva svjetska rata, ovim glazbenim amaterima koji su imali veliku ljubav prema glazbi, osobito je bila dobrodošla pomoć učitelja glazbe Iva Trojkovića te Mladena Markova, vrsnog učitelja

Napisao: **Vinko Rozić**

glazbe, koji je za svoj rad primao finu plaću, poput suca Općinskog suda, a koju su uplaćivale imućnije cavtatske obitelji. Ništa manje značajna nije bila ni podrška uglednog cavtatskog liječnika dr. Iva Bobića, člana Braće hrvatskog zmaja, vrijednog i cijenjenog doprinositelja očuvanju lokalne nematerijalne baštine. Kako bi se na stanovit način odužili svome velikom meceni, brodovlasniku Božu Bancu, Glazba je, u njegovu čast, održavala tzv. Venecijanske noći, tijekom kojih bi se na poseban način osvijetlilo čitavo mjesto, a Glazba bi svirala na brodu „Cavtat“, koji je inače redovito prometovao na relaciji između Cavtata i Dubrovnika.

Od osamdesetih godina 20. stoljeća do Domovinskog rata Cavtatska glazba niže godine svog uspješnog djelovanja, zahvaljujući entuzijazmu svojih predsjednika i sve brojnijeg članstva. Bilo je dana kada je Cavtatska glazba brojila i šezdesetak članova.

U sastavu Cavtatske glazbe tada je djelovala i dramska sekcija, a glazbenici su vježbavali veoma često, budući su svake nedjelje imali nastupe. Njihov je repertoar uključivao dijelove različitih opera, a najdugovječniji članovi Glazbe su svjedočili kako jedan segment „Pikove dame" P.I. Čajkovskog nije izvodila nijedna druga glazba, osim cavtatske. Nesumnjivo je u takvim izvedbama za svojih boravaka u rodnom Cavtatu uživao i glasoviti tenor Tino Pattiera. Inače, Tino je, iz Njemačke, Cavtatskoj glazbi višekratno dostavljao potrebite note, a poznato je i to da je, kad god je mogao, rado prisustvovao njihovim probama.

Sjena Drugog svjetskog rata zamračila je osunčanu cavtatsku valu i ponovno zakočila rad ovih marljivih entuzijasta. Poučeni prijašnjim zloslutnim iskustvom, ovaj put su – neki po svojim kućama, drugi u cavtatskom franjevačkom samostanu – pravovremeno sakrili glazbala. Talijanski okupator ih je tražio, ali ih nije mogao pronaći pa je u naletu osvetničkog bijesa zapalio prostorije Cavtajske diletantske glazbe. Na žalost, tom zlobnom paleži bespovratno je uništio i bogatu pismohranu Glazbe, pomno uređene notne zapise, posložene u tri ormara, s posebnim odjeljcima za svaki instrument.

Ipak, koliko god sumanut pa i načelno mikrokulturocidan taj čin bio, on nije mogao ugušiti polet cavtajskih glazbenika. Čim je rat prošao, ponovno su odjeknuli, i nastavili odjekivati, zvukovi cavtajskih glazbala. Nakon nekoliko godina glazbenici su dobili nove uniforme i zasvirali na obnovljenom fondu glazbala, za što je jako zaslužan Antun Kalačić, dugogodišnji turistički djelatnik i srdačan podupiratelj rada ove, sada već desetljećima, postojeće udruge cavtajskih glazbenika. Nakon godina rada tijekom kojih su članovi Cavtatske glazbe bili isključivo muškarci, stiglo je i vrijeme da se vrata otvore ženama. Prva je bila Anuška Natrlin, a nakon nje uslijedila su brojna učlanjenja ženskih glazbenica.

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By: **Vinko Rozić**

Enthusiasm for more than 100 years

Thanks to many music enthusiasts, the Cavtat Orchestra has enlivened the festivities in many places with its performances, and deservedly received much recognition and praise.

Young at heart is perhaps the best way to describe Cavtat's Orchestra, for the heartfelt youthful energy that has been pulsating since 1908, when the idea of founding *Cavtat's Amateur Orchestra* was sparked. Two years later, in 1910, the idea became a reality. Before the *Cavtat Amateur Orchestra* was founded, a band from Dubrovnik or a military band from the Austro-Hungarian Monarchy played at every ceremony in Cavtat.

Twenty-five musical instruments produced, from performance to performance, more and more harmonized melodies, initially under the leadership of the Czech Janoš Vanoš, then Lavoslav Torti, and Dragutin Picek, a confectioner born in Karlovac, who brought numerous gramophone records of opera music to Cavtat. They would listen to the records at rehearsals and interpretations of opera movements would be learned from them.

According to the newspaper *Crvena Hrvatska*, from the ground floor of the building where the Bukovac sisters practiced and lived, the cheerful musicians of the Cavtat Amateur Orchestra went on a tour of the town for the first time in

August 1910, to take part in the holiday of the Our Lady of the Snow. It was as loud as it was melodious. They woke the town with a morning serenade, followed the celebratory Mass, and gave concerts in front of the Municipal House and on the waterfront.

On the feast of Our Lady of the Snow, many people arrived from all Konavle villages, as well as from Dubrovnik, *"so that not even three steamships, which made the trip that day, were enough to take with them all the excursionists who wanted to travel but could not board."*

Many visitors took the opportunity to see Bukovac's oil on canvas "Our Lady of Cavtat", which shows a view of Cavtat seen from the sea, and in the foreground, Our Lady with the child in her arms looking at the city, surrounded by floating angels.

History, of course, is not only the muffled staccato of war drums and trumpets, to paraphrase the words of Gerald Heard. The echo of the explosions and cries of the Great War were overwhelmed, and then completely drowned out, by the melodies of Cavtat musicians, participants in many beautiful occasions from Cavtat to Dubrovnik, as well as sad farewells at the cemetery of St. Rocco. To add salt to the wound, the Austrian authorities of the time confiscated all the assets of the Cavtat Amateur Orchestra, including musical instruments. But, as soon as those painful moments passed, the enthusiastic Cavtat amateurs started playing again.

It was not easy to re-acquire musical instruments, so their shortage was noticeable all the way until 1930, when the orchestra was completed and when Cavtat's notes could finally be heard again in their extravagant expression. Among the many occasions that were magnified by music, let us mention the enthusiasm of 8,000 people present at the great Eucharistic celebration in honor of the 700th anniversary of St. Anthony of Padua in the village of Pridvorje in 1931, at a large celebration in honor of the Dubrovnik patron St. Blaise in 1932, and at the reception of English King Edward VIII on the occasion of his visit to Cavtat in 1936.

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During the challenging period between the two world wars, these musical amateurs who had a great love for music especially welcomed the help of music teachers Ivo Trojković and Mladen Markov, who received a good salary for his work, similar to a judge of the Municipal Court, paid for by wealthier Cavtat families. No less important was the support of the eminent Cavtat doctor Dr. Ivo Bobić, a member of the Croatian Dragon Brotherhood, a valuable and respected contributor to the preservation of local intangible heritage. In order to in some way thank its great patron, the ship owner Božo Banac, the Orchestra held the so-called Venetian nights in his honor, during which the whole town would be decoratively illuminated, and music would be played on the ship "Cavtat", which otherwise regularly sailed on the route between Cavtat and Dubrovnik.

The Cavtat Orchestra also had a drama section at the time, and the musicians rehearsed very often, as they had performances every Sunday. Their repertoire included parts of various operas, and the longest-serving members of the Orchestra testified that one segment of Tchaikovsky's "The Queen of Spades" was not performed by any orchestra other than Cavtat's. Undoubtedly, the famous tenor Tino Pattiera enjoyed such performances during his stays in his native Cavtat. From Germany, Tino continually brought the necessary music scores to the Cavtat Orchestra, and it is also known that, whenever he could, he gladly attended their rehearsals.

From the 1980s until the 1990s Homeland War, the Cavtat Orchestra saw many years of successful operation, thanks to the enthusiasm of its presidents and growing membership. There were times when the Cavtat Orchestra had about 60 members.

The shadow of the Second World War darkened the sunny Cavtat bay and again blocked the work of these diligent enthusiasts. Having learned from their previous ominous experience, this time, they hid their instruments on time – some in their homes, others in the Franciscan monastery in Cavtat. The Italian occupiers looked for them, but they could not find the instruments, so in a fit of vengeful rage they set fire to the premises of the Cavtat Amateur Orchestra. Unfortunately, they also irreversibly destroyed the rich archive of the Orchestra, carefully arranged musical scores, which were housed in in three cabinets, with separate sections for each instrument.

However, no matter how insane and, in principle, micro-culturecidal this act was, it could not stifle the enthusiasm of Cavtat musicians. As soon as the war was over, the sounds of Cavtat instruments resounded once again, and continued to be heard. After a few years, the musicians received new uniforms and played on a renewed fund of musical instruments, thanks to Antun Kalačić, a longtime tourist industry worker and a warm supporter of the, by that time, decades-old association of Cavtat musicians. After years of work during which the members of the Cavtat Orchestra were exclusively men, the time came to open the door to women. The first was Anuška Natrlin, followed by many new female members.

From the 1980s until the 1990s Homeland War, the Cavtat Orchestra saw many years of successful operation, thanks to the enthusiasm of its presidents and growing membership. There were times when the Cavtat Orchestra had about 60 members. During the Homeland War in 1991, the Cavtat Orchestra fell silent, and it started operating again in 1993, after the expulsion of the Serbian-Montenegrin army from the Croatian south.

Thanks to many music enthusiasts, the Cavtat Orchestra has enlivened the festivities in many places with its performances, and deservedly received much recognition and praise. Today, rehearsals take place twice a week in the Cavtat House of Culture; the association has 20 members, and holds about the same number of annual public appearances. Due to the fact that members of the Cavtat Orchestra continue to cultivate a century-old tradition while at the same time adapting their musical expression to the present time, we are convinced that we will be able to enjoy their compositions for a long, long time. When their current leader, Professor Ivan Kušelj, says so, he should be trusted.