

credits

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with suggestions from Rick March and
John Filcich.

Introductory essay by Rick March.

Second essay by Chris Strachwitz and
John Filcich.

Cover photo: early San Francisco, CA
Tamburitza group, photo courtesy John Daley.

Original 78 rpm recordings from the
collections of Chris Strachwitz, John Filcich
and Dick Spottswood.

Comments and texts about *The songs*, or
The tunes are mostly by John Filcich who
also supplied several photos and information
in other paragraphs.

Notes about the musicians are mostly
by Chris Strachwitz and derived from
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Walter Kolar, former and long time
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TAMBURITZA!

FROM THE BALKANS
TO AMERICA: 1910-1950



Arhoolie

7051-52

Hot String Band Music

The Old 78s

Tamburitza on the Turntable

by Rick March

IFIRST HEARD the scratchy sound of tamburitza music on 78 rpm discs as a little boy at my Aunt Agnes and Uncle Nick's house during one of my frequent overnight stays there. Agnes, my mother's sister, had been the on-air host of Detroit's Croatian Radio Hour, a weekly ethnic community radio program from 1939 to 1952. When the show folded, she rescued three file boxes of 78s, plus a two-foot-high stack of book-like 78 albums. I remember her excitement when she'd get them out, plopping a favorite disc on a clunky, old turntable which seemed to whiz around in fast motion at 78 revolutions per minute. Nick would want to hear Rasha and Mirko

singing "U Ameriku" and Agnes, who had been a solo vocalist in operettas staged by Detroit's Slavulj Croatian Choir would sing along to the records, especially on songs that expressed her brassy assertiveness, like "Moja roba, moj dućan" (My Goods, My Store) by Dušan Jovanović, or "Marice divojko" (Little Mary) by the Crlenica Brothers. But her hands-down favorite music from that collection of discs was anything by Edo Ljubić, a fine singer originally from Bosnia, who was a sensation to the Croatian- and Serbian-American communities in the 1940s. She'd spread her arms and belt out "Nema, pa nema..." over Edo's recording of "Izgubljeno jagnje"



Tamburitza ensemble, Zagreb, Croatia, ca. 1910

(The Lost Lamb).

To me the music on the 78s seemed like an audio window into another, bygone world. As a child of the Hi-Fi era, the tinkling of Farkaš system tamburitzas and the murky voices emanating through the hiss of surface noise from the little speaker on the side of the turntable seemed familiar yet strange—like the staccato, speeded-up motions of Charlie Chaplin in an old silent movie. An image of the past captured in an out-of-date medium. Some of the records featured musical humorous skits, cartoony male and female voices babbling in village dialects scarcely intelligible to me. The skits would set Nick and Agnes into peals of laughter. I recognized that a lot of the songs were tunes still played by the current tamburitza combos that I heard at the Croatian and Serbian lamb roast picnics. Nonetheless, I

couldn't imagine how the old groups managed to produce that madcap sound. You can hear that sound on the 78s reproduced on these CDs, selected by Chris Strachwitz. They offer an audio window into the tamburitza musical world of the early 20th Century.

The music captured on the 78 rpm discs originated in the cultural cauldron of southeastern Europe. Southeastern Europe has been contested territory for centuries. The cultures of the region and their interrelations are amazingly complex. There is a blend of the heritage of indigenous Illyrians and Greeks with that of the Slavs from the northeast, Hungarians originally from Central Asia, Western European influences from Italy and Austria and strong Middle Eastern influences brought to the Balkans by the Ottoman Turks.

The tamburitza instrument is one

of the most prominent Middle Eastern imports. When they invaded the Balkan peninsula in the 14th Century, the Ottomans brought with them Middle Eastern long-necked lutes with pear-shaped bodies. Two well-known instruments are the large *saz* and the small *baglama*. The instruments were attractive to the Balkan peoples and soon they were making their own adaptations of them. Some of the various precursors of the tamburitza are called *šargija*, *icitel*, *samica* and *dangubica*. The local people modified the instruments from their original Middle Eastern form to enable them to play the East-West hybrid music of Southeastern Europe. Normally the tamburitza precursor instruments were played solo, to provide dance music or to accompany singing. They were not standardized; each village maker

fashioned them as he wished.

During the 17th and 18th Centuries the Ottoman Empire declined and the Hapsburg Empire expanded into the former Turkish possessions. Vienna became the major creative center for music in Europe, bringing more Western musical ideas to the former-Ottoman southeast. Ever-larger orchestral ensembles became popular. Also Hungarian music, especially in the style played by Romani (Gypsy) violin, clarinet and cimbalom ensembles, became influential. A solo player of a *šargija* or *samica* paled in comparison. By the mid-19th Century, during the nationalistic revolutions in the Austrian Empire, the notion became prevalent that every nationality ought to have its own type of music and perhaps its own national instrument. Pajo Kolarić, a musician and local politician in the

eastern Croatian city of Osijek is widely credited with establishing in the late 1840s the first ensemble of different-sized tamburitza instruments. The instruments are preserved in the local museum. They don't have much of a range of sizes and are still quite similar to the Middle Eastern-type of instruments.

Through the second half of the 19th Century, tamburitza ensembles of non-standardized village-crafted tamburitzas proliferated in the South Slavic communities of the Austro-Hungarian Empire. The ensembles had a political connotation. In opposition to the Magyarization policies then in place, the musicians sang in Croatian or Serbian, languages that then had no official status in the Hungarian half of the Hapsburg Empire. Moreover, with improvised lyrics, the singers commented on

everything, often satirically, often including the political issues of the day.

The first standardized form of tamburitza instruments, the so-called Farkaš instruments, were developed in the 1880s and 1890s. These are the type of instruments heard on the earlier 78 rpm discs. The standard was established by the leader of an ensemble in Osijek, Mijo Majer, who relocated to the Croatian capitol, Zagreb. There he established a tamburitza orchestra at the Zagreb university. In the mid-1880s, Milutin Farkaš took over as director of the ensemble and attached his name to the type of instruments. Wider scale manufacture of the instruments began and instruction books and sheet music authored by Farkaš were distributed in the Habsburg territories inhabited by South Slavs. By the 1890s, Farkaš instruments

also found their way to Croatian and Serbian settlements in North America. Complete sets of instruments were ordered by and shipped to groups in American mining and mill towns. Later, tamburitza makers in the United States like Vardian & Company, Ivan Hlad and the Valentich Brothers began to supply the immigrant communities.

In the mid-1920s, the tamburitza makers began to produce a more versatile form of tamburitza instrument—the so-called Sremski system instruments. Named for Srem, the southernmost part of Vojvodina, these instruments were tuned in fourths like small guitars. Musicians could play across the strings, unlike the Farkaš instruments which like the *saz* required constant moving up and down the neck to play melodies. Although a few ensembles stuck

with Farkaš instruments, most switched to the Sremski type, both in Europe and America. On the recordings made after 1927, the sound of Sremski instruments begins to dominate.

In the United States, a few professional tamburitza ensembles like Sokol, Zvonimir and the Elias Serenaders emerged and toured on the Vaudeville and Chatauqua entertainment circuits. Tamburitza music became a focus of community activity in Serbian- and Croatian-American settlements. Tamburitza instructors were in demand to instruct children's ensembles. The most talented students continued to play in adulthood producing new generations of tamburitza players. The best musicians formed combos that played the circuit of Croatian and Serbian dances, picnics and weddings. Dušan Jovanović, Javor,

Milan Verni, the Skertich Brothers, the Popovich Brothers, Dave Zupkovich, Jorgovan, Jadran, Šandor Huszar and Steve Pavlekovich have been some of the most noted combos.

In 1937, Matt Gouze, a Croatian musician from northern Minnesota, established the Duquesne University Tamburitza. Performing in concert halls across the United States, this still-extant Pittsburgh-based touring collegiate music and dance troupe broadened the audience for tamburitza music. The Croatian Fraternal Union organized the Junior Cultural Federation which supports the activities of over thirty youth orchestras. These groups, located in nearly every larger Croatian community in the United States and Canada, became the “farm teams” for Duquesne, their best players competing for scholarships to be a

Duquesne Tamburitza.

These 78 rpm discs offer a glimpse into a crucial era in the development of the tamburitza tradition. The oldest recordings in this collection, the European recordings of Romani violinist Joca Mimika, and Serbian bagpiper Jovan Radivojić, are pre-tamburitza musical styles. Dušan Jovanović is playing Farkaš-style instruments. The development of the musical style on Sremski instruments from the mid-1920s until the mid 1950s—the end of the era of the 78 rpm disc—can be followed in the recordings of the remaining groups.

Many thanks to Chris Strachwitz and John Filcich for making these historical recordings accessible again.

Rick March – 2005

Tamburitza!

From the Balkans to America

by Chris Strachwitz with help from John Filcich

THE MUSIC HEARD HERE had its origins mainly with the Serbian and Croatian people who lived in the Panonian plain, particularly in the regions of Vojvodina and Slavonia, the home of the tamburitza orchestra. This entire region was part of the Austro-Hungarian Empire until after World War I when it became part of the Balkan country formerly known as Yugoslavia (1919 into the 1990's). However, like most ethnic musical traditions which continued to flourish in the United States, Tamburitza music has taken on a unique American flavor! On the one hand, these traditions seem to have been more purely perpetuated and

preserved in the U.S. where they have also been proudly instilled in and passed on to the next generations. On the other hand, several musicians have tried to keep the younger generations interested and attending their dances by incorporating various American and other popular songs in their repertoire.

The stories of many of these musicians seem to illustrate the perseverance and resolve to make a better life for themselves and their families in the United States. Most immigrants left the Balkans due to poverty, lack of opportunities, and the endless wars which subjected them to conscription into the royal

Austro-Hungarian armed forces. One of the most interesting and perhaps typical stories in this regard is that of the Popovich Brothers. I have attempted to summarize the remarkable tale of survival of that family's culture and traditions under the one selection heard by them in this collection (on Disc II). I was fortunate to obtain their self-published 50th Anniversary booklet in the 1980s when I assisted Les Blank as sound recorder during the making of the film "Živeli – Medicine For The Heart" and there also met the Popovich Brothers.

I have edited this CD collection primarily according to my personal tastes and preferences, focusing on energetic, good and raw instrumental musicianship as well as vernacular singing. However, both John Filcich and folklorist Rick March played major roles in the selection of the records. Both speak

the language fluently and are very knowledgeable about the music. Both, by the way, at first objected to my including "Hey Tambu-Re-Bop" and John also complained about including "Kraljevo Kolo" (see note for #17 on Disc II). The mis-titled "Kraljevo Kolo," variously known as "Herr Schmidt" or "La Raspa," was enormously popular with many ethnic groups and dancers. "Hey! Ba-Ba-Re-Bop" was a huge national hit for Lionel Hampton in 1946. I felt these items illustrate how ethnic bands have tried to keep their younger American audiences interested and attending their dances by including contemporary popular hits in their repertoire. I further have to admit to a strong bias towards "hot" or improvised instrumental music with plenty of vitality and drive. I have probably omitted several very popular records and sounds – especially by vocalists



Dave Zupkovich Orch. (l to r): Tony Markulin, John Krilcic, Dave Zupkovich, Joe Matacic

who, with my lack of understanding the lyrics, sounded overly sentimental or operatic, since I prefer rural music and vernacular

vocal styles.

I hope this collection will serve as an introduction to this fascinating and exciting string

band music. However it is **not** designed to be **the** definitive or comprehensive survey of tamburitza music, with all it's most popular and influential historic practitioners. Tamburitza music, although still very popular to this day in the United States, reached perhaps its height during two periods when many American regional and ethnic traditions were at their zeniths of popularity: The first "Golden Age" period came in the 1920s when vernacular music was first widely recorded in the U.S. (electrically after June of 1925) and when the record industry experienced a huge wave of success. The good times and prosperity of the late 1920s was also a time when recent immigrants were widely employed and able to financially support their own home-grown entertainment. The second "Golden Age" followed World War

II, which helped to end the Great Depression of the 1930s, when manpower was once again in great demand and when the mostly blue collar laborers who supported this music at night clubs, dances and various community gatherings once again had money to spend.

By the post-war period of the early 1950s, the major record labels had largely ceased recording regional ethnic music, thereby opening the gates of opportunity for many small, independent, and often local recording firms. These often family-run enterprises were usually operated by members of the same ethnic community from which the music sprang. This period of the early 1950s was also an era when many formerly "hidden" or isolated ethnic musical genres began to be noticed and enjoyed by youngsters from various other American cultures, largely due to the power of

radio, which did not discriminate as to who tuned in to listen!

A good example of this enterprising spirit was Slavco Hlad who owned the Balkan Music store in Chicago and started the Balkan record label in the mid 1940s. Mr. Hlad sold the records not only in the greater Chicago area but soon found outlets for his discs around the country. According to John Filcich, who distributed this label on the West Coast, he paid \$0.37 for each 78 rpm disc, supplied other retailers like the American Music Co. in Los Angeles for \$0.60, who then in turn sold the discs for \$1.00 to customers. John not only sold them via his own Festival Record Shop but placed the discs in every major record shop on the West Coast, such as Sherman Clay in Oakland and the original Tower Records in Sacramento. Similar outlets existed around the country,

when during that post World War II era marketing the music of ethnic minorities was a rewarding, enjoyable and steady business.

Tamburitza music, which is just one of many regional Balkan traditions, seems to have come "of age" in the United States where expatriates were especially eager to hear as well as carry on the older musical traditions of their former homelands.

The second part of the first Disc includes several examples of some of the genre's earliest documented roots as recorded both in Europe and in the United States, mostly via the acoustic recording process. Disc II, recorded entirely in the US, takes us to the end of the 78 rpm disc era in the mid 1950s.

Chris Strachwitz - 2006
with help from John Filcich

The Recordings:

Note: All selections feature vocals unless noted as *instrumental*

Disc I (CD 7051)

1. Kockare - Mangupe

(Gambler – Good For Nothing)

Dušan Jovanović & His Tamburitza Orchestra “Orao”

(105714; 1009-F) New York, July 1925

Dusan Jovanović lived in Philadelphia, PA, but was probably born in Banat. Mr. Jovanović's music was loved by Serbs, Croats, Romanians, and Hungarians alike. He made recordings not only of music but also of spoken skits for all these ethnic groups. Tragically, the entire “Orao” orchestra died in an auto-train collision in 1929.

The song: The gambler spends the night gambling. He is asked why he does not go home earlier, to go home and buy his wife a pair of shoes. He replies that he is doing no harm and pays for what he drinks and, instead, he asks the musicians to play for him. Orchestras often ended a song with a short but lively rendition of a kolo. Here the kolo is Slavonka. On another selection they did play Mangupsko Kolo!

2. Dremala, Spavala (She dozed, she slept) **Adamov, Staich & Company**

(with violin) (109510; 1104-F)

New York, July 1928

These musicians were apparently from a rural background.

The song: A girl relates that she dozed off and was dreaming of her sweetheart. Suddenly he awakened her and kissed her. They are in bed together, she is apprehensive that her mother could find them there. To her horror the door begins to creak and both parents peek in. The father shouts, “Who is in bed with you?” while the mother, speechless, wrings her hands in dismay. However, the girl is so full of excitement that she exclaims “Ljubim te Danilo!” (I love you, Danilo).

3. Čuješ Mala (Listen, Little Girl)

Verni's Troubadours (112867; 1195-F)

New York, March 1931

Milan Verni was one of the most influential and prolific recording artists in the tamburitza field. Unfortunately



Verni's Troubadours (l to r): Matt Vucin, Milan Verni, Frank Toplak, Jim Kovachevich, John Vidak

little is known about him. By 1926 Milan Verni's group was playing at the Dubrovnik restaurant in New York City. By 1940 he had his own Balkan Café in

Pittsburgh, Pa. He died on July 30, 1978 and was posthumously inducted in 1998 into the TAA Hall of Fame. His real name was Milan Vraničević.

The song: "Listen, gal, you have been fooling me (running around) too much." Later, married, she continues to flirt with other men, promising kisses and love. Also known by the title "Čuješ Seko" (Listen, Sister) from another verse.

4. Čiri Miri Čica

(nonsense syllables like: tra-la-la)

Tamburitza Orchestra "Jorgovan"

(with George Dokić, N. Plavšić, etc)

(106835; 1034-F) New York, June 1926

George "Djoko" Dokich who played *prim* and *brač* was born in the small village of Tuk in Vojvodina. By 1914 he was in the USA where he began to play music and sang tenor. He helped organize this group "Jorgovan" and later toured extensively on the theatre circuit and appeared on the same program as Jasha Heifetz and Mischa Elman. George, father of the later Melvin Dokich (great violinist who played with tamburitza groups in the Chicago area), died in 1944.

The song: In the village lives a young man, a *mangup*, a bum or good for nothing, who in no way wants to get married. Therefore his old uncle decides to find him a young wife. But the young man wants nei-

ther one who is too lean nor too fat, but a beautiful and healthy one. Finally the uncle finds the ideal one for him. The title consists of nonsense words, and on the record label the title is given as "Čiri Miri Čica", but correct it might be: "Čiri Biri Čica."

5. Micika Polka (instrumental) (Little Mitzie Polka) **Verni's Troubadours**

(112866; 1195-F) New York, March 1931

The tune: In western Croatia the polka and waltz were the social dances at the time of the great emigration. This became even more so in America at social events, though a few kolo dances were added, depending on the repertoire of the tamburitza orchestras. Seljančica (#21 on Disc II) was most popular and best known.

6. Očemo Braćo Da Idemo (Brothers, Do We Want To Go?) **Dušan Jovanović & his Tamburitza Orch. "Orao"**

(105713; 1009-F) New York, July 1925

The song: "Do we want to go, buddies, to the tavern to have a good time?" The group gets together in the tavern for a good time, sweet wine flows, served by a beautiful young woman. The tamburaši play as the gang drinks and wants the orchestra to play till dawn.

7. Ženidba Meseca (Wedding Of The Moon) **Adamov, Staich, & Company**

(with violin) (109511; 1104-F)

New York, July 1928

The song: Flaunting herself was Morning Star Danica that she would take the Moon for a husband and that she would invite to the wedding the saints: St. John, to be the "best man," Sts. Peter and Paul, for brothers-in-law, St. Nicholas, for the vojvoda (leader or M.C.) and St. Elijah, as coachman. Left out was St. Mary. Lightning began to distribute the gifts to the guests*, giving each guest a recognizable attribute. To St. Nicholas was given the domain of the seas; to St. John, winter and snow; to St. Peter the summer heat, and to St. Elijah, the power of lightning and thunder. As St. Mary was not invited, she received no gift. Enraged, she stole the keys to heaven and for nine years did not allow a single drop of rain to fall on earth. And when in the tenth year she allowed the rain to fall, she flooded all the seas and cities. Ha, ha! (This song is also known among Czech/Bohemian musicians.)

*At weddings it was the custom to give each guest a gift, usually a scarf or embroidered towel that the guest would wear (indicating that he "went" or gave his donation). As for the attrib-

utes, St. Nicholas is the patron saint of the seas, St. John's feast day (Sveti Jovan) occurs in January, St. Peter's is in summer, and St. Elijah ascended into heaven in a fiery chariot.

8. Djipaj Djevojko (polka instrumental) (Be Nimble, Girl!) (Djipati: to hop, skip) **Dušan Jovanović & his Tamburitza Orch. "Orao"** (105907; 1023-F)

New York, ca. October 1925

The tune: See the note for number 5

9. U Osijeku Čuprija (The Bridge in Osijek) **Kuharčev Mješoviti Zbor** (with prominent violin) (109439; 1098-F)

New York, June 1928

The song: This is a humorous song suggesting the power of love in the first two unconnected stanzas and a narration in the second part. In the first, a girl sings of her beloved toppling the pillars holding up the bridge in Osijek. The second translates to "an old woman, she is old, but young when she is loved." In the second part a girl wades in the marsh, catches a frog, the frog croaks, and waves form. A *lola*, a nice fellow, comes by and there is mutual attraction. They embrace and both fall in the swamp. Arising, they agree to keep all secret.

(This may be an early Kokonješte with all the

verses, though the standard version had no singing on early recordings probably until Dave Zupkovich added the second and third verses as late as 1950. Dave repeated each line, today each line is sung only once.)

10. Moj Se Dragi Na Put Sprema

(My Darling Prepares To Travel) **Huszar & Mišković Tamburitza Orchestra**
(110485; 1125-F) New York, March 1929
Alexander Huszar, a Hungarian *brač* player, apparently was a well liked composer and Elijah (Eli) Mišković was a singer and *prima* player.

The song:

My darling readies for a trip and sings,
While his sweetheart saddles his horse and
cries,
Don't cry my beloved,
Take the ring from my right hand,
And remember your faithful man,
You are leaving me in the care of your mother,
Yes, I am leaving you in the care of my mother
and yours,
May you be in good hands with my mother
and yours.

Some songbooks list additional verses:
Što će meni moja majka i tvoja-
(Do I need my mother and yours?)

Teško meni kod dve majke bez tebe!
(Difficult for me with two mothers and
without you!)

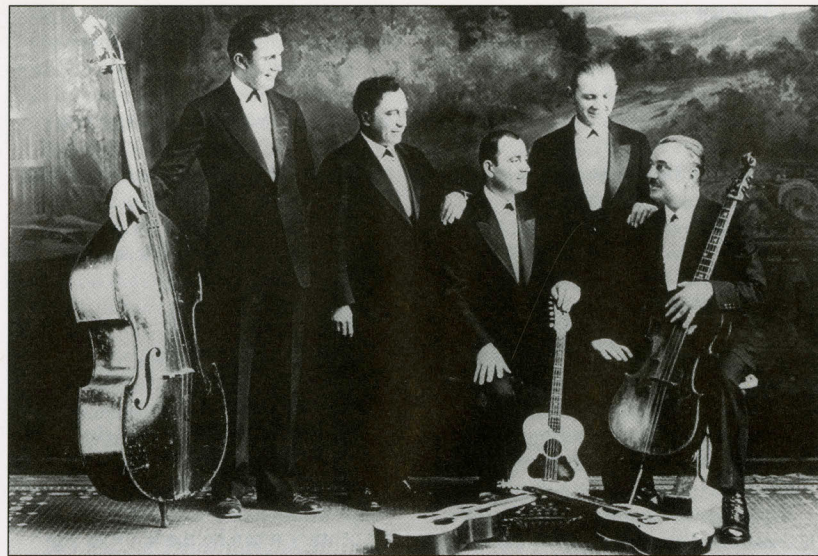
As there were many battles and wars in the Balkans, the "trip" probably refers to going off to war; but there were also many other sad partings, such as the young men emigrating to distant lands such as America.

11. Mladi Doktore (Young Doctor) Tamburaški Zbor "Jorgovan"

(106843; 1034-F) New York, June 1926

The song: This was one of the best selling records before, during, and even after the Great Depression. This humorous song speaks of love. A young woman tells the young doctor that her heart aches and asks him to "examine me up and down" and later not to examine her there, it doesn't hurt there but "feel me lower down." The doctor replies that it isn't dangerous, and that for love there is no cure, and no medicine at the pharmacy. In another verse, not sung here, the doctor says that there is no medicine and tells her "you will give birth to a fine son!"

Joe Radich, co-founder with Djoko Dokich of the popular Jorgovan orchestra



Jorgovan Orchestra - 1929

told this writer that he wrote these lyrics to the tune of "Ajd na rogalj momče" (Go to the corner young man, where the girls are), a song from Slavonija and Vojvodina. Interesting that the orchestra ended the above song with the first verse of the original song.

12. Pred Tvojom Sam (I Stand In Front of Your Home) **Huszar & Mišković Tamburitza Orch.** (43167; 23-80787A) New York, March 22, 1928

The song: A young man comes to the home of his sweetheart to return her gifts as she has been unfaithful to him, and he

has no further need of them. With great grief and sorrow he returns the gifts (a ring and a scarf) which symbolized her love. The orchestra really put heartfelt feelings into this song.

13. U Marice Beo Vrat (Mary Has A Fair Neck) **Mišković Tamburitza Orchestra** (vocal) (113055; 1202-F) New York, July 1931

Back to the Roots (pre-1925 acoustic recordings)

14. Kraj Vardara (Beside The Vardar River) **Paja B. Šantić with Tamburitza** (105557; 1015-F) New York, March 1925

The song: Unfortunately the lyrics of this solo vocalist are difficult to understand, and appear slightly different from the standard version which will be on my web site. A girl sits beside the Vardar River and laments not that she has no power or strength but that she has no silver embroidered waistcoat.

15. S Ulice U Baštice (The Garden Alongside The Street) **Joca Mimika** (with

The song:
Mary has a fair neck and around the neck a gold watch.
Oh, my shoes, both fell apart,
Oh, my slippers fell apart on the way home!

Look at Jovan, how his feet embroider (dance)
He hops like a buck, all over the ground.
The son of the ruler leads the kolo;
He would like to fly, and I to love him.

violin) (66771; E 1209) Europe ca. 1909
Joca "Mimika" Mlinko (1876-1961) was probably a Gypsy singer and fiddler reported living and working in the Bačka region in the early decades of the 20th century when he made these legendary recordings in Europe.

The song: A young man who is admired and desired by many a girl is madly in love with another. "Alongside the street there is a garden - In the garden is a maiden selecting flowers for her loved one." (But are they for the one who is madly in love with her?)

Another, better known title is "Zelena

Baštica" (Green Garden), but best known, and with different words is "Jedna Cura Mala" (Jedna cura mala, poljubac mi dala—dala, dala pa se pokajala, hej) (A young girl gave me a kiss and regretted it)

This is a "whose song is it" as it is known and sung in other countries. It was also known as "Lena, Queen of Palestina."

Prof. Martin Schwartz (of UC Berkeley) makes the following comments on the origins of this song:

"The melody is a Serbo-Croatian variant of a smash hit tune of early 20th century Eastern Europe. The tune originated as a Romanian song, "Colea in gradina" or "Colea n gradinita" which translates to "Nearby in the garden or little garden." The Romanian origin is proven by the fact that the Romanian title is found on old Greek sheet music and the song was recorded and sung in Romanian by the Greek singer Yangos Psamatialis ca. 1908 in Constantinople, and in 1911 the Belf klezmer ensemble recorded the tune with the Romanian-derived Russian title Gora Golya v sadu or "The Hora,

Golya - in the garden." By 1911 the tune was sung in a variety of lyrics in Yiddish, Greek, Serbo-Croatian, and Hungarian. In 1916 a Romanian-American disc was recorded in New York by the tenor, A. Manescu under the title "Colea In Gradinita." A klezmer performance of the tune by the Orchestre Goldberg was recorded in Istanbul in 1908 (and can be heard on Arhoolie CD 7034 – Klezmer Music) under the title "Kleffico Vlachico" (with further annotations on the tune's history). In the United States, the tune was used for a vaudeville song, "Nokh a bisl" (A little more). In 1920 J. Russel Robinson and Con Conrad used musical phrases of the tune in their composition "Palesteena," which was introduced, featured and recorded by Eddie Cantor and then covered by many other artists. An instrumental version of "Palesteena" was recorded the same year by the highly popular Original Dixieland Jazz Band for which Mr. Robinson was the piano player.

16. Ide Lola Vija Ga Patrola

(My Love is coming with his friends)

Joca Mimika (with violin)

(66770; E 1207) Europe ca. 1909

The song:

My love is coming with his friends.

Love me, love me, sweetheart

And I will love you, and I will love you.

Let's go, girl, to count the stars,

And with our kisses we will treat them.

(Song ends with an interesting version of Veliko Kolo)

17. Vino Piju Lane (They are drinking

wine, my dear) **Joca Mimika** (with violin) (66779; E 1203) Europe ca. 1909

The song: The (Turkish) lords from Sarajevo are drinking wine, my dear. They are drinking wine, my dear, for three long days. The song is from Bosnia and ends with a lively version of "Malo Kolo." In the full version of this song the master's maiden serves them, filling their glasses according to their wishes. All make advances, caressing her neck. She responds, "if I have to be your servant, I don't have to be your lover!"

18. Majka Me Psuje (Mother is scolding me) **Joca Mimika** (with violin)

(66756; E 1207) Europe ca. 1909

The song: A *bećar*, a happy, go lucky bachelor, carouses with his buddies till dawn. His mother scolds him and asks how long will he keep this up and he replies: "Don't complain mother. I'll change, there is time." Later, married he continues in his ways. His wife now scolds him: where have you been and what have you been drinking? He replies: Don't complain. I'll change. There is time. In the final verse (not sung), his small son says "tata..." (daddy...)

19. Arapsko Kukunješće (instrumental)

(Folk Dance) **Tamburica Orchestra** (with lead violin) (H-337; 23011-F) probably Europe early 1920s

The tune: Arapsko Kokonješće is the best known and favorite of the Kokonješće family of folk dances, both with dancers and tamburitza orchestras. The "Arapsko" appellation is due to the "oriental" sound of the initial and reoccurring part of the music, especially when rendered by the violin.

20. Ej Meni Kažu Da Sam Prava Lola

(Hey, they say I am a first class dude) **Jovan Radivojić** (vocal duet with

bagpipe) (67290; E 1424) Europe ca. 1910

The song: unfortunately the lyrics are not understandable.

The interesting part of this selection is the musical accompaniment: the *gajde*, bagpipe. This particular one is from Vojvodina and has a rich, deep sound. Also, the song is a "bećarac," song of the bećar, (happy-go-lucky, good-time, partying young man) usually a humorous, continuous, on the spot composition of verses "roasting" a dancer or other person or situation. Sometimes a dancer or spectator will come up and sing a verse about someone. Also interesting is the fact that neither the *gajde* nor other wind instruments were brought to America as living folk instruments, not even as novelties. The *gusle*, which accompanied folk ballads, was evidently used only during the lifetime of the original immigrants, while the tamburitza has maintained its popularity continually to the present.

21. Constantinople March (instrumental)

Royal Serbian Tamburitza Orchestra (84511; E-4371) New York, ca. May 1918

This orchestra was probably under the leadership of Stevan Zerbes. Constantinople was the old name for

today's Istanbul. Stambol is what the Slavic people called it. A verse in a certain kolo sings of dancing all the way "do Stambola" – to Stambol.

22. Kukuruži Već Se Beru (Corn is being

harvested already) **Joca Mimika & Tamburitza Orch. "Lire"** (with violin) (66763; E-1089) Europe ca. 1909

The song: Autumn has arrived, they are not married yet so he is encouraged to get going. He asks her to wait as he is not sure what kind of girl he wants to marry. For me, he says, it is too early to decide. I like blondes and brunettes, but I would give my soul for a dark-haired girl! (Most of the local girls in Tamburland are dark-haired!)

23. Jeftanovićevo Kolo (instrumental)

(Folk Dance) **Tamburitza Orchestra** led by **Stevan Zerbes** (84186-1; E-3910) New York, March 1918

This dance was dedicated to Gligorije (Glisa) Jeftanović, who at that time was an advocate for and a representative of the Serbian people of Bosnia in Vienna. After winning some concessions (autonomy for church and schools) from the Austrians, this tune was composed around 1901 and the best dancers put

the steps to it. It became a city dance, never a village dance and was popular in Europe until WW II. Immigrants brought it to America prior to WW I, where it is still danced to this day.

24. Kolika Je Javorina Planina (Oh, How High is the Javorina mountain!) **Sofka** (vocal) with **Gypsy Orchestra** (BK 2613; V-3043-B) Beograd, Serbia probably early 1930s and electrically recorded)

Sofka Nikolić was a popular and beloved Rom (Gypsy) singer in Beograd cafes in the early 1930s and later. Sofka made seven 78 rpm discs for HMV and Edison in Europe.

This selection was included among the three known records issued in the

US. She was apparently the first Sevdalinka singer (www.sevdah.com). Sevdalinka derives from the word sevdah which means lovesickness, and also refers to a Bosnian Muslim song tradition. The band includes violin, tambourine (probably her own), piano etc.

The song: The lyrics are exclaimed with excitement and joy! There are many verses to this song, but only the first two are sung here. Her other songs contain the same exuberance, feelings, and real "soul." She must have been a great joy to hear and watch and deserved the appreciation she received from her audiences. The mountain is also known as the Jahorina (sight of the 1984 Winter Olympics), and the root word translates to "maple."

originated. At that time the entire area was under the domination of the Austro-Hungarian Empire. The kolo is a circle dance and also the national dance of the Serbians and Croats. This recording is a variant of the "Malo Kolo" ("little" kolo), the steps of each two-measure phrase being reversed.

2. Uranila Lepa Stana (Pretty Stana got up early) **Aneta Stojanović & Vlado Konstantinović** (alto & tenor) (113052; 1204-F) New York, July 1931

The song: Stana arises early and with friends goes to a hill to await the arrival of her beloved. After a while she asks, "Where are you, Hasan-Pasha? Why don't you come?" Her friends whisper to her, encouraging her to wait patiently - He will come.

But she has a premonition otherwise. Suddenly a flock of white birds come from that direction, telling her that he is not coming*. The rays of the morning sun filter through the trees. "I pray that you have not perished, my good lord, but if you are gone I shall well mourn you, black garments shall I wear for you.

*It is assumed that the birds, flying over the battlefield, were a bad omen.

3. Koračnica Južnih Slavena (instrumental) (March of the South Slavs) **Tamburitza Orchestra of Ivan Kovačević** (113446; 1215-F) New York, March 1932

The tune: "Kingdom of the Serbs, Croats, and Slovenes" was the original name of the country until King Alexander changed it to Yugoslavia in 1929. The

three national anthems are recorded here in that order, Bože pravde, Lijepa naša domovina, and Naprej, zastava slave. The three together became the national anthem of the Kingdom of Yugoslavia. The recording ends with the pan-Slavic "Oj Slaveni" (Oh, Slavs, you are still alive).

4. Sedam Sati Bije (The clock strikes seven) **Milan Verni's Tamburitza Orchestra** (113182; 1206-F) New York, October 1931

The song:

The moon shines, what time it is I do not know
Is it time for love, I do not know.
I knock at the door, no one answers
Is my girl with another?
The clock strikes seven,
Sleep is not overtaking me
Is my girl having fun without me?
The clock strikes twelve, and I hiccup*
Is my sweetheart thinking of me,
And also unable to sleep?

*(In folklore a hiccup means some one is talking about or thinking of you.)

5. Javor Kolo (instrumental) (Folk Dance) (arr. by J. Plasaj) **Tamburitza Orchestra "Javor"** (C 1823; 1216-F) Chicago, February 24, 1937

Disc II (CD 7052) From the 1920s to the 1950s

1. Bačko Kolo (instrumental) (Kolo from Bačka) **Tamburitza Ensemble of Ivan Kovačević** (113481; 1215-F) New York, March 1932

The tune: Bačka is one of the three provinces constituting the Vojvodina which, together with Slavonija, is the region where the tamburitza orchestra

Tamburitza “Javor” played in Chicago during the 1930s and 1940s. Directed by John Plasaj, who played the *brač*. It included the legendary Vaso Bukvić on the *prima* and *brač*, Steve Stefancich also on *brač*, Steve Vucinich on the *bugarija*, and John Krilcich on the bass.

The tune: This is composed kolo music in the Malo Kolo style, named by and for the tamburitza orchestra “Javor.” Orchestras often took botanical names, such as the lilac (Jorgovan), the rose (Ruža), and marigold (Neven). Javor translates to a maple tree. This orchestra was popular in the Chicago area in the 1930s and 40s. The name would be ideal for an orchestra in Canada.

6. Kosovo Waltz (instrumental)

Kuharčev Mješoviti Zbor (with lead violin) (109663; 38004-F) New York, September 1928

The tune: In the province of Kosovo, the cradle of the Serbian nation, in south-western Serbia, is the revered Kosovo Polje (the field of the blackbirds). Kos means blackbird - from whence the name. After the great battle in that field in 1389, the Serbians fell under a 500 year occupation of Turkish rule. This tune was composed to commemorate the event. It was

often played and recorded by tamburitza orchestras in that golden immigrant era.

7. Haj Vinca, Vinca Ca (Hey, wine, dear wine!) Skertich Brothers Tamburitza Orchestra (C-2178; 1220-F) Chicago, Ill. 1940s

The father of the Skertich Brothers, John (Yonko) Skertich, along with his wife Anna came to the US in 1905 from the Croatian village of Gorni Velemerić (in the area of Gorski Kotar). He was a fiddler and taught his young sons, all born in the state of Illinois, the music of his homeland. By 1929 brothers Nick (*bisernica*), George (2nd *brač*), Joe (*berda*/bass), Pete (*bugarija* & fiddle), and John (1st *brač*) Skertich started to perform. The family played in the old Farkaš system which was much harder to fret than in today’s widely used Sremski system. In 1936 the brothers joined the American Federation of Musicians when the family was living in East Chicago, Indiana.

The Skertich Brothers recorded prolifically from 1940 to 1952, when the group also included Richard Savage who played *lead bisernica*, and they recorded over 80 sides. Zondra Skertich, the great



The Skertich Brothers Orchestra (l to r): Rich Savage, Nick Skertich, Pete Skertich, George Skertich, Yonko Skertich, Joe Skertich; ca. 1940.

granddaughter of John Skertich who came to the US in 1905, has produced a nice, self-published home-made booklet: "Music of the Skertich Family" (zzzondede@hotmail.com).

The song: This is a happy vocal polka that continues to be a favorite party-song everywhere. A young man is celebrating the birth of a baby boy, and just has to have a drink! "Not a year has passed, and the wife has given birth to a baby boy."

- 8. Na Zdencu** (instrumental polka)
(At the well) (this master was also issued as: Theresa Polka) **Kuharčev Mješoviti Zbor** (with violin) (109664; 38004-F)
New York, September 1928

- 9. Sve Za Tvoju Ljubav** (Everything for your love) **Skertich Brothers Tamburitza Orchestra** (CCO 3465; 1222-F) Chicago, November 15, 1940

The song: Better known as "Razbila se casa," the wine glass broke, from the opening line of the stanza usually sung first, this is a perennial favorite love song in polka time.

All for your love, and to open up the heavens
Only to the moon will I tell that you are mine.
The wine glass broke, from which we drank

Our love revealed itself, which we held in secret.
As long as I have you, my heart searches
no further

Tell me everything in time, what your heart
desires.

Your servant will I be, your heart will tell you.
In my arms will I carry you, through heavenly
gardens.

- 10. Udova Sam Mlada**
(instrumental-polka) (I am a young widow)
Skertich Brothers Tamburitza Orchestra (CCO 3464; 1222-F)
Chicago, November 15, 1940

- 11. La Paloma** (Kad Večernje Sunce)
(The Dove) **Balkan Tamburitza Orchestra** featuring: Martin Kapugi & Dave Zupkovich (25-3068) Chicago ca. 1940s
Composed by Sebastian Yradier around 1863, La Paloma is one of the most popular songs ever written. Translated into many languages, it became popular with many ethnic groups around the world. Tamburitza orchestras have added many songs and dances from other cultures, as well as popular songs from both the old country and the US, such as "Harbor Lights" and more recently the country-western



Marty Kapugi Orchestra (l to r): Mel Dokich, Matt Jurasich, Frank Kapugi, Marty Kapugi

"Blue Eyes Crying In the Rain" (Suze Liju Plave Oči) etc.

- 12. Erdeljanka – Kolo** (instrumental)
(Girl from Erdelj) **Balkan Tamburitza**

Orchestra – featuring Martin Kapugi, Joe Matacic, John Krilcich & Dave Zupkovich (25-3070B) Chicago, ca. 1950
Dave Zupkovich, from Youngstown, Ohio was the leader of this recording

orchestra and was joined by Martin Kapugi from Chicago, Joe Matacic from Campbell, OH and John Krilcich from Koppel, PA. Martin Kapugi and his brothers also had their own orchestra in Chicago.

The tune: This is a folk dance from the Banat area in which Romanian influence is strong. The title can translate to "girl from Erdelj" or "dance from Erdelj." It is a couple dance, holding hands in contra formation, executing figures and steps common to the Malo Kolo.

13. Ponoć Kad Dodje (At midnight) Kapugi Bros. Tamburitza Orchestra

(with lead violin by Bela Balog)

(25-3037A) Chicago, February 2, 1942

The vocal is listed as by the Braća (brothers) Kapugi: Martin, Adam, & Louis – who also play three tamburitza instruments, in addition to Frank Kapugi on bass and Bela Balog on violin.

The song: How wonderful is life in Slavonija, everyone's paradise. The evenings are spent with wine and *rakija* (whiskey) and song and dance with joyous tambura music. At midnight the young men escort their girl friends home. "At my side stands my beloved; she gives

me her hand and with a whisper she says: take me home, my dear."

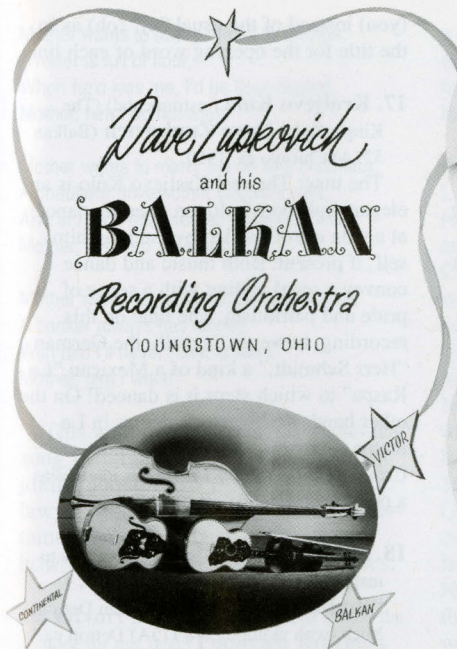
14. Hey Tambu-Re-Bop - Dave Zupkovich Orchestra

(Balkan 531) Chicago ca. 1950

Dave Zupkovich was born January 5, 1920 in Campbell, OH (died August 3, 1963). He enjoyed the music of Django Reinhardt among others and used many popular American songs in his tamburitza repertoire, including "Hey Tambu Re-Bop," "La Paloma," and the so-called "King's Kolo" heard on this CD. The orchestra also translated some standard tamburitza songs into English and recorded them on the Balkan label, such as Te Tvoje Čarne Oči which became "Charm of Your Beautiful Dark Eyes."

The song: As might be expected, the American-born generation lived in two cultures, slowly but surely assimilating into the American. So it is no surprise that American songs were added to the tamburitza repertoire even at an early time, and especially during the "hit parade" era of the 30s and 40s. Here is one, however extreme, example.

Joe Matacic, a member of the famous



DAVE



PETE



JOE



JULIUS

Dave Zupkovich Orchestra, says that this recording was not planned but done "on the fly," after some American musicians including a saxophonist appeared in the studio.

15. Sarajevka – Kolo (instrumental) (Girl from Sarajevo) **Edo Lubich's Tamburitza Orchestra** (25-3059B) Chicago ca. 1940s
Edo Lubich, was a Croatian singer

who came from Bosnia in 1938 and over the years entertained all over America, especially New York, Phoenix, and Los Angeles in his own up-scale restaurants with his Continental style, strumming his guitar. His repertoire of songs ranged from the popular to the classics; being a linguist, he sang in many languages, made many records for several companies, and was very popular wherever he sang.

The tune: This record was mislabeled: it is really Kolo Sremčica (Kolo from Srem), in the Malo Kolo family. Another company copied this disc, error and all!

16. Oj Marička Peglaj (Oh Mary, keep ironing) **Balkan Recording Tamburitza Orchestra** (Balkan 513) Chicago ca. 1948

This is an early recording by the orchestra of Martin Kapugi with his brothers.

The song: (Iron, Mary) is a lively and popular polka of Slovenian origin. They sing to Marička (Mary) and urge her to keep on ironing day and night, to dance day and night, to weep, to hug me, and to love me till dawn. This version uses "ti"

(you) instead of the usual "oj" (oh) as in the title for the opening word of each line.

17. Kraljevo Kolo (instrumental) (The King's Kolo) **Dave Zupkovich** (Balkan 521A) Chicago ca. 1950

The tune: The real Kraljevo Kolo is an elegant ballroom kolo, an opening dance at a gala event and led by the king himself, if present. Both music and dance convey a regal feeling with a sense of pride and patriotism. The tune on this recording, however, is really the German "Herr Schmidt," a kind of a Mexican "La Raspa" to which steps it is danced! On the other hand, the "scissor" step as in La Raspa occurs in both Serbian and Croatian dances, and La Raspa itself was a popular fad dance all over Europe.

18. Mene Majka Daje (Mother wants to marry me off) **Tamburitza Orch.** "Budućnost" (The Future) from Detroit, Mich.(with violin) (Zora 115A) Detroit ca. 1950

The song:
Mother wants to marry me off to a pilot,
A pilot flies way up high,
And casts his eyes on the girls below,
Mother, him I do not want!

Mother wants to marry me off to a miller,
A miller is full of flour,
When he'd kiss me, I'd be flour-dusted,
Mother, him I do not want!

Mother wants to marry me off to a chauffeur,
A chauffeur drives other people's cars,
And at home his wife has nothing to wear,
Mother, him I do not want!

Mother wants to marry me off to a banker,
A banker always has money,
With him I'll never have to save,
Mother, him I want!

This was a popular party and picnic song with many more verses wittily joking about a fisherman, a doctor, lawyer, musician etc. Ideal for an entertainer, the people laughed no matter how many times they heard the verses.

19. Otvori Mi Mili Pile Vrata (Open the door for me, dear) **Popovich Brothers** (Balkan 540) Chicago ca. 1951

I obtained the story of this family's struggle for survival from their self published 50th Anniversary booklet: "Popovich Brothers - Tamburica Orchestra 1925 - 1975." Besides listing

a lot of advertisements in order to pay for the publication, the booklet contained 15 pages of family history with lots of superb photos.

Nikola Popovich, the father of the Popovich Brothers was a Serb from Lika, (what was then in the Austro-Hungarian Empire) and came to the US as a teenager in 1902. He reached Chicago where he soon found work with the railroads and eventually landed in Colorado's mining region where a substantial Serbian community had already settled. There, in Denver Nikola met and married Ljubica to whom in 1908 son Eli was born, followed by Adam in 1909 and Ted in 1911. The family soon moved to Globeville, CO and from there to the copper mines in Nevada. Because of laws against illiterate miners in Nevada, the family soon moved again, this time to the Utah mining camps where son Marko was born in 1915. Father Nikola, illiterate, taught the boys the old music and the long epic poems while mother Ljubica taught them to read and write the Cyrillic alphabet. During the closing months of World War I the youngest brother Pete



Popovich Brothers, ca. 1930

was born in 1918. Soon the boys began to sing together and in 1924 when the family was living in Pictou, CO, a coal mining camp, they heard about a man in a nearby camp who could teach youngsters to play tambura. By 1925 the brothers along with their sister Sophie had formed their own legitimate "Tamburaški Zbor." In 1928 they began their first tour, starting from Colorado then covering the entire West and finally ending up in South Chicago. The Depression hit the family hard although they had all moved to Chicago by then. Somehow they survived by playing music and eventually three of the five brothers served in the armed forces during World War II. The brothers did not begin to record until after the war when they opened their own nightclub, Club Selo, in South Chicago. The selection heard here is one of their first recordings for the local Balkan label. In the 1960s and 70s the family released 8 volumes of LP discs on their own. The Popovich Brothers Orchestra became one of the best known tamburitza bands and entertained both at President Eisenhower's and Clinton's inaugurations.

In 1977 the Center for Traditional Music & Dance in New York City produced a film about the band: "The Popovich Brothers of South Chicago," directed by Jill Godmilow. In 1982 Adam Popovich received the prestigious National Heritage Fellowship Award from the NEA (National Endowment for the Arts). Adam was also the director of the Sloboda Choir in Chicago and head of the city's Tambura Ensemble. Adam and his brother Ted are also featured in the film "Živeli – Medicine for the Heart" along with some of Chicago's best tamburitza orchestras and other folk bands of the 1980s. This fine documentary by Les Blank (Flower Films – www.lesblank.com) deals not only with the music but other aspects of the lives and culture of this immigrant group.

The song: This song by the famous Popovich Brothers of Chicago was a standard, a favorite, if not their signature song. It appears to have been derived from the song "Otvori Mi Belo Lenče Vratanca" from the musical play "Koštana" and played in fast 2/4 time instead of 3/4 or 7/8 rhythm that are common in that area of southern Serbia.

20. Vranjanka - Kolo (instrumental)

(Girl from Vranje) **Milan Verni**

Tamburitza Orchestra

(ST 12008B) New York, 1940s

The tune: The title, Girl from Vranje, could refer to the town in South Serbia, but actually refers to the dance of that name. This recording is similar in speed, and danced the same as the fast Žikino Kolo rather than the slow version danced with the simple walking *lesno* step. The tune and dance was also popular with the Macedonians and Bulgarians with the name Shano Horo, Shana being the name of the girl in the song (phonetic spellings).

21. Seljančica – Kolo (instrumental)

(Little village girl) **Milan Verni**

Tamburica Orchestra (ST 12002) New

York, 1940s

The tune: This dance is by far the most popular and widely known of the immigrant kolos. It was, and is, danced everywhere; a must at weddings. It is a fun dance in which simple walking steps or intricate footwork can be used.

There are several popular verses. The first tells of a Gypsy wanting baked goodies, sending his wife to town to fortune-tell; it's lightning and thundering and bad

weather, and she is not returning. The second tells of the students of Karlovac (or Beograd or Zagreb) being mischievous, the teachers worse, and the director worst of all (but I mustn't tell)! A third but lesser known version about a girl who is asked: who watches the house? "Sometimes mama, sometimes *tata* (papa), but mostly me!"

The dance was taught extensively in schools, and is sometimes called Djačko Kolo (Student's Kolo).

22. Tamburaška Potpura (instrumental

with narration) (Tamburitza potpourri)

Dave Zupkovich with

Julius Peškan, Joe Matačić, Peter

Vlajkovich & Dick Van Sice

(narrator). (with violin) (Balkan 557)

Chicago, ca. early 1950s

The song: This is a narrative with interspersed samples of music played in the style of a number of well-known tamburitza orchestras around the country popular in the mid-nineteenth century which "Dave and the boys" are saluting. It opens with the Dave Zupkovich orchestra playing "Leti Leti" (fly, fly, my dear song), interspersed and ending with their "Jel' Ti Žao" (are you sad that we are parting?).

The reason the sound on this disc is not the best with some distortion and over modulation, can perhaps be blamed on the primitive dubbing facilities available in those days before tape and overdubbing.

There were many more bands – large and small. Noteworthy were the "family" orchestras which were not professional but provided local entertainment from one end of America to the other. They lived and played in coal mining towns, steel mill cities, lumber and fishing communities, bringing familiar songs and music from their old homeland.

23. Worker's Greeting - March

(instrumental) **Duquesne University**

Tamburitizans (Matt L. Gouze – director)

(Corona 500A) Pittsburgh, Pa ca. 1949

The Duquesne University

Tamburitizans were founded in 1935 in Texas by Lester (Pop) Pierce. He later recruited Matt Gauze when they moved to Pittsburgh, PA. Mr. Gouze was already one of the tambura players in the 40 piece tambura group which played in 1933 for Yugoslav Day at the World's Fair in Chicago. The orchestra was under the direction of Adam Popovich. Today this organization con-

tinues to be an important showcase for Slavic and Balkan music. They present a spectacular program specializing in tamburitza music along with regional folk dancing in native costumes. The university also has a large library and archive with Balkan related materials as well as being involved in the publication of related books.

The tune: "Radnicki Pozdrav" appears to have been a composition for and favoring, the "proletarian" era.

24. Malo Kolo (instrumental) (Little Kolo)

John Halik (lead violin)

with Tamburitza Orch. "Neven"

(Zora 107A) Detroit, ca. 1945

The group was apparently under the leadership of John Dobranich, owner of Zora Records.

The tune: The translation of "malo" is "little." This word refers to the dancers being close together in a closed circle, rather than as in "veliko" (large circle) where hands are on neighbors' shoulders. This is an especially lively rendition of this very popular tune, thanks to the violinist, John Halik of Detroit. The violin was often incorporated into the tamburitza orchestra for the "Gypsy" effect.

John Filcich and Rick March

JOHN FILCICH was born Ivan Filčić in a village on the outskirts of what is today Rijeka in Croatia. However, when he was born during the 1920s, it was called Fiume, the post-WWI “free city-state” and later annexed by Italy. For his father it was in Hungary, for his grandfather it was in Austria; and even earlier the area was part of Napoleon’s Illyrian Provinces. John was raised in Gary, Indiana, the steel mill city with Croatian, Serbian, Polish and other Slavic cultures and has had many years of experience with their music and dances as the owner of Festival Records. These music shops, located both in the San Francisco Bay Area and in Los Angeles, have since 1949 specialized in Balkan and international music and folk dance records.

John is also an excellent folk dancer and a teacher and still sells music, books, and related items by mail order, at festivals and other occasions. John has maintained perhaps the largest and best collection of 78 rpm records, most of them in excellent condition, which he was kind enough to make available to me.

RICK MARCH has served for over 20 years as Folk and Community Arts Specialist with the Wisconsin Arts Board in Madison, Wisconsin and has been involved in research of most of the ethnic cultures in his state. Rick and John both supplied me with information as to the important and influential artists and songs from the past.

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Glossary & guide to pronunciation (by John Filcich)

To the Serbians it is “srpski” (Serbian), to the Croats it is “hrvatski” (Croatian). To the academic and literary world it is Serbo-Croatian (srpsko-hrvatski). There are minor dialects and regional differences. Yes, there has been much wrangling over this on both sides of the Atlantic, to the discomfort of many. The record industry used the term “Serbo-Croatian,” but mostly to sell the records to both Croats and Serbians!

a – as in father	o – orb
c – <u>ts</u> ar	š – <u>sh</u> ip
č – <u>ch</u> irp	u – <u>fl</u> u
ć – <u>ch</u> ease	z – zebra
dj – j in judge	ž – tre <u>as</u> ure
e – there	aj – <u>eye</u>
g – get	ej – late
i – machine	lj – bill <u>ion</u>
j – y as in day	nj – on <u>ion</u>

Some words and phrases:

Zbor = group

Kolo = Circle Dance

Prst = finger (pronounced: Purrst)

Svira i Pjeva = playing & singing

The language has its share of words describing the character of a person, what one considers the person to be, or one’s feelings toward a person. These range from the “honey-dear-

love” words down to the “b” word and worse, often with expletives.

First, the negative words, from the mildest to the worst; some descriptions apply to other names in the same category. There are more, but these appear in the songs heard here.

bečar – usually a bachelor, happy go lucky loafer, a drunkard, not serious, frequents drinking places, maybe a carouser

kockar – a gambler

lola – maybe married, a good-for-nothing joker, etc.

bekrija – drinker, carouser, dissolute, licentious rascal (from the Greek *bekris* – a drunkard?)

mangup – loafer, rowdy, delinquent, devilish etc.

hulja – even the sound of the word is bad; dishonorable, cheat, etc. (first syllable accented to HOOL-yah)

Second, words of endearment:

mali, mala (m & f) – little one

dragi, draga (m & f) – dear

dilber – sweet-heart

dika – sweet-heart

lala – sweet-heart (in Vojvodina)

lane – darling (lit. a fawn)

pile – darling (lit. a chick)

cura – a girl

djevojka – a maiden

Disc I (CD 7051)

1. **Kockare - Mangupe** – Dušan Jovanović & His Tamburitza Orch. "Orao"
2. **Dremala, Spavala** – Adamov, Staich & Co.
3. **Čuješ Mala** – Verni's Troubadours
4. **Čiri Miri Čica** – Tamburitza Orchestra "Jorgovan"
5. **Micika Polka** (instrumental) – Verni's Troubadours
6. **Očemo Braćo Da Idemo** – Dušan Jovanović & his Tamburitza Orchestra "Orao"
7. **Ženidba Meseca** – Adamov, Staich, & Co.
8. **Djipaj Djevojko** (polka instrumental) – Dušan Jovanović & his Tamburitza Orch. "Orao"
9. **U Osijeku Čuprija** – Kuhačev Mješoviti Zbor
10. **Moj Se Dragi Na Put Sprema** – Huszar & Mišković Tamburitza Orchestra
11. **Mladi Doktore** – Tamburaški Zbor "Jorgovan"
12. **Pred Tvojom Sam** – Huszar & Mišković Tamburitza Orchestra
13. **U Marice Beo Vrat** – Mišković Tamburitza Orchestra
14. **Kraj Vardara** – Paja B. Šantić with Tamburitza
15. **S Ulice U Baštice** – Joca Mimika
16. **Ide Lola Vija Ga Patrola** – Joca Mimika
17. **Vino Piju Lane** – Joca Mimika
18. **Majka Me Psuje** – Joca Mimika
19. **Arapsko Kukunješće** (instrumental) – Tamburica Orchestra
20. **Ej Meni Kažu Da Sam Prava Lola** – Jovan Radivojić
21. **Constantinople March** (instrumental) Royal Serbian Tamburitza Orch.
22. **Kukuruzi Već Se Beru** – Joca Mimika & Tamburitza Orch. "Lire"
23. **Jeftanovićevo Kolo** (instrumental) Tamburitza Orchestra
24. **Kolika Je Javorina Planina** – Sofka with Gypsy Orchestra

Disc II (CD 7052)

1. **Bačko Kolo** (instrumental) – Tamburitza Ensemble of Ivan Kovačević
2. **Uranila Lepa Stana** – Aneta Stojanović & Vlado Konstantinović
3. **Koračnica Južnih Slavena** (instrumental) – Tamburitza Orchestra of Ivan Kovačević
4. **Sedam Sati Bijе** – Milan Verni's Tamburitza Orchestra
5. **Javor Kolo** (instrumental) – Tamburitza Orchestra "Javor"
6. **Kosovo Waltz** (instrumental) – Kuhačev Mješoviti Zbor
7. **Haj Vinca, Vinca Ca** – Skeritch Brothers Tamburitza Orchestra
8. **Na Zdencu** (instrumental polka) – Kuhačev Mješoviti Zbor
9. **Sve Za Tvoju Ljubav** – Skeritch Brothers Tamburitza Orchestra
10. **Udova Sam Mlada** (instrumental-polka) – Skeritch Brothers Tamburitza Orchestra
11. **La Paloma** – Balkan Tamburitza Orchestra featuring: Martin Kapugi & Dave Zupkovich
12. **Erdeljanka - Kolo** (instrumental) – Balkan Tamburitza Orchestra – featuring: Martin Kapugi, Joe Maticic, John Krilcich & Dave Zupkovich
13. **Ponoć Kad Dodje** – Kapugi Bros. Tamburitza Orchestra
14. **Hey Tambu-Re-Bop** – Dave Zupkovich Orchestra
15. **Sarajevka - Kolo** (instrumental) – Edo Lubich's Tamburitza Orchestra
16. **Oj Marička Peglaj** – Balkan Recording Tamburitza Orchestra
17. **Kraljevo Kolo** (instrumental) – Dave Zupkovich
18. **Mene Majka Daje** – Tamburitza Orch. "Budućnost"
19. **Otvori Mi Mili Pile Vrata** – Popovich Brothers
20. **Vranjanka - Kolo** (instrumental) – Milan Verni Tamburitza Orchestra
21. **Seljančica - Kolo** (instrumental) – Milan Verni Tamburica Orchestra
22. **Tamburaška Potpura** (instrumental with narration) Dave Zupkovich with Julius Peškan, Joe Matačić, Peter Vlajkovich & Dick Van Sice
23. **Worker's Greeting - March** (instrumental) Duquesne University Tamburitians (Matt L. Gouze – director)
24. **Malo Kolo** (instrumental) John Halik with Tamburitza Orch. "Neven"

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