

- Prilog 2. Prvi hrvatski diletantski kvartet, preuzeto iz Antun Goglia, Komorna muzika u Zagrebu, Zagreb. 1930: 10. Tisak nadbiskupske tiskare
- Prilog 3. Natkantor Bernard Grüner i orguljaš Franjo pl. Lučić na najavi sinagogalnoga koncerta u časopisu *Židov*, XV (35): .4, 28. 8. 1931.
- Prilog 4. Sinagogalni napjev koji je harmonizirao Franjo Lučić iz ostavštine kantora Bernarda Grünera u privatnom vlasništvu
- Prilog 5. Lovor-vijenac posvećen profesoru Franji pl. Lučiću, snimio Ivan Nađ, Zmaj Brežanski od Hrvata. Vijenac se nalazi u privatnom vlasništvu.
- Prilog 6. Židovsko pjevačko društvo Ahdut, Zagreb 1940. (Jevrejski istorijski muzej, JIM, inv. br. 5717, preuzeto iz Kataloga izložbe “Židovi na tlu Jugoslavije”, Muzejski prostor, Slavko Glodstein, ur., Zagreb 1988)

## Croatian Composers' of Jewish Origin Motives and Stimuli within the Croatian Culture and the Croatian Musical Heritage

On the basis of archaeological findings dated to the late antiquity times the paper briefly presents the history of Jewish communities on Croatian soil within the context of the larger research entitled *Motives and Stimuli of Other Cultures in the History of Croatian Culture*. The mentioned archaeological traces confirm the constant presence of this population on the territory of modern Croatia. With Habsburg emperor Joseph II 1782. Edict on religious tolerance, and the Croatian Parliament adoption of the Law on full equality for Jews in Croatia 1873., the members of this minority start to participate in the founding of cultural and educational institutions on the territory of Croatia and Slavonia. The object of this paper is to prove the impact of Croatian composers of Jewish origin on the shaping of Croatian music culture on the basis of data regarding the foundation of cultural institutions such as the Croatian Music Institute in Zagreb, or the Music School of Osijek. The data concerning the existence of a synagogue choir in the Praška street Temple in Zagreb, where some of the best artists such as Tomislav Neralić and Ančica Mitrović, otherwise employed at the National Theatre in Zagreb, have performed, or the organists Franjo Dugan and Franjo Lučić who played both in religious rites as well as in concerts and were at the same time official organists of the Zagreb cathedral, show a very high degree of cooperation between the two religious communities from the end of the 19<sup>th</sup> century to the 40s in the 20<sup>th</sup> century. The fact that top musicians of different origin performed together in the Zagreb synagogue choir confirms a high level of development and tolerance in Croa-

tian society up until WWII. The works of art created by musicians of Jewish origin in the Croatian environment or the education given and received within Croatian educational institutions represent a great part and value in the entire Croatian culture.

**Key words:** Jewish musicians, synagogue choir, coexistence, tolerance