

tia are near the point of explosion, if nothing decisive happens. One-third of Croatian territory is still under Serbian and Unprofor control. Besides the large number of Bosnian refugees, Croatia has hundreds of thousands of refugees from its own territory. While posing a major economic problem by itself, the social tensions are also escalating. In eastern Croatia, a growing number of suicides among refugees is

being reported in the press. These people can no longer stand to live within immediate reach of their homes, but to which they cannot go back. They are fed up with their situation and want to return home to restart a meaningful life. Blockades by enraged refugees at the Unprofor checkpoints leading into Serbian-controlled territory have been on the agenda for several weeks. By ordering some of these blockades to be

Festival is musical counterpoint to war

Dubrovnik, July 1994. Seen from the hotel window, the old city lies in its usual beauty in the glistening sunlight over the silver-blue sea. The new roofs on many buildings attest, scarlike, to the brutal Serbian aggression at the end of 1991. The roofs are patched, but below, on many houses, boarded-up windows prevent any view into the burned-out interiors. There is no money for repairs. Dubrovnik lived off tourists—and for the last three years, they have stayed away.

But the city's will to live remains unbroken. The Dubrovnik Summer Festival is being mounted for the 45th year in a row, despite huge financial problems. In six and a half weeks, 39 concerts and plays will be presented. Brahms's *German Requiem* opened the season, followed by several performances of the classical repertoire, chamber as well as orchestral—down to a concert version of Verdi's opera *I Lombardi alla Prima Crociata*. Shakespeare's *Hamlet* will be acted in front of the historic backdrop of the Lovrjenac Castle.

Most of the artists come from Croatia and Slovenia. The "big" names, who regularly came here before the war, are now sought in vain. The disappointment is perceptible among the organizers, though they don't talk about it directly. They feel abandoned, in art as in politics. But people understand that it is precisely classical art that has the power to heal the wounds of war.

When foreign guests do participate, they are heartily welcomed. So it was when pianist Monica Ripamonti-Taylor and violinist Seth Taylor from Eisenach, Germany played works by Brahms, Mozart, Beethoven, and Dvorak on July 18. The concert was arranged by the Schiller Institute. The Dalmatian daily *Slobodna Dalmacija* headlined its review "An Artistic Gift," especially stressing the pianist's virtuosity in playing Brahms's Fantasy for Piano Op. 116.

The Dubrovnik Symphony under the baton of Frano Krasovac also played impressively, in an all-Mozart program with soloists Miha Pogacnik (violin) and Marko



Monica Ripamonti, pianist, and Seth Taylor, violinist received a warm welcome when they played in the Atrium of the Rector's Palace in Dubrovnik.

Pilepic (viola). The lively playing (without over-fast tempi), bringing out all of Mozart's angles and edges and playfulness, especially in the "Turkish Music" of the last movement of the A-minor violin concerto, KV 219, were a real treat for the ears.

Days after I left the area, a Serbian grenade exploded on a beach near Dubrovnik and injured several bathers. At the same time, a bus going south from Split was shot at by Chetniks, and several died. More wanton Serbian aggression was afoot. Neither action had any military meaning—only a psychological one of creating insecurity. Some of the few tourists, who meanwhile had found their way back to the Dalmatian coast, will again pack their bags.—Klaus Fimmen