

KLIME SADILO (1881 – 1965) IN THE COLLECTIVE MEMORY OF THE CITIZENS OF OHRID¹

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Abstract: The violinist Klime Sadilo (1881 – 1965) was one of the most significant figures of the *čalgia* troubadour tradition in the city of Ohrid. His musical repertoire included numerous *čalgia* songs and dances, out of which most are still performed even today. Through his numerous performances, particularly around the end of the 19th and early 20th centuries, he made a huge impact on the old-urban musical culture that was an important part of the citizens’ daily lives. With his role in the music cultural life in Ohrid, and the intangible cultural heritage he left, he took his rightful place in the collective memory of the citizens of Ohrid.

This paper will emphasize some of the activities and approaches, or the mechanisms by which certain people try to strengthen the memory of the mentioned *čalgia* master – Klime Sadilo, at the same time strengthening the consciousness for the traditional and cultural values, not allowing such names to disappear from the collective memory of the Macedonian people.

Keywords: Klime Sadilo, *kemanedžija*, Ohrid’s *čalgia*, safeguarding, collective memory

Introduction

This paper will portray the significant figure of Klime Sadilo in Ohrid’s musical history and his contribution to the development of the city’s musical culture in the late 19th and early 20th centuries. This period is associated with the so-called “Macedonian Revival”, which influenced many aspects of daily life for the Macedonian people. It is known that during this time, the *čalgia* music tradition – locally referred to as troubadour music² – had a significant impact on the cultural and musical life

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² The connection between the *čalgia* performers who occasionally performed at the Sultan’s court in the 19th century, and the Southern French troubadours who entertained French dignitaries in the 11th and 13th centuries was explained by the ethnomusicologist Borivoje Džimrevski, whose research was focused on Macedonian *čalgia* music. He described them as musical-poetic chroniclers, whose singing amused and enriched people’s culture. One of the main characteristics of French troubadours is the simultaneous playing and singing of all members of the

of Ohrid. The main figure who became a symbol of this musical heritage was the violin player Klime Sadilo, locally known as *këmanedžija*.

At the end of the 20th century, the *čalgia* musical tradition began to fade away. However, the memory of the *čalgia* music has not entirely vanished and remained present in the collective memory of the citizens, thanks to tenacious admirers who cherished the music and uphold its traditional values as an intangible cultural heritage. This individual enthusiasm and love toward the *čalgia* music contributed to preserving this tradition even in today's musical scope through contemporary musical groups that perform *čalgia* music. Even though the sound of *čalgia* music has evolved and is now nurtured in different cultural contexts than it was in the past, those who sustain and keep it alive in the contemporary Macedonian music scene can still be considered as guardians of this intangible cultural legacy. However, for there to be a cultural legacy and guardians who preserve it, there must be creators of the musical tradition who have left such a legacy.

One of the most well-known and important figures of the old-urban musical culture in Ohrid is the *čalgia* violinist Klime Sadilo. In Ohrid, the practice of the *čalgia* tradition has been passed down through four generations of *čalgia* players/*čalgia* groups. The local term for *čalgia* group is *tajfa* or *takam*. The *čalgia tajfa* of Anđele Karađule was the first generation; the *čalgia tajfa* of Klime Kurte was the second generation; the *čalgia tajfa* of Klime Sadilo was the third generation, which included other groups that existed during the same period, such as the *čalgia tajfa* of Tode Krkulj, KUD³ “Kardašlik Birlik”, and the *čalgia tajfa* of Demirali Bajram; and the fourth generation was the music group “Ohridski trubaduri”, with Stojan Zlatanovski as the lead musician.⁴ Among all the aforementioned

musical group or ensemble, mainly using chordophone musical instruments, just like the *čalgia* players. This characteristic represents the similarity between the *čalgia* performers and the Southern French troubadours, despite their distinct historical existence and periods of performance (Цимревски 1985: 23). The term *čalgia* actually refers to an old-urban music tradition cherished by the urban dwellers, especially during the 19th and 20th centuries. It also refers to a specific performing music style, a particular musical group or ensemble, a specific repertoire, and a specific set of musical untempered instruments such as: *oud*, lute, *qanun*, violin (locally so-called *këmane*), clarinet (locally so-called *grneta*), tambourine, def or tarabuka.

³ *Kulturno-umetničko društvo* (KUD) – a form of music and dance ensemble established during SFR Yugoslavia as an official entity and an organization with aim for preserving mainly traditional music and dances.

⁴ Due to the lack of comprehensive data regarding the correct years of their activities, it is difficult to pinpoint the exact/precise period of these four generations of *čalgia* players. Still, it can be asserted that: the first generation of *čalgia* players was active around the end of the first half and the beginning of the second half of

groups, the *čalgia tajfa* of Sadilo had the most significant impact on Ohrid's *čalgia* tradition.

The violinist Anđele Karađule, who belongs to the first *čalgia* generation, is known as the creator⁵ of some of the most famous *čalgia* songs from Ohrid, such as “Pesna za Despina” known as “Golema ridža ti činam”, “Fanče ojde vo Kališča”, “Šo se čulo, nane, i razbralo”, “Aman, aman, Katuše”, “Antice, žaljna, Antice”, and others (Маленко 1989: 8). Klime Kurte, from the second generation, was the creator of “Džodže šetat so kajčeto” known as “Bog da biet, Ruse”⁶ and “Izlezi si na pendžera, mila Risavgi” (Маленко 1989: 29), known as “Ja izlezi, stara majko, na pendžereto”, which are also very famous songs in Ohrid. However, the violinist Klime Sadilo distinguished himself as the most skilled musician with a unique *čalgia* interpretation of these and many other *čalgia* songs and dances that we know today.⁷ The majority of *čalgia* songs describe significant events from the citizens' daily lives, such as various young people's romantic crises, forbidden and unrequited loves, and different family situations. However, the *čalgia* repertoire also includes songs that describe important historical events and important individuals from the Macedonian revolutionary past, including Goce Delčev, Hristo Uzunov, Metodi Patče, and others. Today, the *čalgia* songs serve as a cultural and social medium that represents a part of the Macedonian past. They also provide insight into the behavior of citizens, their mutual regard for one

the 19th century; the second generation was active around the middle of the second half of the 19th and possibly in the early years of the 20th century; the third generation covers the first half of the 20th century and the beginning of the second half of the 20th century; while the fourth generation covers the period after 1965, which means the second half of the 20th century.

⁵ It is important to emphasize that, in this particular context, the term *creator* would be more accurate than the term *author*, as it is a folk song whose original creator is well-known, even though that creator does not legally possess the song's copyright. Today the copyrights are regulated by the Law on Copyright and Related Rights, published in the Official gazette of the Republic of Macedonia, no. 115, 31 August 2010. When a song's authorship is regulated by law, then it refers to an *author* who created something, a work of his own, who owns the copyright of that work. See on the link: <https://is.gd/OiaSsR> [Accessed 16.6.2024].

⁶ Data taken from: Klime Sadilo and Naum Kurte (violin players) in discussion with Gančo Pajtondžiev, on 25.7.1952 in Ohrid. [Interview recorded on magnetic tape no. 367, in ownership of the Archive of “Marko Cepenkov” Institute of Folklore in Skopje].

⁷ Klime Sadilo is also known as the creator of the Ohrid's *čalgia* dance “Sobarsko oro” (which you can hear on the link: <https://rb.gy/36eh2x> [Accessed 13.2.2024]) and “Maršot na Sadilo” (Бошале 2004: 86), but the latter one cannot be accepted as his creation, because no one can find an audio example of this march.

another, interpersonal communication styles, and the manner in which they dress.

The other members of Sadilo's *tajfa*⁸ included: Naum Kurte (1886 – 1967) – violin, Pasko Pepelko (1885 – ?) – lute, Dimče Karče (who had passed away in 1959, according to Маленко 1977: 96) – lute, Kiril Kuzmanov-Katilj (1901 – 1988) who occasionally played the violin, Me(h)med Ismail-Utči – oud, Ćorgi Ćoĉegovski (1905 – 1981) (locally known as Ćore Ćoĉeg – the note from the author) – tambourine, and Sadilo's son Dimče Sadilo (1911 – 1939) – violin. Dimče Sadilo played in this group for a very short time due to his unexpected early death. There is not enough documented evidence that all these members were part of this *ĉalgia tajfa* at the very same time.



Photo 1: The *ĉalgia tajfa* of Klime Sadilo, from left: Klime Sadilo (violin), Dimče Sadilo (violin), Pasko Pepelko (lute), Naum Kurte (violin) and Me(h)med Ismail-Utči (lute⁹). Taken in 1938.

Retrieved from the Archive of the “Marko Cepenkov” Institute of Folklore in Skopje

⁸ At the beginning this *ĉalgia* group was called “Tajfata na Klime Sadilo” but later it was renamed as “Ohridski trubaduri”. This data is taken from: Ćorgi Ćoĉegovski (tambourine player) in discussion with Duško Dimitrovski, on 10.6.1972 in Ohrid. [Interview recorded on magnetic tape no. 2149 in ownership of the Archive of “Marko Cepenkov” Institute of Folklore in Skopje (further in this paper – AIF)]. But, “Tajfata na Klime Sadilo” is also known as: Sadilovci, Tajfata na Sadilovci, Takamot na Sadilovci etc. (the note from the author).

⁹ The official written description of the photo says that it is a lute, but in fact, this musical instrument is an oud.

Klime Sadilo (1881 – 1965, Ohrid)¹⁰

Klime Sadilo was born in 1881 in Ohrid and was raised in a musical family in which the *čalgia* music played a significant role in their daily life. In an interview on the magnetic tape no. 367, Klime Sadilo mentioned that his father, Gligor, played the lute, and his grandfather played the violin. This indicates that the *čalgia* tradition was preserved by and transferred in the Sadilo family for several generations. Additionally, he stated that he was introduced to *čalgia* music at the age of 17 by a master from Bitola's family of Lozančevi, from whom he purchased his first violin.

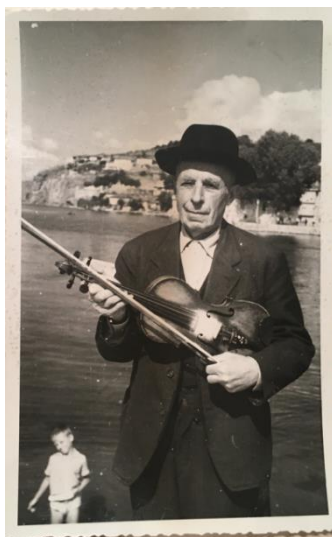


Photo 2: Klime Sadilo with the violin (without further data).
Retrieved from NU Institute for the Protection of Cultural Monuments and Museum
– Ohrid

At the age of 19, he started playing in his father's *čalgia tajfa*,¹¹ and later he formed his own group, "Takamot na Sadilovci". Since 1906, this *tajfa* began playing more intensively in Ohrid and in other Macedonian cities, such as Kičevo, Resen, Struga¹² and Debar.¹³ According to Milka

¹⁰ Written on his tombstone the year of birth is 1880, but on the magnetic tape no. 197 (owned by the AIF), Klime Sadilo himself stated that he was born in 1881. We consider that the information given by him personally is more reliable.

¹¹ Klime Sadilo (violin player) in discussion with Gančo Pajtondžiev, on 7.4.1952 in Ohrid. [Interview recorded on magnetic tape no. 367, in ownership of the Archive of "Marko Cepenkov" Institute of Folklore in Skopje].

¹² According to Ivona Opetčeska-Tatarčevska, the last wedding performance of Sadilo's *čalgia tajfa* in the city of Struga was in 1961, on a wedding of Ćorgi Kalajdži (Opetčeska-Tatarčevska 1998: 56).

Sadilo, these musicians also performed in Serbia, Albania and Bulgaria.¹⁴ This group recorded several gramophone records for the record company Yugoton from Zagreb, as well as in America for Fiesta Record Company, which led to greater recognition of the group beyond the borders of Macedonia.



Photo 3: The *čalgia tajfa* of Klime Sadilo, from left: Naum Kurte (violin), Klime Sadilo (violin), Pasko Pepelko (lute), Kiril Kuzmanov-Katilj (violin) and Dimče Karče (lute).

Borrowed from the personal archive of the interlocutor Vlado Žura from Ohrid

Sadilo also played the oud, but he was primarily known as a *këmanedžija*, a violinist. He was a left-handed violin player (locally called *lejčar*), which means that he held the violin's bow in his left hand. Describing Sadilo's interpretation style, Džimrevski notes that his tone was powerful yet soft, and occasionally not precisely accurate. However, this slight inaccuracy was a distinctive feature of some *čalgia* violin players (Џимревски 1985: 25). Sadilo had a unique style of playing that made him a master of *čalgia* music. His ability to express the different musical dialects of many ethnic groups was evident during his performances at weddings for Wallachians, Albanians, Turks, and others. With a wide range of *čalgia* songs and dances in their repertoire, Sadilo and his *čalgia tajfa* managed to satisfy everyone's musical taste. Usein Muarem, a barber from Ohrid,

¹³ Data taken from the short video documentary “Ohridskite trubaduri i Klime Sadilo”, broadcasted on Bitola television “Orbis”, and as video content posted on the Internet service “YouTube”: <https://rb.gy/fhibs> [Accessed 19.7.2023].

¹⁴ Milka Sadilo (Klimes Sadilo's daughter) in discussion with Valentina Nelovska, *Pečat* (documentary show produced by Ohrid television TVM), and as video content posted on the Internet service “YouTube”: <https://rb.gy/uqe9x> [Accessed 10.8.2023].

claims that Sadilo was a skilled musician with a unique technique that none of the other musicians were able to learn and inherit.¹⁵ Sadilo passed away in 1965 in his hometown, and everything he left behind is preserved on the rare records kept in certain institutional and private archives. This briefly summarizes the life and legacy of the *čalgia* violinist Klime Sadilo from Ohrid, and his *tajfa*.



Photo 4: Klime Sadilo with the *oud* (without further data).

Retrieved from NU Institute for the Protection of Cultural Monuments and Museum – Ohrid

Treatment Towards the Cultural Heritage Left by Klime Sadilo

As part of the ethnological collection held by the Institute for the Protection of Cultural Monuments and Museum – Ohrid (IPCMM), there is a lute that belonged to Dimče Karče (officially registered as Dimko Karčev), a member of Sadilo's *tajfa*. This lute was purchased from his family by the Institute in 2002.

¹⁵ Usein Muarem (he was playing on many instruments, mostly on chordophone, such as oud, *djumbuš*, mandolin, etc.) in discussion with Borivoje Džimrevski, on 11.11.1977 in Ohrid. [Interview recorded on magnetic tape no. 2424, in ownership of the Archive of "Marko Cepenkov" Institute of Folklore in Skopje].



Photo 5: ZMO – E 2697. The lute which was owned by Dimko Karče(v), the member of Sadilo's *tajfa*. Retrieved from NU Institute for the Protection of Cultural Monuments and Museum – Ohrid

Additionally, in 2022, a group of experts led by senior curators – ethnologist Olivera Miševa and historian Goran Mitreski – purchased Klime Sadilo's violin (locally called *kemane*) from Klime Sadilo's great-grandson. The violin is currently located in the House of Robevci in Ohrid and is displayed in a specially designed glass cabinet as part of the permanent ethnological exhibition. The glass cabinet provides proper visual accessibility of Sadilo's violin to the general public. Additionally, visitors have the opportunity to listen to audio samples performed by The *čalgia tajfa* of Sadilovci. This allows for a more comprehensive presentation of the musical tradition cherished in this city. The IPCMM also possesses seven photos showing Sadilo with his *tajfa*, a document indicating the group's participation in the Festival of Folk Dances and Songs in Bitola, and a gramophone record recorded in the United States by Fiesta Record Company.¹⁶

¹⁶ The official visit to NU Institute for the Protection of Cultural Monuments and Museum – Ohrid was made on 13.3.2018, and again on 9.6.2022 [personal field research].



Photo 6: Sadilo's violin presented at the House of Robevci, Ohrid
(photo taken on 25.6.2023, personal archive)

Materials Related to the *Čalgia* of Ohrid

Materials related to the *čalgia* tradition of Ohrid can also be found at the Archive of the “Marko Cepenkov” Institute of Folklore in Skopje (IFMC). This archive possesses:

- Over 4.000 magnetic tapes, of which 17 are related to the Ohrid's *čalgia*;
- Lists with the contents of the magnetic tapes;
- Text documents containing detailed information from the entire audio material on the tapes;
- Melograms, i.e. sheet music of traditional songs and dances;
- Photos and slides;
- Inventory books containing information about the magnetic tapes, photos, and slides.

From the reviewed and analyzed archive audio material for the purpose of this paper, there are 87 magnetic tapes related to the Macedonian *čalgia* tradition¹⁷, and 17 of them are specifically related to the Ohrid *čalgia* (AIF m.t. no.: 197, 367, 447, 512, 2149, 2316, 2424, 2704, 2916, 2917,

¹⁷ AIF m.t. no.: 28, 29, 30, 36, 37, 58, 197, 256, 282, 367, 368, 383, 385, 397, 447, 512, 537, 538, 558, 591, 592, 668, 717, 1111, 1603, 1611, 1635, 1647, 1651, 1664, 1667, 1672, 2149, 2150, 2244, 2245, 2314, 2315, 2316, 2363, 2364, 2387, 2390, 2405, 2406, 2407, 2409, 2424, 2477, 2480, 2484, 2519, 2546, 2547, 2554, 2587, 2591, 2592, 2630, 2665, 2670, 2704, 2725, 2814, 2815, 2899, 2916, 2917, 2918, 3223, 3262, 3263, 3264, 3265, 3266, 3689, 3704, 3705, 3770, 3771, 3772, 3773, 3778, 3780, 3783, 3836, 4072.

2918, 3262, 3263, 3264, 3772, 3773, and 4072¹⁸). Ethnomusicologists Gančo Pajtondžiev and Borivoje Džimrevski, who worked at the Institute, conducted most of the field research on Macedonian *čalgia*. The field materials from their research date from 1952 to 2002. Some of the tapes contain interviews with former bearers of the *čalgia* tradition, as well as interviews with interlocutors who transmit data about the former *čalgia* players and their groups. In some tapes, *čalgia* is mentioned only in conversation, in a song, or in a story, which also testifies to the existence of the Macedonian *čalgia* tradition in the country's musical past. The research was carried out in several Macedonian urban areas, such as: Veles, Ohrid, Bitola, Skopje, Štip, Kavadarci, Gevgelija, Negotino, Kratovo, Pehčevo, Berovo, Kruševo, Struga, Resen, Prilep, Tetovo, including Thessaloniki and the Thessaloniki area. Several surrounding villages were also covered, where *čalgia* was present as an influence from nearby cities – Velgošti and Peštani (villages around Ohrid); Gradsko, Podles, Bašino Selo, Dolno Čičevo, and Sujaklari (villages around Veles); and Vraneštica (a village around Kičevo). Presumably, there are more magnetic tapes on which there are recordings of *čalgia* as a cultural asset, however, this will be known only after listening to and analyzing all tapes of the Institute's archive fund. The Institute of Folklore is currently in the process of digitizing all of the archived material.

In the institute's archive, there are 87 photos related to Macedonian *čalgia*, taken between 1903 and 1994. These photos include *čalgia* ensembles, *čalgia* instruments, artisans of *čalgia* instruments, and designated performance areas in the homes of important families in the society where *čalgia* ensembles would perform during family gatherings.

There are also personal archives in which materials regarding the *čalgia* music can be found. Such private archives are the one of Vlado Žura and Milčo Jovanovski.

Vlado Žura¹⁹, born in Ohrid on November 3, 1946, began working at Radio Ohrid in 1961. Initially involved in the youth program, he became an editor, journalist, and collaborator on radio programs addressing cultural

¹⁸ Further details regarding the magnetic tapes pertaining to Macedonian *čalgia*, such as Ohrid's *čalgia* and the *čalgia* player Klime Sadilo, can be found at *Македонската чалџија 1* [Macedonian *čalgia* 1]. This publication is written by the author of this paper and published in 2023, not long after the paper was presented at the aforementioned international conference (see footnote 1). The book focused on Macedonian *čalgia*, and a review was done that included information on the researcher who recorded the magnetic tape, the date and location of recording, the number of the magnetic tape, information about the interlocutors, etc.

¹⁹ The initial in-person fieldwork, which was a conversation with the interlocutor Vlado Žura, took place on 19.12.2009 in Ohrid. Numerous informal discussions that followed led to the exchange of a great deal of knowledge and resources about Ohrid troubadour music.

issues from 1975 onwards. Later, he served as the editor of the monthly publication “GP Trudbenik – Ohrid” until his retirement in 1997. Žura has written several pieces for magazines and the daily press, as well as radio and television programs dedicated to Ohrid’s history.

In 2004, as part of the project “So pesna niz ohridskata čaršija”, Žura analyzed several well-known *čalgia* songs performed by Ohrid’s troubadours, including: “Pesna za Despina”, “Ja izlezi stara majko”, “Što se čulo, nane, i razbralo”, “Poslušajte me, drugari”, “Frosina sedit na divan”, “Aman, aman, Katuše”, “Bog da biet, Ruse, tvojtja majka” and “Fanče ojde vo Kališča”. These radio episodes were broadcast on the local radio station “Radio Lav”. In 2005, as part of the project “Koga nastanale neкои ohridski starogradski pesni”, Žura analyzed additional songs, including: “Pesna za Hristo Uzunov”, “Dimčeta asker go pisaja”, “Jas, Metodij Patče”, “Izvikna Jana, provikna”, “Pesnata za Rašanec”, “Ferman dojde od Stambola”, “Antice, žaljna, Antice” and “Ohrid, Ohrid, ubav, mil”. These episodes were also broadcast on “Radio Lav”.

Within his personal archive, Žura possesses 17 photos related to Ohrid *čalgia*. These photos provide insight into the interior organization of affluent Ohrid homes during the late 19th and early 20th centuries, highlighting the special spaces intended for *čalgia* group performances during family gatherings, celebrations, and holidays.

Another significant personal archive belongs to Milčo Jovanovski²⁰, a former journalist at Radio Ohrid. Milčo Jovanovski, born on December 28, 1964, in Ohrid, had a significant career at Radio Ohrid from November 1988 until the end of April 2009. During his work, many documentaries about the cultural history of *čalgia* were produced. Unfortunately, it is unknown what happened to the archival material after the radio station closed. There is no information on whether the material was preserved or where it might have been deposited. However, Jovanovski’s private archive contains several published texts and a few interviews²¹ with various heirs of the Ohrid *čalgia* tradition, highlighting the transformation of the *čalgia* sound. Key items from Jovanovski’s private archive include:

- “Spomenot na legendarnite Sadilovci vo Ohrid ušte e živ” was published on 14.1.2017, on the international broadcaster “Deutsche Welle”;²²

²⁰ Milčo Jovanovski (journalist) in discussion with the author on 18.10.2017 in Ohrid [personal notes].

²¹ Some of the texts and interviews cited in this paper had links, but some of them are no longer operational. Nevertheless, I include them here for the record.

²² See on the link: <http://p.dw.com/p/2Vly9> [Accessed 16.6.2024].

- “Sekjavanje: Sotir Dimitrovski-Dzingl – Kako se rodi ‘Ohrid, Ohrid, ubav, mil’” was published on 8.11.2015, on the internet portal “Publicitet” alongside with the audio interview;²³
- “Šule – cel život so muzikata i tajfite” was published on 28.4.2014, on “InPres”;²⁴
- Radio documentary “Top forma”, Radio Ohrid, interview conducted on 5.12.2008, with Kuzman Pop-Stefania, member of the musical group “Ansambl Biljana”;
- Radio documentary “Starogradski biseri”, Radio Ohrid, recorded in November, 2003.

These materials provide a glimpse into the rich history and evolution of the *čalgia* tradition in Ohrid, preserving the legacy and memories of key figures and their contributions to this unique cultural heritage. These personal archives, along with institutional collections, offer valuable insights into the *čalgia* tradition and its significance in the cultural history of Ohrid.

Project: “The Forgotten Sound – in Memory of Klime Sadilo”

The inspirational figure of Klime Sadilo, who truly became a symbol of Ohrid’s musical culture, mostly in the period of the Macedonian revival, also motivated other people to take action to affirm and raise awareness of his great contributions to Ohrid’s cultural and musical life (particularly in the first half of the 20th century), as well as to “keep him alive” in the collective memory of Ohrid citizens and to promote his work at the state level.

In order to achieve this, the members of the Association for Culture and Art “Art Vivendi” – Ohrid, along with the musical group Chalgia sound system²⁵ and a few other collaborators, implemented the project “The Forgotten Sound – in memory of Klime Sadilo” in Ohrid in 2023. The project was funded by the Macedonian Ministry of Culture and included a small exhibition in Sadilo’s hometown and a performance of the aforementioned musical group on June 21, 2023 – Sadilo’s death day. The group played a couple of the well-known Ohrid *čalgia* songs from his *tajfa*’s repertoire. Some of the songs were reconstructed using old fragmentary archive audio recordings found in the “Marko Cepenkov” Institute of Folklore in Skopje, while others were transcribed based on audio recordings

²³ See on the link: <https://rb.gv/95g5uk> [Accessed 16.6.2024].

²⁴ See on the link: <https://daily.mk/names/centroturist> [Accessed 16.6.2024].

²⁵ Chalgia sound system is a well-known Macedonian music group that meticulously preserves *čalgia* music without compromising its distinctively specific sound and style.

from the personal archive of the previously mentioned interlocutor, Vlado Žura, who kindly gave them to the group.

Some archive audio recordings can be found in the IFMC archive. There are three tapes recorded by Gančo Pajtondžiev between 1952 and 1957. The audio fragments consist of a song's first or second verse along with an instrumental section, which is an excellent place to start to "reconstruct" the song, while identifying the most representative – and possibly most authentic – version of the song's lyrics. In this way, the long-known and mostly forgotten sound of Sadilo's *tajfa* (which was heard in the streets, homes, and the bazaar of Ohrid) can be revitalized and brought back to life.

As mentioned earlier, the small exhibition presented replicated old photos that beautifully depicted Ohrid's musical past with Sadilo's *tajfa*. The original photos were provided by the IFMC Archive in Skopje and the IPCMM in Ohrid.

These initiatives not only celebrated Sadilo's musical achievements but also contributed to preserving and promoting Ohrid's *čalgia* tradition at both local and national levels, ensuring that his legacy continues to inspire and resonate within the community.

Conclusion

The cultural heritage associated with Klime Sadilo and the *čalgia* tradition in Ohrid is preserved through a variety of valuable artifacts, documents, and initiatives. These include rare photos, audio recordings, documents, and musical instruments such as Sadilo's violin and Karče's lute, currently safeguarded by the Institute for the Protection of Cultural Monuments and Museum in Ohrid. These artifacts serve as invaluable witnesses to Ohrid's rich musical past, particularly during the Macedonian revival period.

Efforts by individuals and institutions, highlighted in initiatives like the project "The Forgotten Sound – in Memory of Klime Sadilo", are crucial in preserving and promoting the *čalgia* tradition. This project, funded by the Macedonian Ministry of Culture, featured a small exhibition and a musical performance to commemorate Sadilo's contributions on his death anniversary. Through reconstructed songs from archival recordings and replicated photos, the project aimed to revive and raise awareness of Ohrid's musical heritage. Among the *čalgia* musicians of Ohrid, Sadilo's *tajfa* stands out as the most renowned and remarkable. Klime Sadilo himself, celebrated as a master of *čalgia* playing, established his leadership within the *tajfa* through skillful performances and a deep connection to the cultural life of Ohrid. His legacy extends beyond the city, influencing Macedonian musical culture to this day.

The ongoing efforts to document, preserve, and celebrate Ohrid's *čalgia* tradition not only honor the legacy of Klime Sadilo but also

contribute to the broader appreciation of Macedonian musical heritage. By recognizing and promoting these traditional values, Ohrid continues to enrich its cultural identity and inspire future generations to cherish and protect their musical heritage.

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ЛИКОТ НА КЛИМЕ САДИЛО (1881 – 1965) ВО КОЛЕКТИВНАТА МЕМОРИЈА НА ОХРИГАНИ

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Резиме

Климе Садило (1881 – 1965) е еден од најзначајните носители на чалгиската трубадурска традиција во градот Охрид, којашто интензивно се негувала во периодот кон крајот на 19 и во првата половина на 20 век. Во музичкиот репертоар на овој чалгација биле застапени бројни чалгиски песни и ора, со чиешто долгогодишни изведби (што и денес се изведуваат) оставил траги во негувањето на една убава градска музичка традиција, заземајќи го своето заслужено место во колективната меморија, пред сè, на охриѓаните. Токму затоа, во трудов беа презентирани некои од активностите на одредени луѓе (и во склоп на институционалното работење, но и со лични заложби), коишто се обиделе да го одржат сеќавањето за ликот на овој чалгација, истовремено негувајќи ја почитта кон она што е традиција, култура и културни вредности, а со тоа, не дозволувајќи ваквите имиња да исчезнат од колективната меморија на македонскиот човек.