

Former Leader Of Cologne Community Dies In Johannesburg

WE deeply regret to record the death of Mr. Nathan Kahn (at the age of 73), late of Cologne (Germany), who passed away in Johannesburg on April 15.

Since its foundation, the old and famous Jewish Community of Cologne had counted outstanding men amongst its members. One of the last great men in this old and long chain of a noble tradition was Nathan Kahn, who continued his manifold Jewish activities in his last home in Johannesburg.

He had been a supporter of every communal institution in Cologne, and displayed particular charity to the needy and suffering.

When, in 1918, the stream of refugees from Lithuania, Poland and Russia passed through Cologne on their way to new homes, it was Nathan Kahn who established a most efficient organisation, which provided shelter, food and clothing for these helpless people.

He was a deeply religious personality, who adhered strictly to the Jewish traditional way of life. He had been a council member of the Cologne Jewish Community, where his sincerity, combined with his tolerant character, contributed largely to uniting the various sections within the community.

In Johannesburg he associated himself with every group which aims at fostering Jewish religious life. Devoted to Jewish Learning, he conducted and attended Shiurim regularly, in spite of his age. His influence will be missed by many a group, such as the Bnai Brith Lodge, the ideals of which he personified in. During the Shiva, Dr. H. Abt and Rabbi B. Rabinowitz, among others, paid warm tribute to Nathan Kahn.

He leaves a widow and two sons, and is survived by two brothers and two sisters.

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FIRST PERFORMANCE OF BERLINSKI SYMPHONIC POEM Histadruth Classical Concert

THE Hebrew classical concert held at the Metro on Sunday evening marks an important milestone in the much neglected field of Jewish music in this country. There have been frequent complaints that Jewish concerts are monotonous; that programmes are lacking in freshness and consist mainly of some stock items of which the public was getting tired. This could certainly not be said about the concert arranged by the Histadruth Ivrit.

The programme consisted mainly of items which were either not heard in this town before or were newly harmonised and orchestrated.

Mr. Berlinski is to be congratulated not only on the performance of his own composition but on the fact that he introduced a new tone in the Jewish concert programme which should set a high standard for the future.

The soloists, Cantor Alter and Cantor Mandel, both adhered to the musical discipline and restraint required of artists who are accompanied by an orchestra. The musical arrangements of the songs were of a high order and the voices, as well as the instruments, complemented each other perfectly.

It was obvious that the Hebrew song attained special distinction by the orchestral performance. The duet of "Hoi Naalaim" was a masterpiece of arrangement and execution.

Mr. Berlinski's symphonic poem, "Canaan," which won a prize in the U.S.A., opens with a traditional Jewish air, which Engel had adapted to

Chernikhovsky's "Omrim Yeshna Aretz." Its leitmotif is the cantil-

lation of the reading of the High Festivals. The entire is permeated by the traditions and the spirit of Jewish music, which, from a Jewish point of view, is the right approach to a theme. Mr. Berlinski conducted work with great enthusiasm evoked warm applause from audience.

At the conclusion of the concert Mr. I. Goss, on behalf of the Histadruth Ivrit, called upon all present to support the work of the movement. The development and popularisation of Hebrew music is part of the activities of the Histadruth Ivrit, he declared.

"Reps" Excel Themselves

"THE WITCH," which is now showing at the Library Theatre, presents the Johannesburg Repertory players at their best. Though the play is of historical interest it is not lacking in a message to the modern theatre-goer. The psychological aspects of mass hysteria and witch-hunting are subtly elucidated in this Norwegian play. Both mass hysteria and witch hunting are not unknown in modern times. Watching the play one well understands quite a number of political phenomena of the 20th Century.

A local reviewer, who described the play as "mediaeval poppycock," would be well advised to read Arthur Koestler and Kravchenko. He must then ask himself whether

the mediaeval play does not add a clue to "political confessions in modern times", and a psychological insight into political witch-hunting rampant before as well as after the latest war.

Such deductions would necessarily require some imagination. Without it—judging the play as a historical piece—it is blessed with beautiful phrasing such as only a translator (who is the poet laureate) could have produced, and with tenseness and emotion which expects of good drama.

The Reps—and this goes for the entire cast—acted beautifully. They showed us what they could do. One should miss this dramatic masterpiece.

Concert In Pretoria

A concert will be held at the Jewish Memorial Hall, Beatrix Street, Pretoria, on Sunday, May 9, at 8.30 p.m.

The concert, which is under the auspices of the Union of Jewish Women (Pretoria) will be presented by the Jewish Musical Institute of South Africa (managing director Z. Engel and musical director Solly Aronovsky).

Among the well-known artists who will participate are: Hannah Seinick, Sophie Levitt, Sarah Zundelovitch, Helen Ichilchik, Gertrud Suntop, Philip Levy, Sammy Barnett, Hylton Smith, Balalaika orchestra (conductor H. Ichilchik, leader A. Joffe).

Tickets are obtainable from the Union of Jewish Women, Pretoria, phone 2-4571, from 9 a.m. to 12 noon.

JERRY IDELSON LECTURES ON JEWISH MUSIC

The Memorial Hall, Pretoria, was crowded when Mr. Jerry Idelson, assisted by Cantor L. Rabinowitz, of the Doornfontein Hebrew Congregation, gave a survey of Jewish music. The lecture was one in a series on Jewish culture, which is being presented in Pretoria under the auspices of the Zionist Socialist Party.

Mr. Idelson traced the course of Jewish music from the Temple days to modern times. He showed how strongly this music had been influenced by the environment and social conditions of the people.

Cantor Rabinowitz sang a number of songs and arias written at different stages during the last 2,000 years.

The next lecture in this course will take place on May 17, when Mr. C. Gershtater will speak on "Jewish Journalism".

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