PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI

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STANKOVCI

ŽUPA UZNESENJA BLAŽENE DJEVICE MARIJE

PJEVANA BAŠTINA

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PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI

ŽUPA UZNESENJA BLAŽENE DJEVICE MARIJE – STANKOVCI

A HERITAGE OF SONG TRADITIONAL CHURCH SINGING IN THE DIOCESE OF ŠIBENIK PARISH OF THE ASSUMTION OF MARY – STANKOVCI

Hrvatska kulturna udruga Pjevana baština

Šibenik, 2008.

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A HERITAGE OF SONG

Every man represents his heritage, living out of his past, building his present on it, and from it-projects his future. Neglecting one's past and tradition would mean depriving oneself of an essential creative component. In that sense, the parish Stankovci, having a noble past, which is documented by many written and oral traits, saturates and refines the present. Following the example of its icons (nobleman), it transmits its culture, spiritual and historical heritage over many generations. The evolution of the cultural tradition is not a spontaneous process, but a process that demands a conscious organization of certain cherished values and traditions.

"A Heritage of Song", a multimedia work that portrays "The traditional church singing of the parish Uznesenja Marijina of Stankovci" wants to stimulate the care, cherished values, and promotion of Croatian cultural-traditional church singing. This work has required a large amount of effort for the preservation of these traditional values, an ambitious project that wants to popularize church singing from the Diocese of Sibenik, in order to enrich the entire musical art.

The singing of par liturgical and traditional songs in the Stankovic style of singing, (po stankovački) with it spiritual and secular themes offers an example of the creation and maintenance of the Croatian identity through the music's spiritual and cultural contents and language. The parishioners were allowed to sing in the vernacular language when the official liturgical language was Latin, or it was permitted for the people to use a vernacular language as a response to prayers in Latin. This singing in the vernacular language represents a unique cultural and historical heritage on the Croatian and world stage. This is why we felt the necessity to preserve this musical jewel, and to spread these old songs to generations to come.

It should be said that despite the threat of secular and consumer society to traditional and spiritual values. It appears that a certain awakening of consciousness as in regards to the importance of traditional values that over the centuries was built in spiritual and national identity of the men from this region. This speaks to the fact of the existence of Stankovci style of singing which up to now was passed on only orally.

All the multimedia works that make up part of this project are being realized in cooperation with parishes and priests from the Šibenik diocese, with the support and contribution of the bishop of Šibenik and with Croatian Radio-Television, record label Orfej, Slobodna Dalmacija, Workers of the Croatian Academy of Sciences and Arts, Institute for Ethnology and Folklore Research, as well as other scientific and cultural institutions and individuals.

The cover page of this book is decorated with the characters of our ancestors carved in stone by Georgius Mathei Dalmaticus at the Šibenik cathedral. The power of patron saint of the Šibenik diocese St. Michael, entwined with specific features of the assumption of Mary parish in Stankovci emphasize spiritual strength that can help overcome the difficulties of life on the rock.

This multimedia work contains one CD with folk and church liturgical songs or repertoire that the singers considered original songs of Stankovci; one DVD which presents the Holy Mass and documentary regarding the parish Stankovci; a booklet with the greetings of the editor and bishop; expert texts about the history of the parish and about traditional singing; some transcripts of notes and texts of Stankovci songs and some photos.

I express my gratitude to all that in any way have contributed to the realization of this project, either for their moral support or concrete help on the project, to all those that believed and still believe in the importance of the passing down of all traditional values and customs. To all that incarnate those values and customs in their everyday lives, through singing, narrating, thorough their link with the soil, language, with all those essential thing that always inspired man and made his cultural and spiritual world. I am sure that this musical art will survive all the difficulties by the strength of the faith of our men and their loyalty to the deeper values, as it was up to now, so it will be. I hope, from now on, that this strength will renew our spiritual and national tissue in new ways.

Dragan Nimac



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TRADITIONAL CHURCH SINGING IN STANKOVCI

The richness of liturgical life and popular devotions in Stankovci have been preserved over the centuries. The musical tradition of this particular form of singing has been transmitted orally and the majority of liturgical repertoire has been performed in vernacular Croatian for centuries. The specific singing style, a musical identity of the community, has developed continually as a living singing tradition, can be recognized through the variety of traditional forms of singing. The most recognizable among them are Stankovci' mass (ordinary and solemn), Stankovci' style singing (po stankovačku) of church (paraliturgical) songs and Stankovci' style singing (po stankovačku) of traditional songs textually connected to the liturgical year (Lent, Advent, Christmas).

The parish Uznesenja Marijina of Stankovci, founded in the 16th century, has developed over the centures a style of specific traditional church singing where Latin, Glagolitic, Old Slavonic and vernacular Croatian language supported by traditional Dinaric singing come together. In the course of a highly-eventful history, the Franciscans of Provincia Sanctissimi Redemptoris OFM led the main role in the spiritual life of Stankovci parish and the North Eastern part of the Skradin deanery (Diocese of Šibenik). The Franciscans are also credited with the development and preservation of church singing as well as the material and spiritual heritage of their flock of believers. Although the official liturgical language before the Second Vatican Council was Latin, the Franciscans of Provincia Sanctissimi Redemptoris OFM use vernacular language in liturgy. The standard parts of the mass priests performed in Latin while the answers of the parishioners were sung in the vernacular Croatian language. Singing in the vernacular was often prohibited and suppressed in different historical periods, but these prohibitions did not have much significance for the singing style. Apart from liturgical ceremonies, traditional church singing has accompanied all important paraliturgical ceremonies and private devotions. This fact represent the main reason for the preservation and continuity of traditional church singing in Stankovci parish.

Historical documentation of the singing style is almost impossible to find, except through rare historical documents that note important events in the life of the parish and its parishioners and sporadically mention the style of singing and singing occasions. Official parish diaries and archives as well as Diocesean (Skradin than Šibenik) archives are the only places that traces of historical development of singing style can perhaps be found.

The most important document found, with the help of historical researcher Fra Petar Klarić, is a report on liturgical singing from the beginning of the 20th century. (Biskupski arhiv Šibenik, god. 1907, br. 875). In this report, parish priest Fra Jure Samac notified the Diocese authorities of Glagolitic singing in his parish. According to his report, he did not perform the liturgy in Old Slavonic (glagolitic singing) although some of his guest priests (popi glagoljaši) were allowed to performed solemn mass in this language. In general, his parishioners sang the same responses - in vernacular Croatian, the language they ordinary spoke. Fra Samac mentions that the epistles, antifonaes and blessings were "had always been" practised in the Croatian language.

Beside Fra Jure Samac's report there are several other reports that depict the richness of the singing and the intensity of impressions that the particular singing style left on the accidental listeners. Parishioner Luka Perica reported in his Memoirs (beginning of the 20th ct.) about mass in Latin with epistles, Gospel and sermon in Croatian language. Luka Perica also described the manner of singing typical of the Stankovci' singers. One of the visible characteristic of the singing is the ancient singing style – the system of antiphonal singing "in two choirs".

After the Second World War several processes affected the decline

of traditional church singing namely Communism, the doctrine that ignored religious practices, as well as post-war industrialization that depopulated rural regions. Despite circumstances church singing in Stankovci survived, most of the repertoire still continued while some of its characteristics changed substantially. Some of the changes happened trough new musical tastes that came with the introduction of radio and television. The result was moderated singing, most of the performances became faster, and recent songs became a part of their repertoire. In addation, liturgical changes after the Second Vatican Council resulted in a shortening of the service and the abandonment of some of the previously regular singing parts in the service. The singers were not exclusively male. Equal attention was given to the development of male, female and children singing – female singers as well as child singers joined the singing of the main singing groups. All the new songs that came from other areas were spontaneously adapted to the local musical style. The reversal of trends slowly started during the 1990s when consciousness of the need to preserve and restore ancient traditional forms of singing emerged with the new trend in the revival of traditions in the young post-war Croatian state.

Musical characteristics of traditional church singing in Stankovci

The musical structure of traditional church songs reflects not only the influence of Gregorian chant, but also of traditional secular music which, in multi part singing, represents a blend of various Dinaric musical elements and, more recently more and more Adriatic (coastal) musical elements. All of these elements blend in the original singing musical style po stankovačku particularly noticeable in the singing of standard and changeable parts of liturgy, epistles, antifonaes, liturgical and paraliturgical songs.

Justas in many similar singing traditions, singing was transferred



orally (from knee to knee); this is the reason for the close relation between secular traditional song and church singing in Stankovci. The singers were educated in their childhood by their elders (grandparents, fathers...) while the soloists that sang the epistles and other solo parts were chosen according to need by the older leading singers. However, any melodies that are no longer performed are still alive in the memories of those older singers and can be brought back to life.

The traditional style of singing in Stankovci conforms to the general characteristics of the singing style of the Dinaric region. It is a twopart singing, occasionally three-part singing, of narrow range that has a leading voice and the lower voice linking the melody with the casual drone voice. In the past, typical archaic endings were unison endings. At present, the singing style has been modified under the influence of a newer dominant style - pivanje na (pod) bas has strong fifth endings, like the most contemporary traditional song in the region. Common intervals of multipart singing are thirds and fifths with the seconds that are considered as a consonant interval. Vertical harmonies, chords, emerged as a natural movement of independent voices rather than as intentional harmonization. Melo-rhythmic patterns of standard parts of the liturgy, simple movement recognizable by sound and style characteristics, can be adopted for the various texts of liturgic and paraliturgic songs. The local dialectical variants of texts are interesting as well as the features of the singing style - variations and ornamentations of the melodic lines. The accents of the spoken text shape the pace of the rubato - free rhythm. Syllabic singing, more present than embellished melismatic singing, results in a clear understanding of the text.

Most of the intervals in the Stankovci' singing nowadays-sounds fairly tempered. Sporadic natural thirds (the interval between major and minor third) area trace of the untempered singing of the narrow interval style known in the past among the singers of the region. The newer generation lost the sense of acoustic differentiation that characterized an older generation of singers. It is noticeable in the acoustic qualities of performances as well as the simplification of variation and ornamentation of the leading voices. All of this is clearly noticeable in comparing Virovanie, the audio example restored from the amateur recording of Fra Petar Klarić' mlada misa (First Mass) (1987), with the present day recording. Present-day recordings of church singing in Stankovci have another distinct characteristic: whereas in the past male singers led singing and almost exclusively sang the liturgy, contemporary practice has a different sound picture. At present, Stankovačka misa is sung almost equally by male, female and children voices while male singers still lead the singing of various sides. The other noteworthy difference is in the pace of the singing; present singing is less strong but faster and less rubato but unified singing. It is obvious than in less than 20 years church singing in Stankovci has undergone significant stylistic changes. More and more this singing appears to assimilate characteristics of the coastal church singing that is also modified from two-part singing to the currently dominant traditional singing - homophonic four-part singing known as a klapa singing.

The traditional (sacred and secular) songs contained on the CD represent the current musical context, that is, the living singing tradition with the examples that the singers have labelled as "stankovačkim", "starim" (old), "originalnim" (original) singing. Standard parts of the liturgy (Gospodine smiluj se, Virovanje, Svet, Svet, Jaganjče Božji) with the ordinary and solemn variant of Gospodine smiluj se, are known as Stankovačka misa. Liturgical parts are also introductory songs (Poškropi me; Vidjeh vodu), epistles, communion songs (Zdravo tilo Isusovo i Zdravo krvi Isusova) as well as a closing song (Budi hvalj'no po sve vrime). The rest of the examples are the church songs of the two most important religious periods. Lent and Christmas as well as the songs for the funeral rituals (Dan od gnjeva, Mrtvina).

Joško Ćaleta

POPIS PJEVAČA ŽUPNOG ZBORA IZ GODINE 2008.

LIST OF SINGERS

- 1. Miljenko Orlović, r. 1951., umirovljenik
- 2. Janko Orlović, r. 1953., radnik
- 3. Milan Orlović, r. 1942., umirovljenik
- 4. Tomislav Orlović, r. 1955., radnik
- 5. Anka Vunić, r. 1940., umirovljenica
- 6. Dragica Bačić, r. 1965., odgajateljica
- 7. Anka Perica, r. 1959., frizerka
- 8. Marina Orlović, r. 1957., učiteljica
- 9. Miro Perica, r. 1955., umirovljeni časnik hrv. vojske
- 10. lka Pelaić, r. 1947., umirovljenica
- 11. lve Pelaić, r. 1944., umirovljenik
- 12. Marko Brčić, r. 1950., umirovljenik
- 13. Ana Orlović, r. 1962., frizerka
- 14. Bore Savić, r. 1961., učitelj
- 15. Stanko Čačić, r. 1947., ing. strojarstva
- 16. Boris Miletić, r. 1947., učitelj
- 17. Miro Škeljo, r. 1937., umirovljenik
- 18. Milan Miletić, r. 1939., umirovljenik
- 19. lve Pešut, r. 1935., umirovljenik
- 20. Ana Čačić, r. 1953., domaćica
- 21. Blaženka Šarić, r. 1973., domaćica
- 22. Stanka Dubravica, r. 1953., umirovljenica
- 23. Katarina Orlović, r. 1988., tehničar PT prometa
- 24. Marija Miletić, r. 1989., špeditersko-agencijski tecnica
- 25. Ivana Miletić, r. 1989., student novinarstva
- 26. Ivana Perica, r. 1989., student poslovne ekonomije
- 27. Patricija Pelaić, r. 1993., učenica
- 28. Antonija Morić, r. 1993., učenica
- 29. Albina Morić, r. 1991., učenica
- 30. Marina Pešut, r. 1993., učenica
- 31. Marija Šarić, r. 1993., učenica
- 32. Marija Petković, r. 1992., učenica
- 33. Ivana Brčić, r. 1992., učenica



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SLAVA BOGU NA VISINI

(Stankovačka misa)



















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ZDRAVO KRVI ISUSOVA



Zdravo krvi Isusova, na oltaru posvećena.

Zdravo krvi Isusova, za nas grišne prolivena.

Zdravo krvi noge live, ti operi duše krive.

Zdravo krvi desne noge, pokri' naše grije mnoge. Naši' grija za proštenje, svega svita na spasenje.

Zdravo krvi, zdravo tilo, sve nan po Van dobro bilo.

Krotak jezik, pamet prava, čisto srce, dila prava.

Milost ljud'ma na nizini, slava Bogu na visini. Amen.

NASRID SELA CRKVA OD KAMENA (pivanje po stankovačku)



Nasrid sela crkva od kamena sagrađena u davna vrimena. Uznesenja Blažene Divice to je ime naše lipotice.

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