GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI

в

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GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI

ŽUPA GOSPE OD ZDRAVLJA – JEZERA

A HERITAGE OF CHANT GLAGOLITIC LITURGICAL FOLK CHANT IN THE DIOCESE OF SIBENIK

PARISH OF "OUR LADY OF HEALTH" - JEZERA

U GODINI 250. OBLJETNICE POSVETE ŽUPSKE CRKVE U JEZERIMA

Hrvatska kulturna udruga Pjevana baština

Zagreb, 2010.

A HERITAGE OF CHANT

The multimedia box "Glagolitic Liturgical Folk Chant in the parish 'Our Lady of Health' - Jezera" is the fifth in a series of projects by our cultural association, "Pjevana baština" (A Heritage of Chant). The Multimedia box contains: a booklet with texts on the history and sacral, liturgical music of Jezera, two CDs with modern recordings of church chanting in the specific folk style of Jezera parish, one DVD presenting a documentary film with the Mass, procession of Good Friday and Easter Vepers in Jezera.

On the cover page that has embellished all of our projects we have tried to present the rich spiritual and vocal musical heritage in the Diocese of Šibenik, represented with the stone carvings from the Šibenik cathedral by Georgius Mathei Dalmaticus, the statue of the patron saint of the Diocese of Sibenik, St. Michael and the emblem of our Association *Pjevana baština*. Into this composition we have inserted also the figure of the parish church of Our Lady of Health in Jezera, as a specific sign of Jezera.

For the assistance and help in the realization of this project, I would like to thank the Croatian Radio-Television, ethnologist Livio Marijan, parish priest Dom Tuna Jozić, the church chanters and congregation of Jezera, especially Nenad Milin, Ivan Bračanov and Vedrana Milin Ćurin, with my all of my closest and engaged collaborators, as also all who helped in any way in making this project possible.

Our work is a testimony of our time, our attitude towards the religious, cultural and national values, but it is also a sign of gratitude to all of those who have for centuries nurtured and guarded the traditional gloagolitic chant in Jezera.

The multimedia box Jezera is a part of the greater project "Traditional Culture, Globalization and Local Practices" (Ph.D. Zorica Vitez, Institute of Ethnology and Folklore Research – Zagreb).

We hope that this multimedia will be a worthy promoter of the cultural and religious identity of the people of Jezera.

Dragan Nimac





HISTORY OF THE TOWN AND PARISH OF JEZERA

Šimun RADNIĆ

Jezera

Jezera found its place on the south-east side of the Island of Murter, in the County of Šibenik, in a bay in the form of a horseshoe surrounded by gentle hills. The town got its name from the rainwater that gathers in one part of the impregnable land, creating large pools, lakes (in Croatian lake is «Jezero») called *Lokva* (pool) and *Blato* (mud). During the dry summer months these two lakes dry up and form green areas with an endemic vegetation. Lake *Blato* has almost disappeared because its water pits were buried in 1912 to prevent malaria.

The specific physiognomy shows three typologically different parts. About 500 meters from the coast there are two older forms of settlements, *Selo* and *Košuluk*. Their density and distance from the shore witness of the constant danger of plunder, which lasted all the way up to the middle of the 18th century. The most recent part of the town called *More* extends along the shore of the bay. The erection of this part is evidence that danger and fear of plunders eventually came to an end. At the crossroad of the upper (Selo and Košuluk) and lower (More) part of the town once there was a cross dating back to 1740. with a mysterious inscription – L. D. E. M. In 1964 the cross was replaced by a monument commemorating World War II. The natural location of Jezera provides it with protection from strong winds so its bay is convenient as a harbor for ships and boats. Today, Jezera has approximately 1000 inhabitants.

The first written record of Jezera dates back to 1298 when Jezera belonged to the greater parish of Veliko Selo on the island of Murter. However, the village is much older. On the peninsula Murtarić in the vicinity of the present location of the town we find traces of an Illyric settlement from the 11th century BC. In 1938 in a pile of stones in the inlet of Podjasenovac two Illyric graves of the Liburn tribe were found.

some of his books. Many verses of Josip Tomin were put into music by famous composers, mainly for choruses and the klapa choirs. His songs were published in the Anthology of Croatian Poetry on Sea titled *"Mare nostrum"* as also in the Anthology of Čakavian Poetry.

The people of Jezera were not spared of warfare that many times came upon our nation. In World War II 116 fighters from Jezera fought as antifascists, while 36 of them lost their lives. They are commemorated by a monument in the centre of town, put up in 1964. Also, 126 inhabitants of Jezera took part in the Fatherland War. An inscription on a cliff under the lighthouse on the peninsula Murtarić that reads: *Blood, sweat and tears* – in a short but very symbolic way describes the heavy and rugged life on this rock for which Croats always had to fight in order to defend it from aggressors and retain their small piece of land.

The Parish and Church of Jezera

In 1298, as already mentioned, Jezera belonged to the greater parish of Veliko Selo. From 1602 we have the first written record of Jezera as an independent parish. The parish archive contains parish registers, account logs and documents written in the Glagolitic and Bosančica (a variant of the Cyrillic) alphabets.

The parish church of Our Lady of Health was erected in beautiful cut stone from the local quarry. Stone started to be exploited in 1720 under the supervision of undertaker Jure Foretić from Korčula. In 1722 the church was under roof and it was sanctified, while the older church that was in the same place was destructed (Stošić 1941:217). It was built by the people of Jezera, on their own expense. The Church of Our Lady of Health is built in Mediterranean baroque style. Her dimensions are 30 x 20 meters. It has one nave with a main chapel and two lesser ones, all on the east side, a sacristy and a staircase to the balcony (choir) on the north side. Leaning on the church, on the eastern side, is the bell tower, 32 meters high, that offers a marvelous view of the town and surroundings. The church has two balconies, the lower one for the organ and the higher one for the chanters. An organ was acquired

in 1772, but taken apart around 1905. In the main chapel lies a large marble altar with sculptures of angels and a silver gilded relief (carving) of the Virgin and Child in icon style. The rest of the six altars in the church were built in woodcut and probably most of them belonged to the older church that stood here on the same spot. They are the altars of St. Anthony of Padua, Our Lady of Mount Carmel, the Pieta or Our Lady of Sorrows (with its beautiful woodcut carvings it is thought to be one of the most beautiful wooden altars in Dalmatia), the altars of St. Rocchus, Our Lady of the Rosary and St. John the Apostle with St. Michael. Behind the church lies a very nice and tidy cemetery.

In the port of Jezera we find the little church of St. John of Trogir from the 17th century, dimensions 9.5×6 meters. Now it is partially restored. Inside are a stone altar and a small statue of St. John of Trogir and also a beautiful stone carving of Our Lady of Health. This little church serves periodically also for painting exhibitions.

On the crossroad of roads and paths that lead to the fields we find the church of St. Rocchus from the 16th century, dimensions 5,30 x 4, 70 meters. On a wooden altar once stood a depiction of Our Lady of Loretto with St. Rocchus and St. Sebastian, but it was destroyed in the 1960's. St. Rocchus is patron saint against the plague, and it was the plague that strikes the island of Murter in the past, luckily without large scale consequences.

The chapel of St. Nicholas, the patron of travelers, seamen, fishermen and children, from the 15th century, is located in the already mentioned bay of Murtar. It is 8, 50 meters long and 4 meters wide. The altar depiction once pictured st. Nicholas, st. Anthony and the Madonna. The altar was supposedly destroyed after World War II. Today, the little church is in a very bad state and needs to be restored.

The church of St. Constance on the hill of Kružak was built in 1780 as a vow to the saint protector against malaria or high fever, that this illness produced, and it was built on the most part by the villagers who recovered from malaria. It was damaged during World War II and renovated in 1994 due to the collective concord of the people of Jezera and donators from outside. Today it is a nice monument of sacral culture. On the altar there was once a depiction of St. Constance and

a wooden statue of St. Florian.

In the bay of Lovišća, thanks to the Tourist settlement «Jezera-Lovišća», the chapel of St. Chrystophanes was renovated.

All these little churches have the belfry «alla romana» above the entrance with a distinctive cross-shaped window under it. The doors and windows on the facade of St. John's church are larger and they end in an arch, while the others have smaller and square ones. They are built of stone, either shaped or unshaped pieces. The belfries have stone or metal crosses, except St. John's that has an interesting sculpture in the shape of a blasé.

Beside the many churches, the traditional church singing also gives a great testimony if the religious and cultural life of Jezera.



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GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI ŽUPA GOSPE OD ZDRAVLJA - JEZERA

HISTORICAL NOTES ON THE GLAGOLITIC LITURGICAL FOLK CHANT IN THE PARISH OF JEZERA

Ph.D. Dragan NIMAC

The contemporary repertoire of the folk church chant in Jezera, of which this multimedial collection bears witness, points to the existence of a very long church-singing tradition in Jezera. Testimonies and written records from the island of Murter testify to the existence of the Glagolitic liturgy for many centuries, that is, of the chanting in the Old Church Slavonic language in its specific Croatian redaction. It is important to point out that all of these chants are in common called «Glagolitic chant» (Bezić 1973:13; Kovačić 1996:35-41).

Glagolitic chanting lived in liturgical practice all the way up to the Second Vatican Council. It represents specific phenomena of Croatian Medieval music of the Croatian littoral, but also of a part of its hinterland. It is assumed to be one of the oldest musical heritages in Europe. The beginning of a more advanced and liberal development of the Croatian Glagolitic liturgy is usually set in 1248 when pope Innocent IV gave Philip the bishop of Senj the consent to serve the liturgy in the Slavonic language. Research and writing on the Glagolitic chant in Dalmatia mostly covers the territories of the contemporary Archdioceses of Split-Makarska and Zadar. Much less research of the Glagolitic chant has been done for the Diocese of Šibenik, to which the parish of Jezera belongs. Today's existence of the Glagolitic folk church chant in the liturgy of fairly 20 parishes of the Diocese of Šibenik shows that this diocese has a very rich chanting tradition.

On the island of Murter we find written record from the 15th century that states: «Stjepan Stojić, parish priest of Murter, in his testament, written on November 11th 1481, leaves to Paul, his confessor, one Glagolitic Missal and a smaller book called «Communa». To the priest Luka, the rector of the church in Ivinj, he leaves his Glagolitic psaltery

and his glagolitic breviary to the church of St. Mary (Stošić 1941:232).

In the *Ad limina* report of Vinko Bassa, bishop of Šibenik, from 1592, among other we read that the diocese is pushed alongside the sea coast because of the Turkish assault, and that there are 14 parishes there headed by chaplains, among whom many are of the Illyric tongue, or the so-called *glagolitics*, «that have no other books except the breviary, missal and ritual on that same language. They serve Mass in the vernacular language, and likewise recite the Breviary and perform the Sacraments, and because of this they are ignorant» (Lukinović 2001:256). The parishes of Murter Island belong to the mentioned parishes. The Glagolitic liturgy on Murter Island is also documented by written files of several diocesan synods from the first half of the 18th century that also brought decrees concerning the celebration of the liturgy in the parishes in the Old Church Slavonic language (Lukinović 2001:276-277).

The existence of the Glagolitic liturgy in Jezera is testified by documents and testaments from the 17th century onward, as for instance the *Matrikula (register or matrix) of the Blessed Virgin in Jezera* dating from January 21st 1629, or in the 19th century when we have two parish books written in the Glagolitic alphabet. Aside from this, the pastor Ivan Parožić, mentioned in Jezera in 1603, was a glagolitic priest that had no knowledge of the Latin language (Starina, vol. 33, 553), while priests that were originally from Jezera, up until the first half of the 19th century, were exclusively «glagolitic» priests (Stošić 1941:217).

In the report of Ivan Paštrić on the glagolitic parishes and glagolitic priests in Istria, Croatia and Dalmatia from 1688-1700, for the Šibenik Diocese, 9 parishes are noted where the liturgy was celebrated in the Croatian redaction of Old Church Slavonic, among them also the four parishes in Murter Island: Tisno, Jezera, Betina, Murter (Jelić 1906:XVII, nr. 244).

During the first half of the 19th century, on Murter island, as in the rest of Dalmatia, the shortage of glagolitic priests and the government reforms were the main reason of the extinction of the Glagolitic chant in the liturgy. The Austrian government with its reforms abolished the glagolitic seminaries and from 1826 the candidates to the priesthood

from all of Dalmatia's dioceses were educated in the central seminary in Zadar where the program was conducted in Latin and Italian. On completing their education the young priests took on parishes where they conducted official correspondence in the Latin alphabet and the liturgy in the Latin language.

But, in the liturgy and various devotions, during all of these centuries there existed the chanting in the old Croatian language. Some call this chanting «šćavet» (Bezić 1973:205; Špralja 1996:18), even though in the narrow sense of its menaning, «šćavet» is actually the lectionary, the book that contained not only the Mass readings from the Old and New Testaments, but also some other parts of the Mass (Croatian Lexicon 1996; Šetka 1976:306, Kovačić 1993:456).

On Murter island, in the parish of Murter, «glagolitic priests were present even after the Latin alphabet began to be used in the parish registers. The last glagolitic priest Dom Jakov Skračić died in 1823. But even after him, when a glagolitic priest would come, he would chant the Mass in glagolitic, and not only was this without any objection from anyone, but it was to the great contentment of all of the parishioners. The same privilege of using glagolitic liturgy we find in Betina, where the last glagolitic pastor passed away only in 1869» - as we find in the report of the pastor of Murter in 1907 (Kale 2004:83). There is no cause to doubt that it was the same also in the neighboring parish of Jezera. Undoubtedly, in the middle of the 19th century the number of glagolitic parishes in Dalmatia as also the number of glagolitic priests, visibly diminished comparing to the beginning of the same century. It is well noticed that in this period, on Murter island, instead of Glagolitic chanting, we see more and more the growth of chanting in the archaic Croatian language that contains elements of the local secular folk singing. In this sense, in the state report from 1857, we find only three parishes of the Diocese of Šibenik that at the time has Glagolitic liturgy in use: Prvić, Šepurina and Kaprije (Jelić 1906:XIX., nr. 59). This report probably lists the parishes where the liturgy was mostly glagolitic, because in later reports, as the one mentioned above concerning Murter, we find the case that even on Murter island in the beginning of the 20th century the Glagolitic liturgy was practiced many times through the year with the active participation of the faithful. The survival and in some parishes the revival of Glagolitic chant can be owed to the Croatian national revival in Dalmatia where the

majority equalized the «Glagolitic» to the «Croatian».

The promoters of the Glagolitic liturgy had a supporter in Pope Leo XIII who in 1880 released the encyclical Grande munus with which he affirms the use of the Old Church Slavonic language in liturgy. On the other side, though, the Austro-Hungarian authorities, with the help of the Italian citizens in Dalmatia, saw this as a threat for the stability of the dualistic monarchy and tried to prevent it. The battle for the use of the Glagolitic alphabet and the Croatian language in the liturgy throughout the parishes of Istra and Dalmatia continued also during the 1890's. And the Holy See was a part of this struggle. In 1892 the Congregation for the Cult (S. Rituum Congregationis) brought an act that was made public in 1894, that the Old Church Slavonic must be used in the liturgy and not the spoken language (vernacular). Because the bishops were known to show contradictory reports, the question of the Glagolitic alphabet and the vernacular language in the liturgy was passed over to Sarajevo's bishop Stadler, who was to examine the cause and report to Rome about the state of the matter in all the regions where Glagolitic liturgy was present. Concerning the territory of Dalmatia, Stadler entrusted the task to Dom Frane Bulić who was already before active in the matter of solving the glagolitic question. They came up with a questionnaire concerning the use of the Old Church Slavonic language and sent it to all of the parish priests from Triest to Kotor. We have no evidence that the pastor of Jezera received it or how he answered to it. But it is evident from later reports that the pastors on Murter Island were involved in settling this matter. Namely, after Bulić, Volarić and Stadler in the year 1900, asked that the pope pull back the legislation of the Congregation from August 5th 1898 which limited the use of the Slavonic liturgy, and after the intervention of those that were against the use of the Glagolitic alphabet and Croatian language in liturgy, in 1906 the Congregation brought a decree according to which it would be possible to celebrate the Glagolitic liturgy only in those parishes where the glagolitic tradition was continuously upheld at least since 1868. On the basis of this decree the bishops were to make a list of the churches that could have the privilege of using the Glagolitic liturgy (Reljanović 2001:369, Kovačić 1985:173). As far as Jezera was concerned, it was reported that the parish does not fit the required criteria but that the «parish is glagolitic» (Kale 2004:82-83). It is hard to say why there were no detailed answers from the parish of Jezera, but their contemporary glagolitic chanting is a witness that the Glagolitic liturgy had its continuity.

Because of the political rivalry over the use of the Glagolitic liturgy and World War I the decrees of the Congregation were never imposed in the parishes of the Dalmatian dioceses. So, the liturgy in the vernacular lived on, while only in some parishes it occasionally continued to be the original «glagolitic» Mass.

After World War II the social and political situation changed and it generally had an effect on church liturgy in all Croatian regions, including Jezera. The attitude if the Communist authorities towards religion pushed away many people from the Church, especially the men who were up to then the keepers of church chanting. Because of this, church chanting was taken over by the women.

The reforms of Vatican II (1961-1965) the vernacular, the living standard language was introduced into the liturgy. Missals and rituals are swiftly published in Croatian lands in the standard Croatian language, and they would eventually replace the older books that were in use for centuries, so also the Glagolitic and Old Croatian ones. In the parish of Jezera the people still managed to preserve chanting *«the old way», using mostly the Hrvatski Bogoslužbenik (Croatian Ritual)* published by Fr. Petar Vlašić in 1926. Today's leading chanter in Jezera's church, lvica Bračanov, bears witness: «In chanting Vespers and Matins we still use the old books, mostly the one of Vlašić. We sing in two alternate choirs. It is especially solemn in Holy Week and on Easter Monday when we chant Vespers in our own original way. We have preserved many traditions and customs, such as the traditional procession of Good Friday, despite all adversities».

In the parish of Jezera the church chanting, whether liturgical or paraliturgical, has retained the glagolitic, folk melos, with the difference that today it is all mainly chanted in the standard Croatian language. The continuity of this chanting up to our days is in conformity with the guidelines of Vatican II, that underlines that besides the Gregorian chant as something proper to the Roman rite, the tradition of folk chanting in church should be by all means preserved.







THE CUSTOMS AND PRAXIS OF THE GLAGOLITIC LITURGICAL FOLK CHANT IN JEZERA

Livio MARIJAN, ethnologist

The recording of the Glagolitic Liturgical Folk Chant in the parish of Jezera on the island of Murter was conducted on December 15th 2007, in the parish church of «Our Lady of Health» (Presentation of the Blessed Virgin Mary in the Temple), in the presence of twenty chanters who usually participate in the church singing. The recording comprised those church chants that have traditional folk elements and features and don't come from published chant books (manuals, the «Cithara Octochorda» etc.), nor are a part of the Gregorian chant repertoire, nor belong to new composed church songs. Only that what the chanters and the folk received as tradition from the past generations and that has an uninterrupted continuity in the church community of Jezera was recorded.

The cantors consist of two groups of men comprising each a choir of chanters («kor») and during the services they sit in the sanctuary on both sides of the altar, alternatively leading the liturgical chanting, and a group of women who are in fact a part of the rest of the congregation in church that engages in the chanting led by the two choirs.

The sequence of the recording follows the liturgical order: first comes the ordinary and the proper of Mass, then of the Divine Office (Matins of Christmas, Vespers of the Blessed Virgin Mary, Matins and Vespers for the Dead, Funeral Service), then the liturgical and paraliturgical chants used seasonally through the liturgical year: Christmas-Epiphany, Lent, Holy Week, various holidays and devotions. Some of the chants were recorded in a shortened form, actually only a few verses or strophes, because the melody pattern is repeated throughout the chant. The solistic parts usually sung by the priest in the standard choral melodies were left out, but those parts sung in

dialogue with the congregation (for instance the Gloria, dialogues of the Preface) are chanted by Ivica Bračanov (born 1957), one of the leading singers in the men's choir an excellent source of information of the tradition and rites, self-taught player of the church organ on which he often accompanies the church singing.

The chanting that has been recorded corresponds basically to what the church singing in Jezera looks like today, being it that this group of singers normally conducts the church singing and is regularly present at all the church services.

The liturgical chant of Jezera

That what we call «liturgical chant» or chanting implicates the chanting of the ordinary and the proper of the liturgy. Taking it in its literal sense, the liturgy comprises the Mass (Eucharist), the Divine Office (Liturgy of Hours) and the services of the various Sacraments. Even though they enjoy the same care and solemnity, devotions such as litanies, the Adoration and Blessing of the Holy Sacrament, funerals and songs sung during Mass (at the entrance, offertory, communion, etc.) or during processions, do not belong to liturgical but rather to paraliturgical chants because they are a part of paraliturgical services. This criteria of discernment is based on the rule that only what is found in the official liturgical church books, that is the Missal, Divine Office and sacramentaries is actually liturgical. But this criteria of discernment in the feeling and religious life od the faithful doesn't exist. In the churches of the Croatian Glagolitic tradition the paraliturgical devotions were conducted as real liturgy, integrated in the liturgy without making any kind of difference. They were always conducted in the church, at the altar, by the priest dressed in full liturgical vestments, exactly as liturgical services, so it would be more accurate to speak of a transformation or growth of the ritual into a more developed and enriched form or of an extremely developed enculturation of the official rituals into the culture of the folk. In comparison with other parts of Croatia, where there was no Glagolitic tradition, or further in the rest of Europe, where the liturgical language was Latin, in our Glagolitic regions (Istria, Croatian Primorje and Dalmatia), liturgy itself and liturgical chanting is by far developed

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the most, completely absorbed into folk culture. One can barely find anywhere in the world the common people themselves partaking in official liturgical rites, chanting the official liturgical texts and actually being the subjects and keepers of the liturgy as here in these regions. This can be understood by the fact that the language of the liturgy was the vernacular and comprehensible and not a foreign one such as Latin as elsewhere and also because the chants themselves were almost completely of domestic musical setting, with hardly any difference from the traditional folklore music outside the church. So the liturgical texts of the Roman Rite were incorporated as a part of one's culture foremost because they were not in Latin and then because they were performed in a domestic musical form, according to the capability and even taste of the chanters, that is the people and not according to some imposed foreign type of musical setting that doesn't suit the musical, traditional or even cultural sentiment of the people. In this sense, an excellent level of enculturation of the Roman Rite into a rural, folk tradition was achieved, in a much deeper and stronger manner than anywhere else in Europe. In that same sense we can say that the church-folk singing in Jezera is at the most highest level real and genuine liturgical singing. Being very similar but also in it's variations somewhat different in comparison to that same kind of singing in the nearby communities. it can be said that there exists a «Chant of Jezera» or in a broader sense a «Glagolitic or Old-Croatian liturgical folk chanting» exactly in the same way as does the Gregorian Chant or the Byzantine or the Armenian liturgical chant. Even though the chanters themselves and unfortunately even the Church in Croatia are not always aware of this phenomenon, it is guite worthy pointing it out.

The Mass

The chanters of Jezera first preformed the ordinary and proper chants of the Mass the way they sing them today, that is according to the Ordo of Paul VI. The Ordo of the Mass of the Tridentine Council and Pius V has been in practice for centuries and it was exactly to this form that this what we call Old Croatian «Glagolitic» chanting was tied. But the matter is not as much to do with the rite as it is has with the language. Namely, the reform of Vatican II introduced the vernacular





something with what a person and a community identify themselves and through it express themselves and their innermost feelings and creative possibilities.

Conclusion

The liturgical folk "glagolitic" chanting in Jezera is a precious cultural value that for some of it's features reaches beyond a local significance. Namely, according to my personal knowledge and experience, places where traditional liturgical chanting is so well preserved and still alive in most of the Church services are very rare. I don't know of a parish, urban or rural, that could boast of having the Mass chanted exactly according to the rubrics of the Missal (the propers and the ordinary), comprising also the chanted Credo and readings, then chanted Matins and Vespers, then the fact that all appointed sequences are chanted as all those parts of the liturgy that are usually suppressed or skipped because they come only once a year. Secondly, we are not dealing with a new type of chanting, but exactly with the archaic, ancient level, not yet overrun by the contemporary trend of typical "dalmatian" klapa features in folk music (the adding of full accord tones), a practice that has becoming more and more present in the traditional church chanting, especially in central and southern Dalmatia, thus contributing to the loss of a very precious, antique and genuine form of music that lived here for centuries.

A third moment to be underlined is acculturation. The church singing in Jezera with its specific polyphony and melismatic elements, its thundering and vivacious performance, is fully in tact with the ambient in which it lives and represents in a specific way a genuine part of this ambient. Wouldn't it be rather awkward, unfitting and even undesirable in a monumental stone-built dalmatian church, surrounded by olive trees, stone houses and the sea, situated on an island, to find some newly composed church music that could only be performed by a small choir of trained singers with instruments? And precisely in these times when a great significance is being put on the genuine, authentic, original...

There is one more moment I would like to mention. Being present at Mass, sung Vespers and other church services in Jezera, with this kind of chanting and liturgy, one is drawn in a very subtle way, almost spontaneously, into the sense of the ritual, transcendental, genuine, historic. In today's very apparent effort of searching for the most fitting expression of church style, either in liturgical music or church architecture or ritual art due to the deficit of the sense of "holy" and "exalted", the genuine and authentic in the liturgical life of the Church, the example of the liturgy in Jezera, being at the same time modern (modern language and contemporary services), officially liturgical (according to official liturgical books) and at the same time dignified and archaic, with a maximum of participation of all the faithful, clothed in a genuine and original style of chanting that possesses a cultural, national and heritage value, could and should be an inspiration towards the path to be taken in the future.



THE RELATION BETWEEN THE SECULAR AND CHURCH TRADITIONAL CHANTING IN JEZERA

Mr.sc. Vedrana MILIN ĆURIN

I learned about the musical world of the Island of Murter recording musical data on this island through a period of over 20 years (from 1974 to 1997), which resulted in the book Pjevanje na otoku Murteru - kontinuitet i promjene (Singing on the Murter Island - continuity and change). (Split 2002). Being that my parents come from Jezera it was only natural that I made the most recordings of spontaneous musical events and situations in this town. The field of my research was the secular musical heritage, focused on musical settings and situations that were the result of certain organized happenings (for instance weddings, generation anniversaries, church feastdays and other organized happenings) or of spontaneous provenience (in wine cellars, houses, on the streets). I classified the complete material, comprising 1010 examples, according to musical criteria in four groups and found that the musical expression of the inhabitants of Murter formed itself through traditional local melodies, dalmatian «klapa» singing, popular songs and through the folk songs of other traditional regions. I found that the dominating position in musical expression in this period belongs precisely to the local traditional chants.

Accepting the task of analyzing the musical material recorded for the monography of the heritage of Jezera's church singing, I tried to look at it precisely through the mutual ties of the secular and the church musical traditions. This correlation manifests itself in many ways. They can already be noticed in the organizational sphere. In the beginning, the very need to organize existed only for the reason of simplifying the cooperation of what, when, how much will be sung, who will lead and so on, a practical one, because the singers do not get together in order to practice or learn a repertoire. They inherited this music from their elders and through musical practice in liturgical and paraliturgical

rites in the church they cherished and preserved it. It is exactly the same way with the secular folk heritage presented and preserved by members of the Folk Group «KUD Koledišće» of Jezera.

On the other, that what didn't belong to the local music tradition had to be specially prepared and rehearsed. Through the help of a teacher (choir master) who teaches and corrects them the singers widen and enrich their repertoire, valorizing their own musical heritage but also satisfying the need of the local community for new musical knowledge. Even so, both are well conscientious of the name under which they stand and declare themselves. Both are aware of the musical and cultural value that they present and pass on.

We can find further comparisons in the manner of work and also in the personalities of the choir leaders in Jezera. Ivica Bračanov, the leader of the church choir, and Nenad Milin, the leader of the folklore group, are both amateur musicians. With a unique will and persistence they have learned to understand the language of music. Always curious and in need of knowledge, they collected music books, chants, recorded musical events, learned from elder townsfolk and others. With their exquisite and still persisting enthusiasm, they are not only declared leaders of all musical happenings, but also they are the spirits of many social, cultural and all other happenings that need to be realized for the benefit of the town. Sometimes, their strength and will in animating their older and younger cohabitants are astonishing, as is their inclination towards an educational progress and raising the level of conscience concerning the value of their local musical heritage and awareness of respecting their cultural inheritance. Because of all this it isn't strange at all that they are well appreciated in Jezera and that they receive acknowledgements for their work and that thanks to their hard work, the church choir and the Folklore Group Koledišće (this year celebrating it's 40th anniversary), are being invited to preform all over and that through them the name of Jezera is being known far away. (The Folklore Gropu Koledišće was formed by Nenad Milin, who in all of these 40 years remained it's leader! On this occasion a television report was made and broadcasted on May 25th on first channel of Croatian Television, directed by Aleksej Pavlovsky).

In times when officiating parish priests in Jezera had a lesser



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musical feeling or knowledge, the active participants and chanters in church services themselves took over the care of preserving and organizing the liturgical and paraliturgical chanting. So it was with lvica Bračanov, a gifted amateur, player of the accordion and organ, who is regularly active in all musical happenings in the church and beyond it. Through his work he directly helped the preservation of Jezera's sacral musical heritage.

A further connection between secular and church music can be seen in the membership of the singers, that is, who makes up these groups. Basically both groups of singers make up the same performers. This especially pertains to the women, almost all of whom are up until recently, for a longer or shorter period, or are still, active members of the Folk Group *Koledišće*. It is very similar with the male members, especially those of the middle and younger generation.

Today the singing in the churches, especially in the urban ones, is conducted according to learned patterns. Singing is performed by organized choirs, various instrumental and vocal groups, professional directors. The musical contents are more or less unificated, generally recognized and repeated from church to church. Renowned and popular liturgical and paraliturgical chants are usually preformed with organ music and instruments such as synthesizers, played by groups.

Small local communities, like Jezera, have managed to preserve their musical tradition which is primarily vocal. It is exclusively preformed *a cappella* and this is the significant element of all musical performances in the church, especially in festive occasions, and also in processions outside the church. But the need to enrich the traditional music with new elements has its impact even on local communities. Thus we find in the church services in Jezera the generally known chants like: *Alleluia, Regina caeli, Ad regias Agni dapes, Adoro te devoto, Glory, glory, halleluiah* and so on. They are accompanied on the organ by their choir leader. Also they sing the *Kyrie, Gloria, Credo, Sanctus, Agnus Dei* and other chants, the interpretation being specific, preformed in a «Jezera style». The leader lvica Bračanov underlined special chants that are specific only to Jezera: *Ne predaj zvijerima duše koje te slave (Do not surrender to the beasts the souls of those that give you praise; You, Mother of God, we praise. To these, we can* also add: the Intoitus of the Mass on the feast of the Assumption of the Virgin Mary, the psalm of the same feast, responses before and after the Gospel readings and before the Preface; the Christmas hymn 'lesu, Redemptor omnium', psalms from the Matins and Vespers for the Dead, final antiphons and reponsories at the Absolution for the Dead (Libera me, Domine). Especially interesting are the Blessing with the Holy Sacrament, and chants in the procession of Good Friday Popule meus, Vexilla regis prodeunt) and for Holy Saturday (Lesson from the book of Genesis, the Litany of All Saints).

The nature of folk music, including the church musical tradition, is that it possesses its daily function and as so it doesn't exist only on the level of presenting forgotten ways of expression and performance. It exists as a living organism that functions even today, open and vital towards the contemporary and modern. On the other hand, it is an indicator of the continuity in the transmission of heritage from generation to generation, testifying to the ties with the secular local music tradition, a phenomenon many times evidenced in other localities. These ties need to be found and observed in the modes of expression used in secular and church folk music in Jezera. The basic feature that represents a direct difference between them and specifies them in themselves is the very content of the chants, the text that is sung. They are tied to the religious service. In this, the lessons, epistles, responsories, psalms, verses, antiphons and songs that are used in the services, in one or two voice parts (monophonic or polyphonic), they represent a distinct content of church services and church folk music. As such, with their text and musical settings as part of the liturgy, they are not used or executed in a secular setting or situation.

Musically, we are looking at a frame of musical expression that belongs to a local, Jezerian, or Murter island locality. The ties and characteristics of church and secular folk chanting manifest themselves in very expressive musical means, musical elements: tonalities, rhythmic patterns and manners of creating polyphony.

The tonality is characterized by a tonal scale of 4 to 5 tones, in two part melodies it is the upper partiture, while the lower tone follows in parallel melody of 3 to 4 tones. Solo performances have a somewhat





GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI ŽUPA GOSPE OD ZDRAVLJA - JEZERA

Popis crkvenih pučkih pjevača iz Jezera List of singers

- 1. Ivan Bračanov (6.12.1957.)
- 2. Ante Ježina (28.10.1980.)
- 3. Marina Štropin (15.09.1960.)
- 4. Elvira Štropin (29.09.1934.)
- 5. Alida Marija Crvelin (6.5.1960.)
- 6. Ema Lapov (28.07.1939.)
- 7.Damir Meić-Sidić (18.07.1969.)
- 8.Ruža Tomin (2.10.1942.)
- 9.Zorka Pirjak (2.9.1945.)
- 10.Verna Klarin (11.12.1952.)
- 11.Anka Bilan (12.2.1939.)
- 12.Mile Slobodan Klarin (13.2.1946.)
- 13. Valerijo Bračanov (26.10.1962.)
- 14.Dušica Vulin (2.7.1957.)
- 15.Katarina Bračanov (29.6.1993.)
- 16.Valerija Strunje (1.12.1986.)
- 17. Karmela Klarin (1.7.1942.)
- 18.Ante Klarin (7.1.1938)

- 19.Krešo Klarin (21.5.1976.)
- 20.Mladen Klarin (6.11.1981.)
- 21.Kažimir Miro Klarin (29.8.1944.)
- 22.Andrija Ivica Bračanov (19.12.1950.)
- 23.Jasminka Lapov (2.1.1965.)
- 24.Miro Tomin (1.9.1940.)
- 25.Ruža Tomin (11.12.1938.)
- 26.Jasenka Raste (7.3.1957.)
- 27.Glorija Bračanov (2.4.1967.)
- 28.Dolores Bračanov (19.7.1967.)
- 29.Stipe Milin (9.12.1940.)
- 30.Rozarijo Klarin (8.9.1946.)
- 31.Gašperina Mila Milin (25.6.1948.)
- 32.Svemir Meić-Sidić (17.9.1961.)
- 33.Sanja Bračanov (8.12.1960.)
- 34.Biserka Čulin (23.8.1948.)
- 35.lvana Alagić (20.9.1995.)
- 36.Božena Lapov (24.12.1982.)

Notni zapisi koji slijede nisu transkripcija već rekonstrukcija glagoljaškog pučkog crkvenog pjevanja u Jezerima prema tonskim zapisima.
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6. SRPNJA 2010.











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