GLAGOLJAŠKO-PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI



ZATON

PJEVANA BAŠTINA

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GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ŠIBENSKOJ BISKUPIJI

ŽUPA SV. JURJA – ZATON KOD ŠIBENIKA

A HERITAGE OF SONG

TRADITIONAL GLAGOLITIC CHURCH SINGING IN THE DIOCESE OF SIBENIK

PARISH OF THE GIORGIE - ZATON

Hrvatska kulturna udruga Pjevana baština

Zagreb, 2009.

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A HERITAGE OF SONG

The multimedia box "Glagolitic church singing in the Georgius parish - Zaton" is fourth in a series of projects by our cultural association, "Pjevana baština" (A Heritage of song). The Multimedia box contains: a booklet with texts on the history and sacred music of Zaton, two CDs with modern recordings of church music in folk style in Zaton parish, one DVD presenting a documentary film and the holy mass in the parish of Zaton.

On the cover page that has embellished all of our projects we have tried to present a rich spiritual singing heritage, that resist all the difficulties of life on the rock and on the sea: the characters of our ancestors carved in stone by Georgius Mathei Dalmaticus at Šibenik cathedral, the statue of the patron saint of the diocese of Sibenik, St. Michael, emblem of our Association. This picture, which indicates its specific features, also includes the figure of the church of Zaton, saint Roko.

The variety of traditional singing in Zaton parish, as in the other parishes of Šibenik diocese, bears witness to the rich traditional Croatian singing heritage that enriches in particular the music as well. *Po zatonski style* ("in the way of Zaton"), apart from being a significant contribution to music art, also sustains and promotes the identity of the Zaton region.

All the projects are being realized in cooperation with parishes and priests from the Šibenik diocese, with the support of Bishop of Šibenik, and with Croatian Radio-Television, the Institute for Ethnology and Folklore Research, as well as other scientific and cultural institutions and interested individuals. For the realization of this particular multimedia box, beside those that have been mentioned before, I would like to give credit to my closest collaborators, Joško and Šime, the ethnomusicologist GLAGOLJAŠKO PUČKO CRKYENO PJEVANJE U SIBENSKOJ BISKUPIJI ŽUPA SVETOG JURJA - ZATON

Jakša Primorac, a professional assistant during recording, the church singers from Zaton, and the parish priest from Zaton Marko Gregić. I am a grateful also to Mirjana Jurić and Milka Živković who have done so much for this project.

This edition demostrates that the people of Zaton recognize and appreciate true cultural value, and cherish and take pride in their heritage: they believe in God and His guidance. Long may it remain so and may this heritage be passed from father to son. Furthermore, the preservation of this hertiage denotes the appreciation of those who have conserved and maintained church sinaina in 7aton throughout history. Keepina this church singing treasure aliveis also an encouragement to the next generation to do the same

The multimedia box singing of Zaton iz part of projects "Traditional Culture, Globalization and Local Practices" (Ph.D. Zorica Vitez, Institute of Ethnology and Folklore Research).

Ph. D. Dragan Nimac



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"MY SOUL DOTH MAGNIFY THE LORD!"

It can be said that the Christian faith is a "singing" faith. Song is so deeply rooted in it that it encompasses the whole man's life: personal and social life, all its manifestations and relationships, whether temporal or eternal, earthly or heavenly.

Christianity is Gospel of the Kingdom of God, of "life in abundance" that God Father bestows to its people in Jesus Christ, his Son, through Holy Spirit, the Life-Giver and eternal restorer of the Earth's face. The song is the most beautiful expression of the deep vibrations that are awaken by the feeling of fullfilment and joy consisting in the faith that man is a God's loved creature, that he can love and through that love build a better world with God and his beloved, here and now, till eternity. "The Lord is my strength, the Lord is my song!"

Jesus also sang the songs of his people on numerous soelmn occasions and holidays, especially on Passover. "When they had sung a hymn (after supper), they went out to the Mount of Olives" (Mark 14,26). Mark the Evangelist wrote that Jesus sang with his apostles during the most awaited for and solemn time of his life, during the Last Supper that he enjoyed together with his disciples in Jerusalem. He ordered them to follow Him and do that Supper in His remembrance.

Christ's Gospel has encouraged the Christian soul of our Croatian people to sing, through all its centuries of Christianity, until this day. Everything in their lives, from birth till death, was affected by and permeated with liturgy and song, song of joy and praise. Song expressed their joy, longings and hopes, prayers and implorations, but also their sorrows, cries and anxieties. Song described their history, sufferings and victories, all their sorrows and triumphs. A vigorous magnificent song of praise to Lord the Creator and Savior "We praise Thee, O God!" echoed in our churches in all circumstances, encouraged, strengthened and carried our people through difficult historical challenges. I am the witness of the captivating strength of traditional singing in our urban and rural churches. These are the melodies accompanying liturgical and biblical texts, psalms, refrains and hymns. They affected and overwhelmed the lives of Christians, their thoughts and feelings, souls and hearts so strongly, deeply and gently, that they introduced them to the miraculous encounter with the Mistery of Living God, who lives and travels with his people through the "valley of tears" and leads it through his Cross and death to the Ressurection and Eternal Life. The song raised the people, solidified and encouraged generations of Christians in their bold loyalty to Christ's Gospel.

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Many events contributed to the fact that over the last several decades the "authentic traditional song" gave way to "new" songs and instruments that, often without proper criteria, found their way into the church and liturgy. In some parishes this blend of the authentic and "new" was dramatic and painful, unfortunately, in many instances to the detriment of the authentic. The song of the whole congregation, lead by "singers", was often reduced to the singing of a selected choir.

In 1994 in the Zaton parish I established the Festival of traditional church singing of traditional singers of the Šibenik Diocese, named "Puče moj" ("My people," from the *Improperia*). This was an attempt to "save" traditional church singing, which was diminishing in many parishes of the coastal and continental area of the Diocese. This year the festival was held for the 13th time. In this period several hundreds of traditional church singers from about 30 parishes of the Šibenik Diocese performed at the festival, covering different styles of traditional singing. We heard almost all traditional songs preserved in these parishes till this day. However, we also had the chance to hear many songs that were lost, but the new singers, encouraged also by this festival, revived them according to the memories of "older singers", which thrilled us every time.

We enjoyed in the fact that many young people, through careful listening and practicing, "rediscovered" and started to appreciate the beauty of authentic traditional song, which they sing in their parishes. Many of them take significant part in other similar festivals in Croatia and abroad today.

We thank Dragan Nimac, Ph. D, who bears the strength of authentic traditional liturgical song of his native parish of Lišane, that he enthusiastically envisaged and initiated a valuable project which has the goal of preserving at least a part of our national Christian and Church spiritual treasure. I support his endeavors, enthusiasm and great effort that he invested and keeps investing in this extensive work.

I have no doubt that, with many good associates and benefactors, this project will lead to vocal, literary and visual preservation of traditional singing in the largest possible number of parishes of our diocese. This will be a valuable contribution to our cultural heritage and a monument to all the singers that created, cherished and transmitted the melodies celebrating God in parish communities over the centuries.

We believe that this will encourage others to keep exploring and cherishing the wealth of the centuries' old traditional church singing. We would like it to become inspiration for the future composers of liturgical music, especially singing, in the modern Church.

Let it become not only treasure to be kept in "our mother's chest", but a treasure that will enrich us spiritually, that we will live with and be inspired by, sing and be proud of as a sign of our Christian Catholic national identity.

In the time when we are witnesses of ruthless destruction of God's and human values we need this singing testimony about the wells that God opened in us, which flow and bring us life and enable us to gratefully live in God's joy of life.

I bestow God's blessing upon this work, its associates, supporters and benefactors and recommend them to the intercession of Our Lady, saints and the blessed ones.

Ante Ivas, Bishop of Šibenik







HISTORICAL EVENTS IN ZATON TOWN AND PARISH

History of Zaton

Zaton is situated on the edge of the Zaton bay, on the canal connecting the Prukljan Lake with the Bay of Šibenik, about 10 kilometers south-west of Šibenik. The name Zaton is first mentioned in a document dating from 1322, by which Carl I acknowledges the privileges to the town of Šibenik. The document, among other things, states: "Within the border there is the island of Sustipanac near Pirovac, the land of Oštric, Ivinj, Pišća, **Zaton**, Dolac Buzelaze - Dobri Dolac, Vodokrat - Vodice and Srima" (*Diplomatarium Sibenicense*, p. 17).

Although the first official record of the town name in a document dates from the late Middle Ages, archeological data reveal that life in the area of the present town of Zaton dates millennia before that. This is confirmed by the petrified remains of deer and wild horses, and human remains from the Stone Age, found in the caves of Tradnja and Šarina draga. The firmest evidence of the continuous inhabitation of these areas is provided by the valuable archeological locality of Velika Mrdakovica, only 2-3 kilometers outside Zaton. On this locality the remains of a settlement and a fort have been discovered, and over one hundred graves with rich inventory examined. The excavated necropolis can be placed within a very wide time frame, between 6th and 1st centuries BC. The oldest layers date from the Liburnian-Roman period. Therefore, some, on the basis of the findings and position, identify Velika Mrdakovica with the Liburnian settlement Arauzona. the subject of Plinius's travelogues. The younger layers correspond to the Hellenistic period, and the youngest ones to the Roman period, between 3rd and 1st centuries BC. Apart from prehistory and antiquity, the Zaton area can be placed in the context of old Croatian history as well. Namely, an old Croatian grave, partly cut into a cliff, has been found in Velika Mrdakovica, which on the basis of grave items can be dated to 7th century (Kulaš 2004).

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The history of the late Middle Ages and early Modern Ages in Zaton was marked by the Tavilić family, later spelled Tavelić, Nikola, Toma, Petar and Dominik were its most prominent members. It is difficult to determine whether Saint Nikola Tavelić was related to them. but we can presume that he used to visit Zaton occasionally. The accomplishments of the Tavelić family were especially great in the war against the Ottomans, in which their famous fort, located in Zaton, played an important role. The fort was surrounded by sea on three sides, which made the defense easier. Since there are no remains of the fort, its precise position is difficult to establish. Father Krsto Stošić writes: "The fort was built near the sea, on the bishop's land." (Stošić 2004: 29). The Tavelić fort remains the symbol of resistance, firmness and invincibility of this picturesque town. However, according to professor Grubišić, in the late 19th century Zaton was within Turkish borders, "The Turks held the whole of Ravni kotari, Towards Šibenik the border stretched from Modrav, with Prosin and Lake Vrana left to the Turks. From Dobri Dolac the border between Šibenik and the Turks stretched along the river Krka to Bilice." (Grubišić 1974:109). So, Zaton was inside Turkish territory

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The first censuses date from the time after the Turks left this region. In 1709 Zaton had 17 households and 97 inhabitants (Stošić 1941:27). Through the 18th century the number of inhabitants increased; in 1774 Zaton had 54 households and 260 inhabitants. During the 19th century cholera, grapevine diseases, the decline of fishery, sailboat traffic, as well as poor transport connections of Zaton, resulted in the weak economic development of the town, which lead to migrations.

The beginning of the 20th century and the time after World War I did not bring any improvements to the life of the ordinary farmer of Zaton. The "passive lands", which include the Šibenik area, and Zaton, were experiencing great difficulties during this period. Economy in the village was weak and did not allow for any prosperity. The life of difficulties and repression reflected in various ways on the economic, social and political lives of the inhabitants. Zaton has experienced possibly the hardest blows in its history during and in the wake of World War II. For comparison, according to the 1939 census, Zaton had

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1600 inhabitants, and according to the 1953 census, 1264 inhabitants. The war took many lives. Apart from 230 people being killed, many emigrated, both to other towns and abroad. The most difficult year was 1943, when the Italian fascists from Šibenik turned Zaton into a war camp. Many villagers were shot without trial. The Italians killed 43 unarmed persons in Zaton. The postwar period didn't bring any improvements, although promises arrived from the winning side. The Yugoslavian government had problems in Vojvodina. Due to numerous exiles of German and Hungarian inhabitants, Vojvodina was deserted and it was decided that this area be populated with the people from the "passive lands" of Dalmatia's hinterland. Zaton was affected again. On two occasions the total of 128 persons was forced to exile from Zaton to Voivodina, However, even if the forced relocation had succeeded, the forced adjustment of the population to new land and climate definitely failed. Therefore, before 1948 all migrants returned to their homes in Zaton. The Communist government imposed collective farms which by means of repression took over and destroyed the village farms and did more harm than good to the people of Zaton (Kulaš 2004). The damage was even more visible in the relationship of the communist government towards religion and Croatian national identity. Many people of Zaton were persecuted and disenfranchised.

The more recent history of Zaton is marked by the Croatian war of independence. The total of 213 inhabitants of Zaton participated in the war in different fronts. Three fighters were killed, and one young man from Zaton was killed afterwards from the impact of a grenade. Generations to come will tell the stories of the courage of four young men from Zaton who scared off the tanks of Yugoslav People's Army from the Bridge of Šibenik, in the times when the fear of losing Šibenik was very real. After the war, in 1995, 342 families lived in Zaton.

The image of Zaton today is much more beautiful than at different times in the course of its difficult history. A picturesque landscape, the ever peaceful sea and numerous details on stone buildings made Zaton an attractive destination for tourists. Agriculture, fishery and tourism make the economic foundation of the town today. According to the 2001 census, Zaton has 1197 inhabitants.



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The church history of Zaton

The parish of St. George in Zaton was founded in 1533, and the church of St. George was built in 1666 (Bareša 1996:9). The parish bears the name of St. George but the town's patron saint is St. Rocco, his day is August 16. During the first two centuries Zaton did not have a regular parish priest, but a chaplain, usually a priest from Dolac in Šibenik (Stošić 1941:28). The town has a regular priest from 1701. It was Mate Kulaš, born in Zaton, who served for 22 years. Since father Mate until the present parish priest, father Marko Gregić, Zaton had 41 parish priests, and the priest with the longest service, from 1938 till 1992, was father lve Bareša, born in Vodice. Since 1832 the Zaton parish falls under the Šibenik deanery in Šibenik.

Due to the increase of the number of inhabitants and, at the same time, the growing congregation in Zaton, there was a need for a new and larger parish church. In 1861 a project was made for the extension of the parish church and when Franz Joseph in 1875 visited Dalmatia, the people of Zaton requested the building of a new church from the district regency in Zadar. It is obvious that nothing of significance has been done, which is witnessed by the new request to the reaency in 1894, when the parish priest father Vice Škarpe, among other things, writes: "Due to the lack of space in the church the people are made to stand outside during the service, and many of them wander around the village because they cannot attend the mass; many of them are hence deprived of their spiritual food" (Bareša 1996:17). In the early 20th century it has been decided that the church would be built on the large meadow below the old church, that is, that the old one would be expanded instead of demolished. However, 25 years will have passed until the construction began. It appears that the financial construction was the main stumbling block in the way of Zaton's parishioners' wish to start constructing the new church. In 1925 the Sibenik ordinariate warned the people of Zaton that the state would not finance church construction and that the inhabitants would have to rely on their resourcefulness in raising the money and taking upon themselves the burden of the construction. The building was entrusted to the engineer from Ljubljana, Ivan Svetina, and it started, under the guidance of the company "Slokan and Svetina" from Ljubljana, on June 26, 1928. The enthusiasm of the people of Zaton reflected in their unsparing voluntary work, as is written in the chronicles of the parish. The initial period of the construction was very successful; the construction of the bell tower started as early as 1930, the choir was paved with concrete, the façade and the large door on the new church built. At the same time people were raising money throughout the country, raising loans, and during the 1930s Pope Pius XI himself sent financial help for the construction three times. Until 1934, when the building was stopped, the church was roofed, but still could not serve its purpose (Bareša 1996:18-23)

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The period of war ensued, and the newly built church was severely damaged. Hence, it was necessary to restore the damage after the war ended. The construction did not continue until 1962. With the purpose to promote the construction, the parish priest, father Ivo Bareša, issued the parish bulletin "Naša crkva" (Our church). Until 1964, when the government banned it, 6 issues of the bulletin were published, and 13 issues saw the light of day, with interruptions, till 1970. Apart from "Naša crkva", during that period the parish also issued booklets "Sretan Uskrs" (Happy Easter), "Sy, Rocco" (Saint Rocco) and "Zatonska crkva" (The church of Zaton) which were published on special occasions and distributed to the parishioners. On the day of Saint Rocco in 1966 everyone in Zaton was allowed to see the church interior. The parishioners did not hide their thrill with what they saw, which resulted in the best outdoor celebration of the parish patron saint's day in the postwar period, as is recorded by the parish priest in his chronicle (Bareša 1996:46). Next year, on June 18, the first mass in the new church's choir, with an altar improvised for the occasion, was held. The parish priest wrote: "The religious community of this village, in this tight space, felt closeness and compactness, felt unity." (Bareša 1996:47) It was then that the demolition of the old church's presbytery started, when the graves of old parish priests of Zaton were excavated, with their robes as grave items. Some artwork was revealed as well, including the fresco of Saint George in the middle part of the presbytery ceiling, with the dimensions of 1.5 x 1 m, which was actually situated under the circular poor copy of Titian's "Ascension". The final step toward the establishment of the new church was the erection of the partition wall between the old and the new church. The old church's nave was intended for the new church's sacristy. The Christmas of 1967 was celebrated with a mass in the new church, although there were still scaffolds inside due to the fact that some parts were not plastered.

During the subsequent period the work on details continues: the

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altar, ambon, baptistery, lighting, sound, and the rough version of the bell tower were finished in 1969. The new building obviously restored the spiritual building of the religious community, as the parish priest often remarks in his chronicle that the increasing number of the people of Zaton attends the holy mass. The vivacity of the Zaton church community was experienced in the eve of the establishment of the Croatian state, on Saint Rocco's day in 1990: "At nine o'clock today, for the first time in 40 years, a procession carrying the statue of Saint Rocco walked through the whole village, with the participation of the village orchestra which played Saint Rocco's hymn and the song 'Zdravo Dievo' (Hail to thee virgin) ... It can be said that the whole village participated in the event. The mass followed after the procession with a huge number of participating believers. After the mass they sang 'Lijepa naša' (Our beautiful country - Croatian national anthem) accompanied by music in the church. After the mass they danced the kolo (traditional dance) outside the church and played music... The holiday was celebrated more festively than ever since the Second World War" (Bareša 1996:84)

In August 1992 father Ive Bareša left the service as parish priest and started his well-deserved retirement, after 54 years of service. The parish council, headed by the new parish priest Ante Ivas, decided in 1993 to take actions towards finishing the construction of the church. The work was completed by Saint Rocco's day, August 16, 1995 and celebrated by a holy mass lead by the Bishop of Šibenik Srećko Badurina. Alongside these material concerns, the present parish priest father Marko Gregić is active in the spiritual domain, trying to relate tradition with new spiritual wealth.

Bells

The three bells in Zaton, which adorned the old bell tower (*preslica*) until 1970, and after that the new one, used to and still call to the church for liturgy, chime when a member of the congregation dies or is buried, announce the celebration of important parish holidays, but were used for defense against natural disasters. Since the people of Zaton were not able to fully comprehend the relation between the ringing of the bells and natural disasters, they used to ascribe certain supernatural powers to it, which is witnessed by an event in 1818, when the ringing during a storm was prohibited because it was considered superstition (Bareša 1996:11).



All three bells ring for festive occasions, while only one of them, the so-called death-bell, rings when a person dies or is being buried. Apart from in case of deaths, the death bell used to ring when someone had been punished for cursing. The chronicle contains data of a custom of punishing cursers by "taking a barrel of wine from his house, and then everyone in the village drank, as the death bell rang" (Bareša 1996:14). An event which took place in 1964 should be mentioned here: at the accusation that the priest rang at a forbidden time in the morning, the court first ruled that the priest should be punished, but afterwards withdrew the ruling, concluding that ringing for *Hail Mary* in the morning is allowed "as an alarm clock".

Cemetery

The custom of burying people in churches was a long-lasting custom. During the second decade of the 19th century in Zaton the district authorities banned the carrying of displayed corpses to the funeral, as well as church burials. Soon afterwards, the principle and parish priest sold the church land in Bankovci in order to build new vaults for the whole village. The cemetery was enclosed in 1852, the entrance gate, "with two pyramids on each side" was built, as well as the chapel for laying the deceased before the burial. The idea of building the new church next to the old one during the second half of the 20th century meant the transfer of the cemetery to the new location. So, in 1898 the district allowed the construction of the cemetery on the top of the "Stran Draga", and the construction and management of the new cemetery was entrusted to the church board. The construction was finished in 1906 when the first deceased was buried. The cemetery has been extended and the chapel restored over the years (Bareša 1996:11-19)

Brotherhoods

The witness of the religious life of the Zaton parish community is the existence of brotherhoods and companies. The oldest among these religious associations and the one with the largest number of members was the Brotherhood of Saint Luke, whose foundation coincided with the foundation of the parish of Saint George in 1533. The brotherhood had its statutes, which were amended in 1855. Among other things, the statutes then stated that each member of the Brotherhood had to be present when one of the brothers was being buried, and the brothers had to look after the altar of the souls in the purgatory. In the course of its centurieslong tradition, the members of the brotherhood were prominent in parish activities as well. The members of the church board were mostly elected by the members of this Brotherhood. For the first time in history, in 1979 two women were elected in the church board: Milka Živković, the wife of Ćiro, nee Trcin and Stana Kulaš, the wife of Boškov, nee Dodig. In 1909 the Brotherhood had 116 members, while in 1967 it had 173 members, "57 men and 116 women" (Bareša 1996:49). According to the accounts of the people of Zaton, the death of a brotherhood member was marked by a special ringing of the bell, and the brotherhood paid all the costs for the funeral.

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In 1871 the Brotherhood of the Immaculate Heart of Mary was founded. The Brotherhood of the Holy Rosary also existed in the parish in the late 19th century, which had 365 members in 1928.

The Army of the Sacred Heart of Jesus was founded in 1909, with the goal to "eradicate swearwords and curses". The society had 90 members, all of them men. In the afternoons of the first Sunday in the month its members used to perform pieties in the church. They carried the statue and banner of the Sacred Heart of Jesus in processions, while each member carried the medal of the Sacred Heart of Jesus in public processions (Bareša 1996:19)

The religious company Daughters of Mary was founded in 1926 under the patronage of Saint Agnes. Initially it had about 15 members, and soon afterwards another 12 joined. On July 16, 1938 the Bishop of Šibenik approved the new regulation of the company. On that day, during the evening mass, 10 new girls were admitted (Bareša 1996:21)

Two more societies existed in Zaton. In 1937 the Brotherhood of Crusaders for adults was founded, and in 1938 Mary's Kindergarten, for little boys and girls (Bareša 1996:25)

All these lay societies, apart from the Brotherhood of Saint Luke, vanish after World War II. The Brotherhood of Saint Luke existed until the end of the 20th century. Some attempts to revitalize the lay societies are present lately, especially the Brotherhood of Saint Luke.

Šime Radnić

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TRADITIONAL GLAGOLITIC CHURCH SINGING IN THE PARISH OF ZATON

The present repertoire of traditional church singing in Zaton, of which this multimedia set is a testimony, points to the persistence of a lasting tradition of church singing in Zaton. The testimonies and records from Zaton speak of *glagoljanje*, singing in the Old Church Slavonic language of the Croatian dialect, singing in archaic Croatian - *šćavet*, and the current traditional singing in spoken Croatian (Primorac 2007; Radnić 2009; Bareša 1996). It is important to note that, according to recent research, all these types of singing are mostly commonly called *glagolitic singing* (Bezić 1973:13; Kovačić 1996, 35-41).

Historical records note that glagolitic singing was used in mass in the Zaton parish until 1845, even until 1888 (Jelić 1906:br. 305), while the historian Krsto Stošić claims that in this parish glagolitic singing was used even in the first half of the 20th century (Stošić 1941:27). This is confirmed by the people of Zaton. According to their memories, until the reforms introduced by the Second Vatican Council, singing was conducted in "old glagolitic", and as they say, it is easier to sing *Pomiluj se Gospode*, than *Smiluj se Gospodine*.

Historical overview of the practice of church singing in Zaton

More extensive research on the traditional glagolitic singing in Dalmatia, which has been preserved until our days alongside the Latin tradition, has been conducted in the area of the present archdiocese of Split-Makarska and Zadar (Bezić 1973; Martinić 1981; Stjepanov, Bezić 1983). Concerning the Archdiocese of Šibenik, the scientific research is scarcer (Špralja 1996; Špralja 2004) and there exist several multimedia editions (Nimac, Ćaleta 1998; Nimac 2006; Nimac 2008). However, on the basis of these few research it is possible to confirm that the Diocese of Šibenik, which includes the Zaton parish, has centuries-long tradition of glagolitic church singing.

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The claims of the centuries-long continuance of Zaton church singing are based on the fact which says that in the parishes of the western part of the Šibenik diocese, where the Zaton parish is located, glagolitic singing was present in the time when Zaton parish was founded (the year 1533). The pride the inhabitants felt for the singing and their attempts to give it local spirit, in Zaton, as well as other parishes of the Šibenik diocese, lead to the creation of a distinct musical expression and melody of church singing during mass.

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The reports of Šibenik bishops during the 16th and 17th centuries tell us that the Šibenik diocese suffered a lot during Ottoman conquest and was reduced to the coast and the islands. The priests that performed services in the Illyrian language, the so-called glagolitic priests, were active in the parishes along the coast (Lukinović 2001:256). When the Turks left the region in the 17th century, the life was slowly returning to its normal course. In the early 18th century Zaton gets a regular parish priest, and the last glagolitic priest, "father Stipe Botić sacerdote ilirico", served in Zaton in 1799 (Bareša 1996:94). When this last glagolitic priest left, the parish priests of Zaton did not stop using glagolitic language. After Stipe Botić father Frane Galiazi (1799.-1803) becomes the parish priest. He continues the tradition of glagolitic singing, as does his successor, father Mate Jakovčev (1803.-1817). When father Mate left, the parish priests stopped practicing glagolitic singing, although the parishioners still continued to use it until 1845 (Stošić 1941:27; Bareša 1996:12,18; Jelić 1906:XIX, br. 305). Glagolitic singing in the Zaton parish is confirmed by the glagolitic missal dating from 1706 (Missale Romanum Slavonico idiomate jussu s.d.n. Urbani Octavi editum – Romae Tipis sac. Cong. De Propaganda Fide MDCCVI)", preserved in the parish until today.

The reason for the end of glagolitic singing in the Zaton parish in the first part of the 19th century lies in the decreasing number of glagolitic priests in the Šibenik diocese at the time, since the priests served mass in Latin and the congregation in most parishes which had previously used glagolitic singing sang in archaic Croatian. Some call this language śćavet (Bezić 1973:205; Špralja 1996:18), although in the more stricter sense the term šćavet implies a lectionary, i.e. the book containing some other parts of the mass, other than the readings from the Old and GLAGOLJAŠKO PUČKO CRKYENO PJEVANJE U SIBENSKOJ BISKUPIJI ŽUPA SVETOG JURJA - ZATON

New Testament in Croatian (Hrvatski opći leksikon 1996, Šetka 1976, Kovačić 1993:456).

The second reason for the disappearance of glagolitic singing in Zaton and Dalmatian churches are the reforms of the Austrian government which abolished glagolitic seminaries, while in 1826 a central seminary was established in Zadar for seminarians from all Dalmatian dioceses, where lessons were held in Latin and Italian (Kovačić 1993:449-459) (Kovačić 1993:449-459). It is easily understood that the congregation lost the feeling for a greater use of the glagolitic because they had no one to teach them, and they were not literate enough to cherish the glagolitic and Old Church Slavonic by themselves. Therefore, in 1845 singing in archaic Croatian is predominant in Zaton, and glagolitic singing is still preserved in melodies and many expressions and words, which is encouraged by the congregation and some parish priests.

The Croatian National Revival in the 2nd half of the 19th century, which identified the use of the glagolitic with Croatian national awareness, influenced some parish priests in Zaton. One of them was father Ante Zoričić, parish priest in Zaton from 1864 till 1872, poet and translator to Croatian, an unpretentious patriot (Zoričić 1997; Bareša 1996:94), and especially the year-long parish priest in Zaton, father Vicko Šakrapa, junior, born in Starigrad in Hvar, parish priest from 1880 till 1906. We should also mention the J. Mlinar, member of the Third Order of the Society of Saint Francis, who in 1862 served in the Zaton parish from the monastery in the island of Prvić, since it is known that all three members of the monastery served the glagolitic mass. The friars from this monastery often used to help the parish priest of Zaton, and usually served the mass in Old Church Slavonic (Bareša 1996:18, 94).

The above mentioned father Vicko Škarpa, impelled by the increasing governmental pressures and especially the influential Italian citizenry which tried to impose Italian language and ideology, requesting the establishment of the "Dalmatian" nation (Reljanović 2001:359; Kovačić 1993:54-56), starts writing his chronicle in Croatian immediately upon arriving to Zaton. Prior his leaving the parish in 1906 he wrote in the parish chronicles that in the 2nd half of the 18th century many inhabitants of Zaton were "eager followers and hangers-on of Italian nationalists from Šibenik", pointing out the families of Fosco,

Zuliani, Galvani, Zorzelini, Fenzi, who "were in charge in Zaton" (Bareša 1996:16). Father Vicko is the one who on the day of Saint Rocco, August 16th 1988, invited the parish priest of Kapri, the glagolitic priest Jakov Nimčević, to serve a glagolitic mass. This was, according to Catholic Dalmatia, the last glagolitic priest in the Šibenik diocese. The mass was sung by the school children of Zaton, who prepared especially for the occasion, and the people were really moved (Bareša 1996:15; Katolička Dalmacija XXV/1894., No. 67-68., p. 4).

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Father Vicko's report to Frane Bulić contains many interesting pieces of information on the factual condition of glagolitic singing in Zaton in the late 19th century. Father Frane sent a written inquiry to all Dalmatian parishes at the request of the Sarajevo bishop Stadler and according to the Vatican guidelines asking to write a report on the state of affairs in all glagolitic regions (Kovačić 1985:173, Reljanović 2001:369). Replying to the questionnaire on the use of the glagolitic in Zaton, father Vicko answered in six points:

1. Only one glagolitic missal is preserved (Missale Romanum Slavonico idiomate jussu s.d.n. Urbani Octavi editum – Romae Tipis sac. Cong. De Propaganda Fide MDCCVI).

2. The parish priest has used the glagolitic for singing the mass continuously until 1817, and the people until 1845. The memory of these days remains preserved in people's singing the second Christmas mass in Croatian.

3. No one remembers that the parish priest sang the glagolitic mass. However, many remember that the parish priest sang the holy mass in "Croatian". On many festive occasions over the years the glagolitic friar from the monastery of Prvić Luka replaced the parish priest. In 1888 father Jakov Nimčević, the glagolitic spiritual guardian in Kaprije in this diocese, used to sing the glagolitic mass on Saint Rocco's Day, one of the largest feasts in this parish.

4. One has always used the 'šćavet' in mass for singing epistles and gospel, in processions, blessings of the fields, blessings of the fiancés and the wedding mass, and the singing of the passion and prophecies during the Holy Week, etc. 5. The Croatian ritual has been used during the administration of Holy Sacraments, in funerals and different blessings. Only an odd priest used the Latin ritual in children's funerals and christenings.

6. All other services: matins, vespers, blessings, etc., have always been conducted in Croatian." (Bareša 1996:18)

Based on the above statements we can conclude that the glagolitic has been used until the first half of the 19th century, when the singing in archaic Croatian, which was still living, becomes more prominent. In the second half of the 19th century glagolitic singing is just a nostalgic memory to times passed.

The information of church singing in Zaton in the first half of the 20th century is scarce. In the church chronicle in 1931 the parish priest, father Jere Anić, writes: "Ipsi habent consuetudinem cantandi, cantandi sine devotione. (They are used to singing, but singing without piety)." (Bareša 1996:23).

After World War II social and political conditions changed, which influenced church singing in general, including that in Zaton. The attitude of the communist government towards religion alienated many inhabitants of Zaton from the church, especially men, many of whom were champions of church singing. Consequently, church singing is taken over by women, with a smaller number of men or, as the result of the priest's effort, children.

Regardless of all these political predicaments and changes, traditional singing has not been fully neglected in the Zaton parish. Apart from the congregation of Zaton, this can be thanked to father Ivo, parish priest at the time, who provided church books for the parish which the congregation used for singing or following church rituals: in 1948 he acquired the glagolitic missal, in 1957 nine books of hardcovered Vlačić's ceremonial, that is, the renewed rituals of the Holy Week, and in 1960 he bought the Croatian Song Book (Bareša 1996:32-38).

The procurement of the glagolitic breviary points to the conclusion that glagolitic singing was still common in Zaton. This should be thanked to the brothers of the Third Order Society of St. Francis, who preserved glagolitic singing in their monastery in the island of Prvić, and, replacing occasionally the parish priest, celebrated mass in Zaton in Old Church Slavonic. Milka Živković still remembers that the "friars from Prvić came and sang the glagolitic mass " (Radnić 2009). The parish priest celebrated mass in Latin and Croatian, while the singing was conducted exclusively in Croatian. "We always sang in our language (*po našu*)", says Ante Antulov (Primorac 2007).

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Singing "po našu" was changed further during the 1960s. Church reforms introduced by the Second Vatican Council (1961.-1965.) implied reforms in religious service. Therefore, among other things, spoken language was introduced into the mass. Missals and ceremonials in standard Croatian were soon started to be published, which replaced the books of centuries-long tradition in church singing, that is, the books in glagolitic alphabet and archaic Croatian language. On the basis of these provisions, books in Croatian were obtained in the Zaton parish. and for the first time on November 30, 1969 the mass was served according to the new missal and the renewed ceremony (Bareša 1996:53). However, church singing of liturgical and paraliturgical chants in Zaton still preserved its "popular" character, with the sole difference of being sung in standard Croatian. The continuity of this popular singing is also based on the provisions of the Second Vatican Council which, apart from Gregorian chants as the characteristic of the Roman service, emphasized the importance of the preservation of popular church singing (Sacrosantum Concilium, No. 118).

From that period on in Zaton records and testimonies we can encounter new customs and norms, as well as liturgical and paraliturgical chants. For example, the singing of "hagiographies," and the "singing responsorial psalmody after the first reading during mass (Bareša 1996:47-60).

In order to stir memories of the old glagolitic tradition in Zaton the parish priest, father Ivo, exhibited the above mentioned glagolitic missal dating from 1706, the property of the Zaton church, in the church on the day of Sts Cyril and Methodius, on the 1000th anniversary of Saint Methodius' death. Next to the missal, a large poster with the glagolitic alphabet was also hanged on the wall, with interpretation in the Latin alphabet. All present in the church, as the priest mentions in the chronicle,



examined the breviary with interest and tried to read several letters. The younger ones tried to write their names and surnames in glagolitic letters, and the girls embroidered their initials in glagolitic letters on their scarves (Bareša 1996:73).

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Aware of the decreasing quality of church popular singing in Zaton and in order to somehow preserve it, he recorded the sung mass of March 8, 1969 on magnetic tape. The others, apart from the priest, who participated in the recording session were: Ćiro Živković, Roža Dukić, Seka Dodig, Milka Živković, Blaga Živković and her daughter Željka." (Bareša 1996:51).

After this brief historical overview of the development of church singing in Zaton, we will present some examples of church singing in Zaton during certain customs relating to church rituals and pieties.

Christmas Customs

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Christmas time was especially festive in Zaton. The holiday of the birth of our Lord was celebrated with the ringing of the bells, singing of Christmas lessons, attending mass, and social and family customs.

A custom was established by which the celebration of Christmas was announced by the ringing of the bells for nine days ahead of Christmas. However, the government of the one-party communist regime in the 1950s did not look favorably on the confession of faith by means of ringing. This resulted in significant decline of the number of people who celebrated Christmas in the manner which was usual until then. This lead to confusion in the traditional celebration in Zaton, which is lamented on by the parish priest in the late 1970s: "I have noticed that they no longer know how to celebrate with bells. There is no harmony, only random banging. They should be taught how to celebrate or it should all stop. It is especially pointless when those who do celebrate Christmas do not attend mass." (Bareša 1996:64). The celebration of Christmas with the ringing of the bells ceased under outside pressures, and this custom is not practiced today.

On Christmas Eve the people of Zaton used to sing Christmas carols, fast and eat homemade donuts (*fritule*), and spread straw around

their houses. In the afternoon hours the mass Christmas Vigils used to be sung.

For Christmas celebration the church used to be decorated with ivy, and the holy mass and the singing of Christmas lessons used to be held during the morning hours. Since many songs used to be sung, and mostly, all of their stanzas, the celebration sometimes lasted over 3 hours. The antagonism of state institutions towards celebrating Christmas as a religious holiday during Communism, when many inhabitants of Zaton had to work on Christmas day, the length and cold winter mornings, encouraged the parish priest to introduce midnight mass. On Christmas 1959 "instead of morning service at 4 o'clock as was usual at the time, this year the service was held on Christmas Eve at 10 o'clock at night, and lasted till 1 am. This was introduced in order to allow those who had to work on Christmas Day to attend mass." (Bareša 1996:37).

One of the "ancient" folk customs was to follow the priest while singing and playing bagpipes and drums from the parish house to the church, and the flag used to be carried at the procession's front. However, it is interesting that in 1938 church singing was accompanied by the same instruments, although probably not all through the singing, but only through the singing of Christmas carols. "During Christmas season Martinović Drago, also know as Enero, accompanied church singing on bagpipes and drums. The same music used to send off and welcome the priest to the church" (Bareša 1996:25). The custom of following the parish priest to the church on Christmas and New Year under the flag and accompanied by music ceases to be practiced in 1940" (Stošić 1941:27).

Giving presents to singers held a special place among Christmas customs. On New Year's of 1940 the parish priest, "according to an old custom", distributed "25 kilos of apples to members of brotherhoods and children" (Bareša 1996:25). Like so many others, this custom vanished after World War II.

Today Christmas is celebrated in midnight mass by singing Christmas carols and in the circle of one's family.


Easter season

Easter season, the period from the beginning of Lent till Easter, is the richest with customs and church singing.

Church rituals during Lent

The members of the congregation remember that during the 40-days period of preparation for Lent they attended many pieties in church, and in some houses they praved the Way of the Cross and rosaries, and sang. Today the Way of the Cross is held at the church on every Friday of the Lent, and sometimes on "March Friday" the song Gospodina mučenje (Lord's Suffering Saved the World), and before the mass the psalm Smilui mi se Bože (Miserere mei, Deus) (Bareša 1996:51). The name "March Friday" (Marčeni petak) originates from the name of the third month of the year (march), because Lent Fridays usually include the Fridays in March. In the old church, until the new one was built in the 1960s, there existed the custom to "reconstruct Christ's grave on the left altar" at the start of Lent. The reconstruction of Christ's grave actually meant decorating the left-side altar, which was the location of a "wooden sarcophagus containing a wooden figure of Christ lying" since 1843" (Bareša 1996:12). Informants say that during Lent penitential psalms used to be sung, and that mass did not use to be served. However, they place this information within the context of customs related to the Baraban which occurred only during the Holv Week, but more about that later. Zaton had its own chant for the Lent and Advent mass (Gospodine smilui se (Miserere mei, Deus), Slava (Glorv). Vieruiem (I believe). Svet (Sanctus) and Jaganiče Božii (Agnus Dei)), while today only Gospodine smiluj se (Miserere mei, Deus) is preserved.

Holy Week (Velika šetimana)

The Holy Week, or as they call it in Dalmatia, *Velika šetimana*, which lasts from Palm Sunday till Easter, still represents a special experience for the people of Zaton: "Children today are especially careful at the Friday procession and at the singing of the Passion. It is so forceful, charged with emotions. The Whole *Velika šetimana* here in Zaton is a special period." (Radinić 2009:the testimony of Milka Živković).

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On Palm Sunday special attention is paid to the Passion and Christ's entrance to Jerusalem when the people of Zaton, according to their old customs, carry olive branches into the church, and "several old people", still believing their supernatural powers in defense against evil, place them in several places in the house or farm buildings, to graves and fields. The singing of the Passion was preserved in Zaton till the 1980s. The reason it ceased to be practiced was, according to the chronicle, the lack of singers. Ćiro Živković was one of the last singers who sang the Passion on Palm Sunday (Bareša 1996:67,71). Today the Passion is being read, mostly by younger readers. The Palm Sunday processions during the year in communism, this one too was walked only around the church. However, the procession is now walked around the church as well, as in other parishes.

The special characteristic of Easter Triduum customs was singing Gospin plač (Madonna's Weeping). Due to its long text, it was sung in two parts, the first part on Holy Thursday and the second one on Good Friday, after the service. The people of Zaton speak about performing Gospin plač (Madonna's Weeping): "We used to sing friar Petar Knežević's Weeping. All of it. This was on Holy Thursday. On Good Friday we sang another chant." The parish chronicle from 1969 records that on Good Friday "the sermon was held immediately after the singing of the Passion, and Gospin plač (Madonna's Weeping)' during the kissing of the cross", in order to, according to the parish priest, shorten the duration of the rituals and pieties (Bareša 1996:51). We can conclude from the chronicle that in the old days the singing of Gospin plač (Madonna's Weeping) was reserved for men, which changed after the reforms introduced by the Second Vatican Council: "Holy Thursday 1974. The singing of Gospin plac (Madonna's Weeping) has been changed. Until now it was all sung by men, and not women sing women's roles " (Bareša 1996:59).

Liturgical ceremonies on Good Friday consist of the Liturgy of the Word, genuflection before the Holy Cross and the Holy Communion. During the Liturgy of the Word in Zaton the gospel passion narratives from John is still sung, without candles, incense, salutation without the sign of the cross. The genuflection before the cross, the tree that carries both the seed of death and the seed of life, consists of revealing the GLAGOLJAŠKO PUČKO CRKYENO PJEVANJE U SIBENSKOJ BISKUPIJI ŽUPA SVETOG JURJA - ZATON

cross to the congregation, bowing and kissing of the cross accompanied by song. As everywhere else in Dalmatia, the penitential psalms Puče moj (Popule meus) and Ispovidite se (Give thanks to the Lord) are especially impressive. The ritual of the Holy Communion closes the Good Friday rituals. Honoring the Passion of Christ is continued in other pieties, such as in singing the Gospin plac (Madonna's Weeping), which, due to its length, was sung during the kissing of the cross and during the procession. Until World War II the Good Friday procession walked through the whole village, and afterwards, due to communist repression. only around the church. However, the people of Zaton tell us, it never ceased to exist: "The Good Friday procession never ceased to exist. Not until father Ivo was too old to lead it. On Good Friday it was held in the church and around it. In the procession we sang: Stala majka pod raspelom (Stabat mater dolorosa). Bariaci kreću kralievi (Vexila Regis prodeunt). Puče moj (Popule meus).... Upon entrance to the church we used to sing Ispovidite se (Give thanks to the Lord). Rascviliena majka staše (Juxta crucem lacrymosa) i Blagoslov puka (Blessing of the people). Also, we always sang the Passion, and we sing it today as well" (Radnić 2009: the testimony Milke Živković). Apart from the procession, Good Friday was also the day for the Benediction of the Most Blessed Sacrament. In 1977 "during genuflection before the cross we sang 'Rascviljena majka staše' (Juxta crucem lacrymosa) i 'Blagoslov puka' (Blessing of the people). After that follows the Benediction of the Most Blessed Sacrament" (Bareša 1996:63). After the collapse of the communist system in the 1990s the custom of walking in the procession through the village with the uncovered cross was renewed, as well as the blessing of the village after the Good Friday ceremony, usually after 7 o'clock in the evening, when the ceremonies used to end. The procession sings Lent songs, such as Stala majka pod raspelom (Stabat mater dolorosa), Barjaci kreću kraljevi (Vexila Regis prodeunt), Puče moj (Popule meus) etc. (Bareša 1996:83-89).

Sung matins and the Baraban or (Šatran in Zaton)

The people of Zaton especially remember the sung matins and flagellation during the Holy Week, but not all related events. The custom of flagellation during the Holy Week, which used to be frequently practiced in all Catholic countries of Europe, vanishes in the late 1960s after the renewal of liturgy introduced by the Second Vatican Council PJEVANA BAŠTINA

(Čapo Žmegač 1997:203-204). In Dalmatia this custom is called Baraban, and in Slavonia šibarine. Popular explanations of this custom unanimously relate it to the Passion of Christ and the prayers from the breviary, which before the Council contained the line "let there be some beating and noise", which the priests did by beating the book, and the people beat sticks against the benches (Čapo Žmegeč 1997:90-93; Marković 1986:56-57). "The main purpose of flagellation by means of beating against the benches in the night masses during Easter Triduum was to make noise, which was interpreted as driving away Judas or Barabus" (Čapo Žmegač 1997:204). The parish priest of Zaton, father Ivo Bareša, wrote in the chronicle: "March 30-31, 1972 - The singing of Baraban, as the people of Zaton call the matins on Holy Thursday, Good Friday and Holy Saturday, has been left out. It was to be held during morning hours, but there were no singers" (Bareša 1996:57). The parish chronicle contains no other records of this custom, but the people of Zaton today have some interesting stories about it. One of them. Elida Pamić-Živković, tells it enthusiastically:

"There was no mass. The church used to be full. We used to sing psalms. Usually there were five psalms. After each psalm and after the priest finished singing, the triangle for the candles was set, as well as the main one on the altar. After each psalm a man came and put out the candles. In the end we used to sing Pomiluj mene Bože (Smiluj se meni Gospodine) (Miserere mei, Deus). The seventh candle was put out. Then we used to beat with the sticks. Everyone would beat where ever they could. The ones who didn't have a stick used to take off their shoes and beat with them. The children used to be hit the most. Because, in the old church everyone knew their place. It was inherited. When a girl got married, she followed her mother-in-law and so the seat was reserved. I remember, when I was a girl, we used to sit at the right-hand altar, when you face the main one. If we took too much space, the older women used to drive us away. How they hit us with that stick during the Baraban, And up there, in the choir, the men had large sticks. They used to beat everywhere around them ... " It was supposed that the Baraban was beaten on the bench. The singers up there, in the choir (kor) sat on the benches and could beat on them, as well as the ones downstairs in the church. Those on the stairs leading to the choir were usually children. Since there was not enough space, they beat one another, GLAGOLJAŠKO PUČKO CRKYENO PJEVANJE U SIBENSKOJ BISKUPIJI ŽUPA SVETOG JURJA - ZATON

especially boys, who were impatient. They used to sneak outside during the psalms and play. They checked whether Baraban was close all the time. When the last candle went out, they would come running. Then we would all go home." (Radnić 2009)

Other informants talk about other experiences and interpretations. For example, Ante Antulov remembers the Baraban as follows: "We used to sing psalms, and the song Podnijeti muku križa (Enduring the passion of the cross). Each singer had to sing his part, it lasted a while. Then a man (qaštelac) would put out a candle after the psalm was over. There were twelve candles. We used to put them on a triangular stand. a kolumba. When the singing ended, all candles were put out. It used to be dark and guiet for a while, you could only hear squeaking. Then, the Baraban, you beat around, whom ever you could reach." Milka Živković says that, according to her memory, "the psalms used to be sung by all singers together, and the prophecies by singers individually, each of them had a breviary in front of him, and sometimes it lasted for three hours, in the end we beat the Baraban". Tome Martinović confirms the existence of the custom but does not remember the details very well: "I remember it taking place when I was a child. It was about fifty years ago. Not after that, Each of us brought a stick. We used to sing, but I don't remember what it was that we sung." Other testimonies point out to other details: "There were seven psalms. One side sang, then the candle would go out, then the other side sang, and another candle went out. The choirs sang. When the seventh candle went out, the flagellation started. It was repeated on Good Friday but on a smaller scale." (Radnić 2009)

The testimonies can appear illogical because of the contradictions they contain, but the reason for that is the time passed since this custom was last practiced in Zaton and the eroding memory of the events. They all say that the Baraban, or, as they say "locally, Šatron", was tightly related to singing penitential psalms during the Holy Week, and that the ceremony ended with flagellation, in memory of Jesus' suffering before his death. The testimonies prove that the congregation participated enthusiastically in this custom. The informants wish for this custom to be restored, but as they say, "we can't remember all the details."

There are no special customs related to singing on Easter Day,

although it should be pointed out that the celebration of usual customs was festive: "Easter 1987. Nobody worked today at the village, publicly or privately. There were more people in the church than any year before. Perfect discipline. Joy among the families. There was hardly a house without a blessed Easter bread." (Bareša 1996:76).

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Singing and customs during some holidays

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Apart from the above mentioned holidays, other holidays marked in the liturgical year in Zaton are the feast of Saint George, Assumption of the Virgin Mary into Heaven, Saint Rocco's Day, Our Lady of Mount Carmel, Corpus Christi, when *vespers* and *lessons* were sung and procession through the village were held. In that context Milka Živković says "there is no saint whose statue exist in the church which has not been carried in the procession through the village" (Radnić 2009).

It was especially festive on August 16, day of the patron saint of Zaton, Saint Rocco. Singing vespers and lessons after World War II becomes less frequent, and disappears completely after the Second Vatican Council. The parish priest, father Ivo, has on several occasions tried to restore the celebrations, adjusting them to new circumstances. So, on the day of the Assumption of the Virgin Mary into Heaven, before Saint Rocco's Day in 1982 "the vesper in celebration of Saint Rocco was sung at 6 o'clock in the afternoon" (Bareša 1996:69). Until the 1980s this day was reserved for "festa fuori" (market day). In 1990, for the first time in 40 years, the procession with the statue of Saint Rocco was held publicly; it walked through the village and was accompanied by the local band of players. Today the procession is walked through the village, and during the mass the Zaton church songs are being sung.

The feast of Our Lady of Carmel on July 16 was also celebrated in Zaton, with or without a procession. Early in the morning people went to a chapel situated on an old road, half way between Zaton and Raslina, where they sang the lessons of Our Lady of Carmel, celebrated the holy mass and walked in a procession. The exceptions to this rule were the years of World War II, when they only celebrated mass, without a procession. After 1985, the reason for the lack of processions was not communist repression, but the feebleness of older people. The younger

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ones lost or never developed feelings for these customs, and the mass was celebrated early in the morning in the parish church, not at the chapel.

The blessing of the fields used to be held on the Day of Saint George (April 23), when people used to walk through the village, visit chapels, where they prayed and sang. The longest stop was at the crossroads, where there was no chapel but a pile of stones. This was a symbolic gesture of faithfulness to the Gospel, since the crossroad pointed to all four sides of the world, which related it to the four evangelists. All of the parts of the procession dedicated to the blessing of the fields sometimes lasted for several hours, and here is how Milka Živković describes it: "Blessing of the fields: the women used to decorate our famous well (which s now filled up) with flowers. This was the last station. This is where we read from the Gospel." (Radnić 2009). Today the blessing of the fields is held on Saint Mark's day (April 25), but with a significantly shorter procession.

A procession was held on Corpus Christi, when the songs Usta moja uzdišite (*Pangue, Lingua, Gloriosi*) i Divnoj dakle (*Tantum Ergo Sacramentum*) used to be sung. Milka Živković describes the course of the procession as follows: "Three altars were constructed at different locations in the village, one near the church, the second one by Lasan's house, and one in the place of today's post office. We carried a baldachin and an umbrella. We celebrated all through the procession. When the Gospel was read, only bells rung, and afterwards we continued with the celebration. We threw flowers on the monstrance which contained the Sacred Host, the body of Christ." (Radnić 2009)

Customs related to the deceased

Honoring the dead has always been a duty and an obligation for the people of Zaton. Even the communist government respected this Christian custom. Before on All Souls Day, and nowadays a day earlier, on All Saints, the custom of singing the psalms *Blagoslovljen Bog Izraelov* (*Blessed be the Lord, the God of Israel*) and *Smiluj se meni Bože* (*Miserere mei, Deus*) has been preserved. About 30 years ago this day used to be the day of a procession which walked from the 🦈 PJEVANA 🛛 BAŠTINA

parish church to the cemetery and back. In 1984 the chronicler records the following course of events on All Souls Day: "The procession went to the local cemetery, praying the 'Sorrowful Mysteries' of the rosary. When we finished, the local band of musicians, which was already at the cemetery, started playing. Then, lead by the cross, we visited the cemetery singing 'Smiluj mi se' (Miserere mei, Deus). After the procession at the cemetery ended, we prayed in front of the cross at the cemetery, and then we waited for the musicians to play a tune. After that we walked in the procession singing Glorious Mysteries and returned the church to attend the mass." (Bareša 1996:72). After the independent Croatian state has been established, the All Souls Day procession was transferred to day earlier, that is, to All Saints, on which day the procession is still held, and the custom of blessing individual graves with holy water was replaced by blessing the whole cemetery from one place, and the procession, with the singing of Smiluj mi se, Bože (Miserere mei, Deus), due to pastoral reasons and length, was changed to prayer and blessings.

Apart from the prayer, the burial used to include the singing and after-funeral feast, which was abandoned in 1899. According to that custom, the family of the deceased gives each member of the Saint Luke's brotherhood "an onion, a sardine, a loaf of bread and half a liter of wine. The brothers ate and prayed for the deceased and gave money for the requiem mass" (Stošić 1941:27; Bareša 1996:17). Morning and evening lessons were sung. Until the 1970s the requiem mass was celebrated a day after the funeral during morning hours, and after that in the evening. The chronicler writes about the funeral customs in the early 20th century: "The parish priest receives 48 helers and 38 candles for the burial and requiem for adults. The poor were exempt from this obligation, and the funeral for children was not paid. For the members of Saint Luke's Society, as well as to those who wish it, the matins for the dead (all three vigils). The non-members pay 4 crowns to the parish priest" (Bareša 1996:19)

Singers Dinko Cvitan, Tome Martinović and Ante Antulov say about the singing in funerals: "The best thing lately is that people want us to sing at funerals. Whoever comes says that we are great singers. We sing the mass and funeral at the cemetery, the same for everyone, no difference. We used to sing special for the members of Saint Luke's Brotherhood. Even the communists used to get angry that we don't sing special for them." (Radnić 2009) At funerals they still "sing the introit at the church, Oslobodi me Gospode (*Libera me, Domine*), then the Reading, then the psalm Gospodin je Pastir moj (*The Lord is my Shepherd*), *Kreni, kreni*, a sequence, today we usually sing five stanzas, and in the end Blagoslovljen budi Bog (*Blessed be the Lord*) or Iz dubine vapijem tebi Gospode (*De profundis*). In the procession from the church to the cemetery we sing Smiluj mi se Gospode (*Miserere me, Deus*), and Oslobodi me Gospode (*Libera me, Domine*) at the deceased grave". (Radnić 2009)

Festival "Puče moj"

When father Ivo left Zaton, after 54 years of service, the new parish priest, father Ante Ivas, the present bishop of Šibenik, started service in 1992. Father Ante, himself born in Vodice, the parish that cherishes the tradition of traditional church singing, encouraged the people of Zaton to keep preserving and renewing traditional singing. For that purpose, in 1995, he established the festival of traditional church singing with the name "Puče moj" (Popule meus), held in Zaton on every first Saturday of the month after Easter. The present parish priest, father Marko Gregić, continued in the preservation of this tradition, and this year the 15th festival was held. In the last 15 years many church singers from Šibenik diocese participated in the festival. Apart from father Ante and father Marko. Miriana Jurić and Elida Živković-Pamić were most involved in the organization. Thanks to the involvement of the people of Zaton, especially the singers and the parish priest, who helped and encouraged the project, "something new was always sung at the festival in the past 15 years".

The singers

As we have already seen, until World War II the singing was lead by male singers, while after that the singing is lead by both women and men. In the old church the main singers used to be divided in two choirs, while today "one starts and the others join", says Elida Živković Pamić (Radnić 2009). 🦈 PJEVANA 🛛 BAŠTINA

The reasons for the greater involvement of women in singing are not only the social and political changes women incited after World War II in order to gain greater inclusion into the social life, but also church reforms which reserved more space for women in liturgy. Due to these reforms after the 1970s, male singers, who traditionally sang in the choir of the Zaton church, step down to the church with the rest of the congregation. This is how the parish priest, father Ivo comments on it in the chronicle: "February 15, 1970 – For the first time the singers lead the singing from the benches on both sides of the altar, and not from the choir above the main gates. Success: the whole congregation sings more harmoniously," and in 1981 he writes: "The two benches that used to be located on both sides of the altar by the wall have been transferred among other benches, to improve the singing." (Bareša 1996:53, 68) Men and women take part in the singing today, but it should be pointed out that the number of women is larger, while the mean usually lead.

The people of Zaton continued to attend church during communism, encouraged not only by the elders, but also by the attractiveness of church singing, remembers Ante Antulov: "since we were children we sang with the elders, we invited the others as well, and so it went." (Radnić 2009)

Conclusion

History witnesses that church singing in Zaton changed under the influence of outside social conditions, but also those internal to the church. However, it seems that our time places special challenges in front of it, primarily due to the decrease of interest for the church and apathy of the congregation, and the predominance of other, "modern" ways of singing during mass. This traditional type of singing makes our spiritual heritage and cultural identity that need to be preserved.

As we have seen from this short overview of church singing in Zaton, the believers and some parish priests were its principal guardians over the years. Ante Antulov says: "Communism was strong here. Regardless, our church singing managed to be preserved. The reason for this is that there were still people who went to church, supported faith. The credit for this goes to four or five people: Ćiro Živković (died several years ago), Cvitan Dragutin (Dragi) (died in the 1980s), Antulov

Božo (died in the 1990s), Ante Živković (died in the 1990s) and Vice Kulaš (died in the 1980s). There was also Šija's father, old Šime. The most credit goes to Ćiro, he was the most able one" (Primorac 2007). Ćiro sang many solo parts, writes the parish priest in his chronicle, and until his death he sang the *"pištula"* (epistle). His wife Milka is one of the best and most reliable informants on church singing in Zaton. Their two daughters Elida Živković-Pamić and Elza Čoga are still, together with their mother Milka, one of the main church singers in Zaton.

Apart from the above mentioned singers, we should also mention others, who cherish and renew the church singing. Tome Martinović, son of the late Stipe, also known as Čome, leads the singing; he sings psalms and antiphons, and John's Passion on Good Friday. Ante Antulov, the son of the late Božo, also known as Đigi, sings the *pištule* (epistles) on all important feasts, and is also the "unofficial" leader of traditional singers and the most deserving one for the variety of original Zaton chants present through all the years of the Puče moj festival. The present parish choir consists of about 30 singers. The list of singers who participated in the recording of Zaton church singing for our multimedia project is enclosed here.

Ph.D. Dragan NIMAC



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CHARACTERISTICS OF CHURCH SINGING IN ZATON

The repertoire that church singers in Zaton know and perform today (standard and variable parts of the mass, epistles, responsorials, litanies, liturgical and para-liliturgical songs) is diverse and rather extensive, characterized by original performing style of polyphonic singing.

As in many other parishes, traditional church singing in Zaton has been transferred to the present time by means of oral tradition. Yet, while in the neighboring parishes we can speak of a firm link between traditional church singing and secular folk singing, this is not guite the case in Zaton. A discontinuity in the tradition of church singing during the second half of last century implies the loss and forgetting of archaic singing styles. Men, former leaders of singing in churches, gained a firm ally in female voices which added a new harmonic dimension, just like deep male voices in recent traditions, which add a new parallel melody line to the bass register. The harmonic basis that had thus far corresponded to the firm timbre of the middle register typical of secular traditional songs from this area brought a new timber to the sound of the church singing by expanding the tessitura. The new polyphonic singing is in fact multiplied two-part singing, presented in different registers. The result is a new style of singing, guite different from secular archaic singing that had been practiced in this region until recently. An older style of traditional folk singing dominant in this region is an archaic nontempered two-part singing in thirds with a small scope, which was once characterized by unisons, and in recent times by endings in fifths.

Descriptions of former church singing in Zaton are brought to us by Elida Živković-Pamić in her booklet of the annual traditional church singing summit in Zaton (*Puče moj* (*Popule meus. 10th Annual Summit* of *Traditional Church Singing* 2004):

Men always used to be divided into two choirs and had their places at the church's choir. Each group had its starting or "main" singer, who had to have a good voice and be confident in the chant. Each of the two choirs, the left and the right one, was responsible for starting a specific part of the mass. Epistles were also sung in turns. After the main singer sang the first lines, other "sub-singers" positioned around him would reply, and the rest of the people would follow. Up until the 1960s, that is, the Second Vatican Council, the so-called Big Masses were the occasions on which everything used to be sung. Together with the sermon this used to last up to two hours. People used to say that the singing was good when the church reverberated and "rafters rang". Women who stayed in surrounding houses preparing lunch and those who stayed outside beneath the mulberry trees, as well as those in boats in the port, had to hear everything loud and clear. If that was the case, people used to say that the singers were good. Apart from festive masses, the sung vespers and morning lessons were also sung on great holidays, as well as mass for the dead and almost all ceremonies during the Holy Week.

The description of singing in "past times" testifies of a well coordinated system based on firm male singing. The power and sonority of lead voices was appreciated the most and they enjoyed a privileged status. From the description it can be assumed that two-part singing was used, in a style known as the style of endings in fifths (bass singing) that belongs to a more recent vocal tradition and is typical of the entire Zadar-Šibenik hinterland, the region of Ravni Kotari. This singing style is characterized by intervals of thirds and fifths, while seconds and fourths are rare. Vertical tonal sets (incomplete chords) are created by movement of passages, not motivated by a wish for harmonization. In bass singing of older chants (standard parts of mass, psalms) in Zaton today one can feel the old power of such singing, but the performance of chants is not convincing due to purely technical reasons. The largest part of the chants is performed by a mixed group, in which a male singer leads the song with a firm voice, but is overpowered by female voices singing in a high register.

The period of low activity of church singers also introduced some new musical traditions to this small town, which can be felt in the performance of this ensemble (singing choirs, organized folklore activity, ensembles of *mandolinas* and *tamburicas*, orchestras, *klapas*). All of the above affected the ways of musical thought. Two-part singing, which used to be dominant until then, now became insufficient, so male voices slowly started to awkwardly add a bass voice singing a parallel line to the lead voice, which disturbed rather than contributed to the harmonic structure of the chant. Furthermore, a greater number of singers were singing the lead male line, unlike the *harmonic* accompanying voice, which was now sung by individuals, thus creating an unstable harmonic





image. There was a similar situation with lead female voices in a high register, which was frequently dominated by the upper lead voice, instead of a lower voice that creates with its parallel sixths a pleasant harmony with the lead male voice.

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What we have tried to "save" from being forgotten in the future is reconstructing of the basic two-part singing in transcriptions according to the lead melody and style characteristics of such singing, which can be traced in their singing. The melody of this chant and its singing can be only reconstructed based on their singing and as such be recorded for future generations. A deep male voice that follows the lead melody with parallel singing is in that case completely shut off. Transcription of the Zaton singing is the best way of providing for its survival for the future generations. The transcription was made in such a way as to allow future singers to easily use it as a template for their interpretations of the Zaton singing. It is an indicator of the change process in the repertoire, presenting a document on the past times, as well as a document on the singing in Zaton today.

Metro rhythm patterns of standard mass parts are simple, recognizable by the way of sound and style. Simple chant patterns and melody curves, in this case in bass singing, can be adjusted to the lyrics of the mass and liturgical and para-liturgical songs. Lyrics brought in local variety forms are just as interesting as the singing methods, variations and ornamentations, typical of their performance. Free rhythm is based on the rhythm formed by accents of words in free speech. Syllabic singing contributes to a greater clarity of pronunciation. The text pronounced very clearly by the people of Zaton gives an expressive power to the chants. The rhythm structure of lyrics determines the building of the rhythm structure of the chant. An occasional neutral third in the lead voice - one of the traces of traditional singing that deviates from the system of 12 equal semitones - is the basic sign of past times, when non-tempered singing was guite common in this area. The characteristic singing in narrow intervals and bass singing is closely connected with the tradition of folk singing. Recent generations have started to slowly lose this feeling, primarily due to the use of electric instruments in today's singing. The memory of the harmonium in this parish dates back to the period before World War II when the parish priest father Ivo Bareša writes in the chronicle that "on St. Rocco's day in 1946 Živković Tome accompanied the singers on the harmonium. Apart from the others, a choir composed of little girls also sang." (Bareša, 31). Singing accompanied by a tempered instrument contributed to the loss

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of non-tempered interval relations that characterized secular singing.

The record presents a repertoire that the singers consider representative and special, calling it *their own*, the singing of Zaton. The first part presents the constant parts of mass that are still sung (*Gospodine smiluj se (Miserere mei, Deus), Slava Bogu na visini (Gloria in Excelsis Deo), Svet (Holy), Jaganjče Božji (Agnus Dei)*). The ritual of the mass also encompasses the introits *Vidjeh vodu (Vidi aquam)*, songs sung during the Holy Communion (*Zdravo tilo Isusovo (Hail, Body of Jesus*) and *Zdravo krvi Isusova (Hail, Blood of Jesus)*) and the closing song (*Budi hvalj'no po sve vrime (Glory evermore*)). The rest of the presented repertoire is the witness of the importance of singing in specific parts of liturgical year, certain church rituals, with special emphasis on Lent and the Holy Week, and male singing during rituals for the dead.

mr. Joško Ćaleta



Popis svih crkvenih pučkih pjevača iz Zatona koji su sudjelovali na snimanju CD-a

List of singers

Ive Mrša (1924. pok. Roka) Ive Bilušić (1941. pok. Petra) Tome Martinović (1946. pok. Stipe) - Čome Vinko Crnica (1949. Jure) Dinko Cvitan (1949. pok. Dragutina) - Duka Josip Cvitan (1949. pok. Ante) - Joško Drago Martinović (1950. pok. Jose) Tomislav Antić (1950. pok. Krste) - Bore Ante Antulov (1951. pok Bože) - Đigi Niko Bilušić (1952. pok. Marka) Marijan Trcin (1954. pok Gabrijela) - Pladanj Marijo Ševerdija (1955. pok. Ante) Marijan Crnica (1962. Jure) - Čoko Davor Puće (1962. Vinko) - Dašo Boris Cvitan (1967. Dinko)

Milka Živković (1927. rođ. Trcin) Milka Cvitan (1935. rođ. Martinović) - Mima Mladenka Živković (1935. rođ. Dukić) - Mlada Anka Kulaš (1935. rođ. Živković) Genoveva Živković (1936. rođ. Antić) - Đena Ljubica Puće (1938. rođ. Mrša) - Ljuba Elida Živković-Pamić (1946. rođ. Živković) Krstina Dukić (1951. rođ. Dodig) - Vera Gordana Mrša (1954. rođ. Živković) Elza Čoga (1957. rođ. Živković) Mirjana Jurić (1963. rođ. Gašperov)

Notni zapisi koji slijede nisu transkripcija već rekonstrukcija zatonskog pučkog crkvenog pjevanja prema tonskim zapisima pjevanja.

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ZATON ŽUPA SV. JURJA - ZATON

