

# MUSIC ARCHIVE OF THE SPLIT CATHEDRAL AND OTHER SOURCES IN THE ARCHDIOCESAN'S ARCHIVE FOR RESEARCHING OF THE MUSICAL PAST OF SPLIT

Slavko Kovačić - Ivan Balta

UDK: 27-535:930.253]27-523.41(497.583Split)“18/19“  
930.25:27-772(497.583Split)  
27-535:930.25]“Sveta Cecilija“ (497.583Split)  
Original scientific paper  
Paper received: 3/2021

Archbishop's Archives Split  
arhiv@smn.hr

## Abstract

*The Archdiocesan Archives in Split keeps over fifty different fonds and collections. The Music Archives of the Split Cathedral preserves valuable and unique archival material. The Music Academy arranged the entire collection in the seventies of the last century. The Split Cathedral choirmasters shaped its musical life and that of the town of Split. Ivan Lukačić was one of them. Although this archives does not keep his collection, we can find information about his work from other sources. Since the Archbishops of Split and the Cathedral Chapter cared about choirmasters and singing in the cathedral, the archival material of the Archdiocesan Archives, Capitular Archives and the Archives of the Split Cathedral contain valuable information about the musical past of the Split Cathedral and the city of Split.*

Keywords: *Archdiocesan Archives, Music Archives, Capitular Archives, Cathedral Archives*

## 1. Music archives of the Split Cathedral

### 1.1. General information about the music archives

The material of the music archives of the Cathedral consists of manuscripts and printed compositions, kept in 101 archive boxes. One bound book is out of the box due to its larger format. In meters, it is 10.70 m. The music card catalogue consists of 1625 archival units, which cannot be considered the

final number of musical pieces stored in these archives.<sup>1</sup> The archival unit consists of collected scores and parts of the same composition. The works of Cathedral's music directors include 762 registered units.<sup>2</sup>

The material dates from the first half of the 18th<sup>3</sup> until the 20th century. The card catalogue contains records for the entire material.

## 1.2. History of the music archive

The Cathedral's music archive emerged out of the remains of a destroyed older music fund. The reference literature mentions the possibility of the existence of at least a part of that fund.<sup>4</sup> The origin of music material, i.e. scores and parts, relates to the Cathedral because the compositions were written and performed there or prepared for future performance. Occasionally, musical compositions from other sources enriched the collection. The previous research indicates a significant increase in musical compositions from other sources during the 19 century. Thus, the Cathedral's collection of music pieces gradually grew into a central music archive in Split.<sup>5</sup>

Due to scarce data on where music compositions were stored, we assume that it was in the rehearsal room near the Cathedral. The increase in music material required a more appropriate place for adequate storage and accessibility. We still do not know where, but we know that the Cathedral choir had rehearsals in the church of St. Matthew, located between the Cathedral and

<sup>1</sup> Cf. Stanislav Tuksar, Glazbeni arhiv splitske stolne crkve sv. Dujma. Izvještaj o katalogiziranju izvršenom u razdoblju od 1973. do 1975. godine, *Artis musices* 8 (1977) 2, p. 182.

<sup>2</sup> Miljenko Grgić, O nastanku i razvitku glazbenog arhiva splitske katedrale, *Artis musices* 21 (1990) 2, p. 217.

<sup>3</sup> In his article "O nastanku i razvitku glazbenog arhiva splitske katedrale" Miljenko Grgić writes: "*The spiritual composition Ne reminiscaris D [omi] ne and the incomplete Benedictus a 4* by Lorentius Berti are not dated. If we take into account that Berti served in the Cathedral from 1730 to 1737, and created these compositions there, then they could be declared the oldest units of this fonds." Miljenko Grgić, *O nastanku i razvitku glazbenog arhiva splitske katedrale*, pp. 201–202.

<sup>4</sup> See Miljenko Grgić, *O nastanku i razvitku glazbenog arhiva splitske katedrale*, p. 197–198.

<sup>5</sup> *Ibid*, p. 208.

the parish office. After the church demolition in 1880, the conductor had choir rehearsals on the first floor of the parish office. So, we assume that at least a small part of the music material was stored there at that time.<sup>6</sup>

In his 1954 report, Albe Vidaković writes: The archives is on the ground floor of the new annexe next to the cathedral church. The musical notes are accessible on four large shelves in proper order. Some are bundled and protected by cardboard. Their ordering is according to the size and includes only old material, which is no longer in use, while new material is in another room in a separate closet. It seemed at first sight that browsing, despite the lack of a written catalogue, would only take a few days. However, when I opened the first bundle, I realized that it contained not only works of one composer or one type of music, but various things were mixed without any connection to each other.<sup>7</sup>

With the help of the Rev. Ante Kusić, Vidaković sorted and inventoried the old part of the material and returned it to the shelves and music cabinets. After that, Ivan Bošković started sorting the material on his initiative in 1971. He arranged almost two-thirds of the collection until the autumn of 1973. Then the Institute of Musicology began sorting and inventorying the entire material of this collection. Stanislav Tuksar, Josip and Antun Belamarić were in the team, and Ivan Bošković joined them. They stayed in Split on four occasions from November 1973 to October 1975.<sup>8</sup> After the arrangement, the material was in closets in the gallery of the church of St. Philip Neri. Due to inadequate storage conditions, the entire collection was moved to the Archdiocesan's Archives in 1982, and it is still kept there.

During the time, musical compositions of these collections were available to many but primarily to the conductors, organists, and members of the choir, who could borrow and take home some scores or parts that they needed to perform on various occasions. Although they intended to give them back, some scores or parts remained outside the archives.<sup>9</sup> Also, there was no su-

<sup>6</sup> *Ibid*, p. 195.

<sup>7</sup> Albe Vidaković, Izvještaj o radu na sakupljanju muzičkih neumatskih kodeksa i o pregledu knjižnica u Splitu, Trogiru i Hvaru, *Ljetopis JAZU* (1954/56), book 61, p. 504.

<sup>8</sup> See Stanislav Tuksar, *Glazbeni arhiv splitske stolne crkve sv. Dujma. Izvještaj o katalogiziranju izvršenom u razdoblju od 1973. do 1975. godine*, p. 173.

<sup>9</sup> Probably some of the compositions of Split conductors ended up in the collection of

pervision of researchers interested in the music material, so anyone could misuse it before transferring it to the Archdiocesan's archives. The valuable autograph of Julie Bajamonti Transfer of Saint Domnius (*La traslazione di San Doimo*) from 1770 disappeared.<sup>10</sup> Dr Lovro Županović sent its photocopy to the Archives in 1999, but no whereabouts of the original autograph is known or record available so far.

In the letter attached to the copy, Dr Županović wrote: "I had the opportunity to copy the autograph of J. Bajamonti's *La traslazione di San Doimo* (Transfer of St. Duje). Thus, I am free to send to the Archdiocesan's Music Archives the printed copy/score and the copy of Bajamonti's autograph that I used in my work. I wish to return it to the composer's hometown so that it can find its place with printed modern music notations. A copy of Bajamonti's most important work is not only valuable for the city of Split and Croatian music but for the culture of the past, present and future."<sup>11</sup>

## 2. Other sources in the Archdiocesan's Archives for researching of the musical past of Split

### 2.1. The Capitular Archives

Niko Kalogjera was among the first to explore the musical past of the Cathedral. He published his musical piece three sequels in 1924, in the journal *St. Cecilia*.<sup>12</sup> In the introduction to his work, he wrote that he mostly took data from the Capitular Archives.<sup>13</sup> The problem with citing Kalogjera's

---

Don Nikola Udine Algarotti, most of which are kept today at the Croatian Music Institute in Zagreb. See Miljenko Grgić, *O nastanku i razvitku glazbenog arhiva splitske katedrale*, p. 205.

<sup>10</sup> Music Archive of the Split Cathedral (hereinafter GASK), VIII/102.

<sup>11</sup> Archdiocesan's Archive Split (hereinafter NAS), archives - files 1999.

<sup>12</sup> Niko Kalogjera, Povijesne crtice o glazbenim prilikama splitske stolne crkve, *Sv. Cecilia* 18 (1924) 3, pp. 89–90; no. 4, pp. 126–128; no. 5, pp. 160–163.

<sup>13</sup> "For the purpose of this research, I used documents from various archives in Split: the Archdiocesan's, the Capitular, the church archives and the choir of the cathedral. Despite all these sources, I still could not collect enough to give a complete picture of this effort. The reason is that the Archdiocesan's Archive burned down in 1506, and the preserved material was damaged during the Turkish invasions when soldiers mingled around the palace. Later fires and other troubles completely damaged the

work is that it lacks signatures of the archival material he used. The Archives keep antiphonaries and other liturgical books that canons used during their choirs' performances. Missals and Evangelistaries also contain musical notations, including the famous Chronicle of Thomas the Archdeacon of Split with neumes. A bookbinder used parts of leaves from the codex containing neumes while repairing the leaves of the Chronicle.<sup>14</sup> Besides liturgical books related to the liturgy and Cathedral musical activities, researchers could find information on conductors, organists and the cathedral choir in the Capitular records and office books, primarily in the chapter meeting minutes and accounting books. The Archbishop, the Cathedral's chapter, and the municipality of Split equally cared for professional musicians.<sup>15</sup>

Miljenko Grgić researched the music material in the Capitular Archives, using it for his doctoral dissertation later published under the title "Musical Culture in the Cathedral of Split from 1750 to 1940."<sup>16</sup>

## 2.2. The archival fonds of the Old Archdiocese of Split

The archival fonds of the old Archdiocese of Split was almost completely destroyed in a fire in 1506 and then reduced due to various disasters. So, it does not have much information about the musical past of the Cathedral. Seeking any information, previous researchers have extracted some data from the Archdiocesans' visits to the Cathedral. Thus, the minutes of Archdiocesan Cosmi's first pastoral visit to the Cathedral, in 1682, shows his true concern for church music.<sup>17</sup>

---

Archives. I found much information in the Split Capitular Archives but still too little regarding its fonds and reputation. Writing about recent history, I referred to the data taken from the Archive of the church management." (Niko Kalogjera, *Povijesne crtice o glazbenim prilikama splitske stolne crkve*, p. 89)

<sup>14</sup> Albe Vidaković wrote about it, *Izvjestaj o radu na sakupljanju muzičkih neumatskih kodeksa i o pregledu knjižnica u Splitu, Trogiru i Hvaru*, pp. 503–504.

<sup>15</sup> Miljenko Grgić, *Metropolitanski kaptol o glazbi u Splitskoj katedrali na početku XVIII. stoljeća*, *Dani Hvarškoga kazališta* 22 (1996) 1, p. 376.

<sup>16</sup> Miljenko Grgić, *Glazbena kultura u Splitskoj katedrali od 1750. do 1940.*, Hrvatsko muzikološko društvo, Zagreb, 1997. The archival resources cite the archival units of the Split Cathedral Archive that were used. See p. 217.

<sup>17</sup> NAS, S 47, pp. 34r-35v. Miljenko Grgić also writes about the Archdiocesan Cosmi's

Sorting the unclassified material stored in the Archdiocesan's Archive, the researchers found a collection of documents entitled *Organista e maestro di Capella* in 2019.<sup>18</sup> The collection consists of the originals and transcripts from the 17th and 18th centuries. They provide information on compensations for the services of organists and conductors, including Ivan Lukačić.

### 2.3. The Archives of Split Cathedral

The Archives of Split Cathedral keeps documentation of its musical life mostly from the 19th to 20th century.<sup>19</sup> The documentation was unarranged, so the research was laborious and time-consuming. Croatian librarian and historian Benedikta Zelić - Bučan made the inventory of the materials in the seventies of the 20 century. However, she could not arrange the entire documentation probably because of its unavailability. Due to the lack of adequate storage space in the parish house in the 1990s, they transferred it to the Archdiocese archives. The archival arrangement was intensive in 2013 and 2014 and resulted in five sub-fonds. The first is labelled the Cathedral Parish Council, indicating their dominant role in the parish activities since they managed all the economic affairs of the parish, including the costs associated with the cathedral choir.<sup>20</sup> There was a folder among the non-inventoried material, entitled Rule-book for Church Music and a list of organists and conductors (*Regolamento per la Musica Sacra ed Elenco Degli Organisti e Maestri di Capella*).<sup>21</sup> The folder consists of documents from the 19th century and several transcripts of earlier ones. The transcript from 1653 mentions the cathedral organist Fr. Francesco Cavallari. One of the documents from 1886 includes the list of organists and conductors from the 19th century. It contains information on the period of their engagement in the cathedral

---

care for church music in his article; Miljenko Grgić, *Metropolitanski kaptol o glazbi u Splitskoj katedrali na početku XVIII. stoljeća, Dani Hvarškoga kazališta: Grada i rasprave o hrvatskoj književnosti i kazalištu* 22 (1996) 1, pp. 376–377.

<sup>18</sup> Now it is under signature NAS, S 123 f. – *Organista e maestro di Capella*

<sup>19</sup> Miljenko Grgić deals with that problem in his doctoral dissertation, p. 17.

<sup>20</sup> They most probably established it around 1812 as "*Fabbriceria della Chiesa Metropolitana Primaziale*"

<sup>21</sup> Under the signature NAS, Arhiv Splitske katedrale – crkoinarstvo 37.

and lists of the cathedral choir singers.<sup>22</sup> The first list of 10 singers is entitled Early Singers (*Cantanti antichi*). The second list has title Singers during the conductor Alberto Visetti's service from 1842 to 1874 (*Cantanti sotto il maestro di Capella Alberto Visettio dal 1842 al 1874.*) The list contains 75 singers' names and information on voices they sang in the choir. The third list of 16 singers' names is entitled Singers during the conductor Eligio Bonamici' service (1.05. 1875 - the end of April 1886, more recently) (*Cantanti sotto il maestro di Capella Eligio Bonamici dal 1. 05. 1875 a Tutto Aprile 1886, Ultimi tempi*).

#### 2.4. Music Archive of the Croatian Singing Society "St. Cecilia"

Mrs Tamara Duplančić handed over a part of the music archive of the Croatian Singing Society "St. Cecilia" to the Archdiocesan's Archive in 2001. A member of the St. Cecilia Society, Karlo Duplančić, gave music material to the Duplančić family. The founder of the Society and its first president was Kalist Perinić, and its artistic director was maestro Albert Tijanić.<sup>23</sup> Founded in March 1921, the Society actively participated in church, national and state ceremonies, and during the celebration of its 10th jubilee, it had about one hundred members.<sup>24</sup>

The arrangement of the music archive is a prerequisite for future researchers to gain valuable insight into the musical past of Split and its surroundings between the two world wars.

#### 2.5. An unknown music archival material

After the death of Ivan Bošković, the family found two music archive boxes among his belongings. They did not know where prof. Boskovic took it. At the end of 2017, they handed them over to the Archdiocesan's Archive. So far, we haven't known anything about its provenance. Each record has a signature written with a pencil, which suggest that the music material is part

<sup>22</sup> On the top of the page it is written: "Elenco nominale dei cantanti del corrente secolo della Chiesa Matropolitana Primaziale, poi dal 1829 Cattedrale di Spalato."

<sup>23</sup> See Jubilej glazbenog društva Sv. Cecilija u Splitu, *Obitelj* 4 (1932) 3, p. 40.

<sup>24</sup> See *Jubilej glazbenog društva Sv. Cecilija u Splitu*, p. 40.

of a larger whole. A handwritten signature is identical to that of the Music Archive.<sup>25</sup>

The music material dates from the 18th and 19th centuries, and according to the titles, it is evident that there are both church and secular compositions. Besides signatures, some musical manuscripts had the names of musicians such as Pellizzari,<sup>26</sup> Bonifacio<sup>27</sup> and Lamperini<sup>28</sup> related to the Split cathedral.

We hope that with the professional musicologist's help, we will find out to whom this material belonged.

---

<sup>25</sup> The signatures: XI./176/1 – XI./200, XII./201 – XII./225.

<sup>26</sup> Sign. XI/189.

<sup>27</sup> Sign XI/198 i XII/201

<sup>28</sup> Sign XI/191 i XII/202



## **ANNEXE: List of cathedral choirmasters and organists, and list of members of the cathedral choir**

The document containing lists is a 29.5 x 20.5 cm double sheet of paper. It has all four pages printed. The author did not put his signature, but the comparison of the manuscript with other signed documents from that time indicates that it was written in 1886 by Toma Torti, who was the actuary of the cathedral management.

Today, the document is kept in the Archdiocesan's Archive in Split in the fonds The Parish Council of the Split Cathedral in a folder under signature number 37.

Copies of these lists were first published by Miljenko Grgić in his articles and book *Music Culture in the Split Cathedral from 1750 to 1940*.<sup>29</sup>

The transcription followed the original text form. We explained the abbreviations and put a question mark (?) near the unclear words.

---

<sup>29</sup> See Miljenko Grgić, *Glazbena kultura u Splitskoj katedrali od 1750. do 1940.*, Zagreb 1997., in supplement after p. 64, in suppl. after p. 80, in suppl. after p. 108.

*Elenco Numerale degli Organisti e Maestri di Cappella del presente Secolo della Chiesa Metropolitana Primaziale, poi dal 1829, Cattedrale di Spalato.*

<i>F. Agostino Galapa</i>	<i>fino al 1817.</i>
<i>Lampisini Mari' Antonio, organista</i>	<i>Dal 1.° Gennaio 1818</i>
<i>Lampisini Giuseppe figlio, Organista</i>	<i>Dal 1825, in cui mesi il Padre per</i>
<i>Pellegrini Clemente</i>	<i>Dal 6. Febbrajo 1825 - tutto 6. Gennaio 1826</i>
<i>Resti</i>	<i>Dal 16. Febbrajo 1826 - tutto 18. Agosto 1829</i>
<i>Pellegrini Clemente, suddito</i>	<i>Dal 12. Maggio 1830 - 12. Maggio 1831</i>
<i>Stapall</i>	<i>Organista Dal 1832 - e per 4. mesi dal 1833.</i>
<i>Baroni Domenico</i>	<i>Da Maggio 1833, a tutto Settembre 1842.</i>
<i>Visetti Alberto</i>	<i>Dal 1.° Ottobre 1842, a tutto 30. Junho 1874.</i>
<i>Vicentini Giuseppe</i>	<i>Dal 16. Junho 1874 a tutto Aprile 1875.</i>
<i>Bonaccini Eligio</i>	<i>Dal 1.° Maggio 1875 a tutto aprile 1886.</i>
<i>Vilhar. Francesco Serafino</i>	<i>Dal 1.° Maggio 1886.</i>
<i>N. F. Leonardo Crupelich</i>	<i>negli intervalli fra le vacanze da un capo a</i> <i>maestro all'assunzione di un altro.</i>

**Transcription:***f. 1r*

Elen[c]o Nominale degli Organisti e Maestri di Capella del presente secolo della Chiesa  
Metropolitana Primaziale, poi dal 1829 Cattedrale di Spalato

Don Agostino Galasso	fino al 1817.
Lamperini Marc' Antonio, Corista	Dal 1. Gennaio 1818.
e	al 1825., in cui morì il Padre*
Lamperini Giuseppe figlio, Organista	
Pellegrini Clemente	Dal 6. Febbraio 1825 a tutto 6. Gennaio 1826.
Resti	Dal 16. Febbraio 1826. a tutto 15. Agosto 1829.
Pellegrini Clemete sudetto	Dal 12. Maggio 1830. al 12. Maggio 1831.
Stapall Organista	Dal 1832. e per 4. mesi del 1833.
Barocci Domenico	Da Maggio 1833. a tutto Settembre 1842.
Visetti Alberto	Dal 1. Ottobre 1842. a tutto 15. Settembre 1874.
Vicentini Giuseppe	Dal 16. Settembre 1874. a tutto Aprile 1875.
Bonamici Eligio	Dal 1. Maggio 1875. a tutto Aprile 1886.
Vilher Francesco Serafino	Dal 1. Maggio 1886.
NB. Dr. Leonardo Crusevich negli intervalari fra le vacanze da un cessato maestro all'assunzione di un altro	

\* Wrongly written because father Marko Lamperini did not die in 1825 but son Josip Lamperini. See NAS, the transcript of the book of the dead in Split parish - Cathedral 1825

Elenco nominale dei Canteranti del corrente secolo della Chiesa  
 Metropolitana Primaziale, poi dal 1829 Cattedrale di Spalato.

Canteranti antichi	Canteranti sotto il ministero di Cappella alberto Wettj dal 1842. al 1874.
Coichi Canico D. Giuseppe	Alberto Wettj dal 1842. al 1874.
Cuzmanich Canico D. Simeone	Visetti Antonio
Neboli Canico D. Giovanni	Tranich Doimo
Arcina Canico D. Stefano	Sheke Giacomo
Bianchi D. Giuseppe	De Cambj Francesco
Epicich D. Giorgio	Quornik Doimo
Mangar D. Pietro, poi Canico Doimo	Yallon Greggiadio
Orsich D. Paolo, poi Canico	* Trujl Emelio
Caich D. Antonio, poi Canico	* Orsich D. Paolo Canico
D'Kugovich D. Andrea, poi Canico	Zwirich Michele
	Sergosovich Gregorio
	* Bellizza Carlo
	Mianglicovich Antonio
	Bassa Matteo
	Donadini Sio. Batt.
	Braticovich D. Matteo
	Puzgina F. Pasquale
	* Naticchio Pietro
	Porvan Stefano
	* Porvan Marinus
	Dobromich Fea Francesco
	Čelich Antonio
	Bellini Antonio
	Bellini Carlo
	de Sirogomo Michel. Angelo
	de Lindro Simeone
	Karstulovich Paolo
	* Romoglio Padre Francesco
	Naticchio Michele
	Mitrovich Bartolomuo
	Vida Vito
	* de Capogrosso Giovanni
	* Verchielli Andrea
	* Zecovich Pietro

più vezzanti
Cantorelli
Primo
Secondo

*f. 1v*

Elenco Nominale dei Cantanti del corrente secolo della Chiesa Metropolitana Primaziale, poi dal 1829 Cattedrale di Spalato

*Cantanti antichi*

Coich Canonico Don Giuseppe  
 Cuzmanich Canonico D Giovanni  
 Riboli Canonico Don Giovanni  
 Aucina Canonico Don Steffano  
 Bianchi Dr. Giuseppe  
 Lissicich Don Giorgio  
 Manger Don Pietro, poi Canonico e Decanno

*Piu recenti*

Arxich Don Paolo, poi Canonico  
 Coich Don Antonio, poi Canonico  
 Allujevich Don Andrea, poi Canonico

Cantanti sotto il maestro di cappella Alberto  
 Visetti dal 1842 al 1874

*Contralti*

Visetti Antonio  
 Granich Doimo  
 Gherle Giacomo  
 de Cambi Francesco  
 Dvornik Doimo  
 Vallon Graziadio  
 + Tocigl Emilio

*Tenori Primi*

+ Arsich Don Paolo Canonico  
 Zvitich Michele  
 Gargassovich Gregorio  
 + Bettizza Carlo  
 Miaglievich Antonio  
 Bassa Matteo  
 Donadini Giovanni Battista  
 Braticevich Don Matteo  
 Puizzina Don Pasquale  
 + Nutrizio Pietro  
 Pervan Steffano  
 + Pervan Mariano  
 Dobronich fra Francesco  
 Gelich Antonio  
 Bettini Antonio  
 Bettini Carlo  
 de Grisogono Michel-Angelo  
 de Cindro Giuseppe  
 Karstulovich Paolo  
 + Smoglie Padre Francesco  
 Nutrizio Michele  
 Mitrovich Bartolomeo  
 Vida Vittorio

*Tenori secondi*

+ de Capogrosso Giovanni  
 + Vechietti Andrea  
 + Zeceevich Pietro

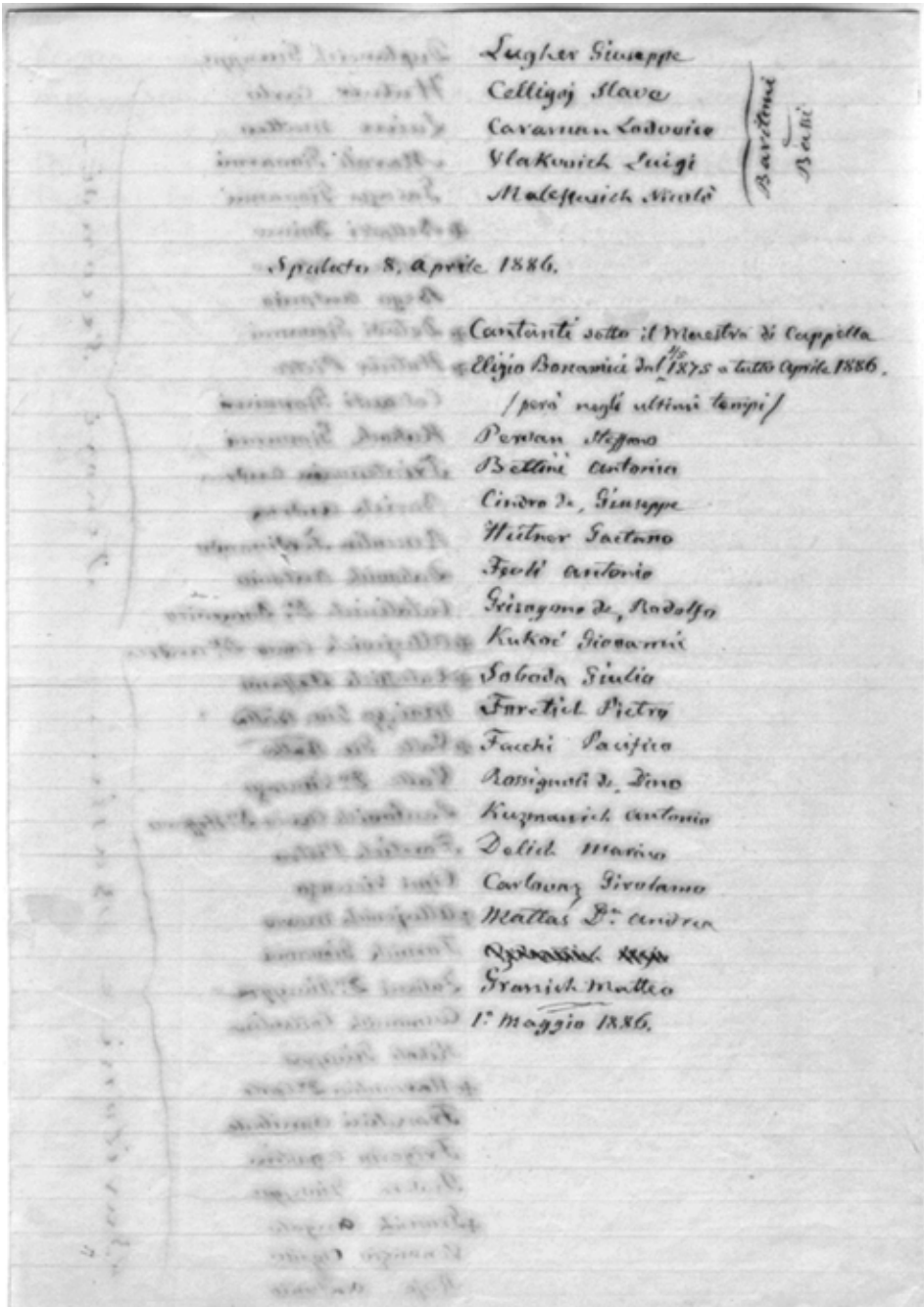
	Duplancich Giuseppe	Tornei Secunda
	Hutner Carlo	
	Luire Matteo	
	Navoli Giovanni	
	Salaja Giovanni	
	† Bellati Doino	
	† Castro Stefano	
	Bego Antonio	
	† Deladi Giovanni	
	† Hutner Pietro	
	Callanti Giovanni	
	Kukoch Giovanni	
	Trintarum Andrea	
	Barich Andrea	
	Acunlin Ferdinando	
	Dabovich Antonio	
	Catalanich D. Domenico	
	† Allajovich Carlo D. Andrea	
	† Calafich Stefano	
	Maizza Gio. Battista	
	† Valle Gio. Battista	
	Valle D. Vincenzo	
	Paulovich Carlo D. Stefano	
	Foratic Pietro	
	Cipi Vincenzo	
	† Allajovich Marco	
	Tornich Giovanni	
	Zuliani D. Giuseppe	
	Cusmanich Costantino	
	Nicali Giuseppe	
	† Marconchia D. Carlo	
	Francischi Annibale	
	Frigerin Agostino	
	Dutera Giuseppe	
	† Granich Angelo	
	Venanzio Cipriano	
	Roje Antonio	
		Devitoni e Bassi

*f. 2r*

Duplancich Giuseppe  
Hutner Carlo  
Lucin Matteo  
Maroli Giovanni  
Galasso Giovanni  
+ Bellotti Doimo  
+ Costre Steffano  
Bego Antonio  
+ Detudi (?) Giovanni  
+ Hutner Pietro  
Callauti Giovanni  
Kukoch Giovanni  
Trintenvain Andrea  
Barich Andrea  
Rocolin Ferdinando  
Dabovich Antonio  
Catalinich Don Domenico

*Baritoni e Bassi*

+ Allujevich Canonico Don Andrea  
+ Calassich Steffano  
Maizza Giovanni Battista  
+ Valle Giovanni Battista  
Valle Don Vincenzo  
Paulovich Canonico Don Stefano  
Foretich Pietro  
Cipci Vincenzo  
+ Allujevich Marco  
Tomich Giovanni  
Zuliani Don Giuseppe  
Cusmanich Costantino  
Riboli Giuseppe  
+ Marochia Dr. Carlo  
Franchini Annibale  
Frigerio Agostino  
Yadera (?) Giuseppe  
+ Granich Angelo  
Venazio Cippico  
Roje Antonio





*f. 2v*

Lugher Giuseppe  
Celligoj Slave  
Caraman Lodovico  
Vlakovich Luigi  
Malessevich Nicolo

Spalato 8. Aprile 1886.

*Cantanti sotto il maestro di cappella Eligio Bonamici dal 1/5 1875 a tutto aprile 1886. (però negli ultimi tempi)*

Pervan Steffano  
Bettini Antonio  
Cindro de Giuseppe  
Hutner Gaetano  
Feoli Antonio  
Grisogono de Rodolfo  
Kukoć Giovanni  
Soboda Giulio  
Foretich Pietro  
Facchi Pacifico  
Rossignoli de Dino  
Kuzmanich Antonio  
Delich Marino  
Carlovaz Girolamo  
Mattas Don Andrea  
Granich Matteo

1. Maggio 1886.

