

CHOIRMASTERS OF THE SPLIT CATHEDRAL: JULIJE BAJAMONTI, BENEDETTO PELLIZZARI AND ANTE ALBERTI - UNDISCOVERED PEARLS OF CROATIAN CULTURAL HERITAGE

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Abstract

The author explores and presents three Split Cathedral choirmasters after Ivan Marko Lukačić (choirmaster from 1620 to 1648), namely: Benedetto Pellizzari (choirmaster from 1753 to 1789), Julije Bajamonti (choirmaster from 1790 to 1800) and Ante Alberti (choirmaster from 1800 to 1804). Based on relevant literature and archival material, this study provides data and reconstructs musicians' biographies by telling their life stories and providing data on their musical and cultural work. In the second part of the paper, the author deals with their compositional opuses, i.e. archival material that included various forms of worship such as compositions: Te Deum, Vespers, Masses, motets (Christmas time, Lent, Holy Week, Easter time, Marian songs, Pentecost, etc.), and compositions for the Feast of St. Domnius, (motets, Bajamonti's oratorio La translazione di s. Doimo - Transfer of St. Domnius, etc.), preserved in various places such as the Archives of the Split-Makarska Archdiocese (i.e. the Music Archives of the Split Cathedral), the Museum of the City of Split, the Parish Sacristy offices in Starigrad on the island of Hvar, etc. The author discusses unresearched musical opus as a pearl of Croatian cultural heritage and proposes theoretical study through courses at Music Academies, scientific symposia and scientific publications. The author also suggests musical performances (worship, concerts, audio, and video releases of musical opus) and dissemination of the entire musical opus through various social media (books, monographs, music collections, TV, radio, internet, etc.) to preserve these compositions - pearls of Croatian cultural heritage from oblivion.

Keywords: *choirmaster of the Split Cathedral, Benedetto Pellizzari, Julije Bajamonti, Ante Alberti, church music, Croatian cultural heritage*

Introduction

Split Cathedral, dedicated to the Mother of God and the Salonitan martyrs of St. Domnius, St. Anastasius, St. Cosmas and St. Damian, the oldest cathedral in Croatia,¹ was built as an octagonal building from 295 to 305 and is part of the monumental complex of Diocletian's Palace. Even though they dedicated it to the *Assumption of the Blessed Virgin Mary* due to St. Domnius' relics and worship, it is often called *St. Domnius Cathedral*. It was a mausoleum of Emperor Gaius Aurelius Valerius Diocletian² until the first elected Archbishop of Split Ivan Ravenjanin sacralized it in the 7th century by transferring the earthly remains of the Salonitan martyrs St. Domnius and St. Anastasius. The archbishop transformed it into a cathedral which became a new archbishop's seat with all the dignity and rights of the old Salonitan diocese managed by St. Domnius, the Salonitan bishop and martyr at the time of Diocletian's persecutions of Christians. Thus, from the 7th to the 9th century, Diocletian's Mausoleum gradually became St. Domnius Cathedral, which continues to be a space of pilgrimage and worship to the patron saint of the Split-Makarska Archdiocese, St. Domnius.³ It is important to note that around 650, the Cathedral became the first parish with the faithful who, after the fall of Salona, which was looted and burned in a fire by the Goths, fled to the neighbouring islands and then uninhabited Diocletian's Palace.⁴

¹ The Split Cathedral, primarily built as the mausoleum of Emperor Diocletian, is the *oldest building sacralized in the cathedral*, so for some authors, it is "the oldest cathedral in the world."

² On 01/05/305, Emperor Diocletian (243-316), due to illness, left the throne (Roman Emperor 284-305) in Nicomedia but holding the lifelong title of Augustus. He retired with his wife Priscus to a palace near Salona. He is assumed to have died on 03/12/316 AD. They buried him in a mausoleum built within the Diocletian Palace. <https://proleksis.lzmk.hr/17854/> (accessed: 03/04/2020); <https://www.enciklopedija.hr/natuknica.aspx?id=15274> (accessed: 03/04/2020); <https://www.britannica.com/biography/Diocletian> (accessed: 03/04/2020).

³ Cf. Graga Novak, *Povijest Splita*, Čakavski sabor, Split, 1978. pp. 41-46, 582-583, fn. 66, 67; Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, Hrvatsko muzikološko društvo, Zagreb 1997, p. 9; Kruno Prijatelj - Nenad Gattin, *Splitska katedrala*, Kršćanska sadašnjost - Biblioteka Buvina, Zagreb - Split, 1991, p. 15.

⁴ Cf. Olga Perić, Mirjana Matijević Sokol, Radoslav Katičić, *Historia Salonitana: Toma Arhidakon*, *Povijest salonitanskih i splitskih prvosvećenika*, Književni krug, Split, 2003, pp. 31-45; Cf. Mile Vidović, *Splitsko-makarska nadbiskupija: župe i ustanove*, Splitsko-makarska nadbiskupija, Crkva u svijetu, Split, 2004, pp. 519-520.

In addition to refugees from Salona, Croatian families gradually moved into the palace in the 7th century during the migration of peoples, and the former Roman Split was slowly becoming a new Croatian city. Until 1625, Split had the cathedral church as the only parish of the *Assumption of the Blessed Virgin Mary* and an archdiocese with the *patron saint and the Salonitan martyr St. Domnius*. The Cathedral also functioned as the parish, so the elected canon of the *Cathedral Chapter* performed the parish service. The Austrian government's decree from 1849 clarifies that the real pastor in the City of Split was the bishop who managed the parish through one of the canons or a selected priest from the diocesan clergy.⁵

Since the sacralization, the cathedral has gradually become not only a treasury of Split but a part of Croatian cultural heritage with many invaluable works of art, including the *Evangelium Spalatense* (Split Evangelistary). It is the oldest parchment manuscript preserved in Croatia, dating from 8-9 century.⁶ Another valuable parchment manuscript is *Sacramentarium Spalantense* (Split Sacramentary) that Archbishop Bernard brought from Italy to Split around 1200 when he became Archbishop of Split.⁷ The five-storey cathedral *bell tower* was built from the 13th to the 16th century in the Romanesque style. The cathedral has a large Romanesque six-sided *stone pulpit* from the 13th century due to the merit of Princess Kolafisa (Dove), the widow of the Split prince Ivan of Krk. Master Mavro made the pulpit of red and green porphyry (remains of the destroyed imperial sarcophagus) and local stone.⁸ The local craftsman Andrija Buvina made *wooden doors* with 14 bas-reliefs on each one, representing scenes from the life of Jesus, set on the feast of St. George, April 23, 1214. The church interior has Romanesque carved wooden *choir stalls*. The treasury contains gold-plated silver *reliquaries*, embroidered

⁵ Cf. Ivan Ostojić, *Splitski kaptol u Splitsko-makarskoj biskupiji*, Split, 1977, pp. 51–52.

⁶ Cf. Splitski evanđelistar, Hrvatska enciklopedija, <https://www.enciklopedija.hr/natuknica.aspx?ID=57467> (accessed: 01/06/2020).

⁷ Cf. Domagoj Volarević, Osobitosti i porijeklo Splitskog sakramentara, *Crkva u svijetu* 54 (2019) 4, pp. 494, 514; Cf. Šime Marović, Sakramentar riznice splitske katedrale, *Bašćinski glasi* (1993), pp. 65–66.

⁸ On the construction of the bell tower and the pulpit, see: Joško Belamarić, Zvonik splitske katedrale, *Vijenac* 172 (2000), <https://www.matica.hr/vijenac/172/zvonik-splitske-katedrale-17441/> (accessed: 01/06/2020).

church vestments (14th century), and four *Antiphonaries* (15th century).⁹ The *great crucifix* (15th century) is the artistic work of Juraj Petrović,¹⁰ the Croatian sculptor, canon (1445) and dean of the cathedral chapter (from 1455 to 1478). The town of Split was in crisis due to the Ottoman conquests and the Venetian invasions in the 15th century. The Venetian strict trade measures and turbulent times did not affect the building of the two monumental stone altars in the niches. The Lombard master Bonino from Milan built the altar of St. Domnius in 1427, and two decades later, in 1448, the Croatian master Juraj Matejev from Zadar, better known as Juraj Dalmatinac, built the altar of St. Anastasius.¹¹ The *main altar* was built between 1685 and 1689 and has been renovated and conserved ever since.¹² The church is also rich in paintings of Pietro Ferrari¹³ (e.g. six large paintings in the choir) and baroque paintings of Matteo Ponzoni-Ponchun illustrating *biblical scenes* above the altar vault and in the choir. Particular important work is the painting of the *Virgin and Child*, which has been attributed so far to Jacob Palme the Younger (1548-1628).¹⁴ In 1767, the Archbishop of Split and Metropolitan Ivan Luka Garanjin (Gianluca de Garagnin - Archbishop 1765-1783) got the new altar of St. Domnius built on the site of the old altar dedicated to St. Mary and St. Joseph built by the Brotherhood of St. Joseph.¹⁵ The Italian sculptor Giovanni Marie Morlaiter¹⁶ designed the new altar, to which

⁹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, Hrvatsko muzikološko društvo, Zagreb, 1997, p. 10.

¹⁰ Cf. Juraj Petrović, Hrvatska enciklopedija, mrežno izdanje, Leksikografski zavod Miroslav Krleža, <https://www.enciklopedija.hr/natuknica.aspx?id=47997> (accessed: 01/06/2020).

¹¹ Cf. Kruno Prijatelj – Nenad Gattin, *Splitska katedrala*, p. 20.

¹² Cf. Žana Matulić Bilač, Povijesni razvoj glavnog oltara splitske katedrale, *Kulturna baština* 40 (2014), pp. 249–296.

¹³ Cf. Kruno Prijatelj, Ferrarijeva platna u koru splitske katedrale, *Radovi odsjeka za povijest umjetnosti* 6 (1969), pp. 37–41.

¹⁴ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, pp. 10–11; Cf. Radoslav Tomić, Plima Mlađi - crteži i slike, *Informativa museologica* 21(1990)1-2, p. 81.

¹⁵ Cf. Ivana Prijatelj Pavičić, Lovorka Čoralić, Prilog poznavanju baroknih oltara u splitskoj katedrali, *Radovi Instituta za povijest umjetnosti* 26 (2002), pp. 69, 81; Cf. Slavko Kovačić, *Ivan Luka Garanjin*, Hrvatski biografski leksikon, Leksikografski zavod Miroslav Krleža, <https://hbl.lzmk.hr/clanak.aspx?id=6622> (accessed: 01/06/2020).

¹⁶ Cf. Julije Bajamonti, *Zapisi o gradu Splitu* (izbor, prijevod i komentar Duško Kečkemet), Književni krug, Split, 1975, p. 257.

the bones of St. Domnius were moved three years later (1790) from the old Bonin altar. It was a magnificent ceremony musically designed by Don Benedetto Pellizzari (for the red festivities in the Cathedral) and Julije Bajamonti (for the city festivities in the theatre).¹⁷

The Split Cathedral is rich in musical heritage that is still being studied and gradually presented to the public. Musical notations of (Gregorian) chants on parchments of the *Split Evangelistary and the Split Sacramentary* indicate that the cathedral took care of the solemn liturgy and beautiful singing. It is important to note that the Latin language and Gregorian chant were part of the Liturgy in Split. Even though the clergy also used the vernacular in the liturgy, especially in the singing of epistles and gospels.¹⁸

At the end of the 11th century, Archbishop Lawrence asked *Adam of Paris* to sing the *Passiones* (The Passion of St. Domnius and St. Anastasius) in verses and hymns. A step forward in musical life occurred in 1412 when Fr. *Venturi from Fermo* built the first cathedral organ and became organist in the *cathedral school*, established to provide the musical education of the Split clergy and youth. The documents from 1505 mention the organist service but not an organist's name. Three decades later, organist *Bartholomeus*, from Dubrovnik, is mentioned. Due to the conquest of the Ottomans (15th -17th century), there was a lull in the entire musical life. In his time, the Archbishop of Split and Primate of Dalmatia Markantun De Dominis (1602-1616) had a part of the eastern wall of the cathedral removed and a choir for singers built.¹⁹

From the beginning of the 17th century until the choirmaster Benedetto Pellizzari, choirmasters were Tomaso Cecchini, Fr. Jeronimo Speruti, Fr. Gaetano de Stephanis, Fr. Carlo Antonio Nagli, fra Ivan Marko Lukačić. Unfortunately, Croatian archives did not preserve their musical opuses. Those in other countries²⁰ kept some works of Tomaso Cecchini and Ivan Marko Lukačić. Their successors were Benedetto Pellizzari, Juli-

¹⁷ Cf. Miljenko Grgić, Blagdan sv. Dujma i glazba, *Kulturna baština* 16 (1991), pp. 85–86.

¹⁸ Cf. Ivica Žižić, Liturgijska glazba između očuvanja glazbene baštine i liturgijske prakse, *Crkva u svijetu* 42 (2007) 2, p. 311-312; Cf. Miljenko Grgić, Blagdan sv. Dujma i glazba, *Kulturna baština* 16 (1991), pp. 86–87.

¹⁹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, pp. 11–12.

²⁰ Cf. Miljenko Grgić. *Glazbena kultura u splitskoj katedrali 1750.-1940.*, pp. 21–22.

je Bajamonti, Ante Alberti, etc. Their musical works are in Croatian music archives such as the *Music Archive of the Split Cathedral* (GASP), *the Museum of the City of Split* (MGS), *the Croatian Music Institute* (HGZ), etc.

1. Don Benedetto (Benetto) Pellizzari choirmaster (1753 - 1789) and priest

1.1. The life and work of don Benedetto Pellizzari

Don Benedetto Pellizzari (Vicenza,[?] - Split, 1789), nicknamed Benetto, is a Croatian composer of Italian descent. Fragments from his life depict him as a priest and musician who served in the Cathedral of St. Domnius. The first mentions of Pellizzari inform us that he came to Split around 1753 as a young priest from the Italian city of Vicenza. We have no information about his childhood, schooling and priestly ordination. His handwritten will reveals that his father's name was Gaetano.²¹

Musicologist Niko Kalogjera was the first to reconstruct Pellizzari's life and the musical opus in 1924 in his work *Historical Notes on the Musical Life of the Split Cathedral*.²² Then Ivan Bošković provided information on Pellizzari in his work *Unknown information about the Choirmasters of the Split Cathedral of the 18th and 19th centuries*²³ from 1987.

Apart from Kalogjera and Bošković, other musicologists and historians (art) wrote about the history of the Split Cathedral and its choirmasters. We will refer to those authors who wrote about Don Benedetto Pellizzari. So, Miljenko Grgić published a book in 1997, *Music Culture in the Split Cathedral 1750-1940*. Ivica Žižić reconstructed Pellizzari's *Te Deum solenne* in 1997 and published a work in 1998 entitled *In Search of the Musical Legacy of the Split Choirmaster Benedetto Pellizzari*.²⁴ Today, Šime Marović is a choirmas-

²¹ We found the evidence that Pellizzari's father was "Gaetano da Vicenza" in a document with the notary public Zuana Ugolini who confirmed and approved Pellizzari's Will, dated 24 September 1782, see *Historical Archives in Split*, sig. III./5., no. 582.

²² Cf. Niko Kalogjera, Povijesne crtice o glazbenim prilikama splitske stolne crkve, *Sveta Cecilija* 18 (1924) 4, p. 127.

²³ Cf. Ivan Bošković, Nepoznati podaci o kapelnicima splitske prvostolnice XVIII. i XIX. stoljeća, *Marulić* 20 (1987) 5, pp. 591-592.

²⁴ Cf. Ivica Žižić, Tragom glazbene ostavštine splitskog kapelnika Benedetta Pellizzarija, *Bašćinski glasi* 7 (1998), pp. 109-125.

ter who edited *Benedetto Pellizzari - Collection of Spiritual Compositions*²⁵ in 2007.

Until Pellizzari arrived in Split and took his choirmaster role, the music in the cathedral was poor. Choirmasters Toma or Tomaso Cecchini (c. 1603 to 1614) and *magister musicae* and *musicus praefectus* Ivan Marko Lukačić (1620 - 1648) and their musical opuses were just an introduction to the culmination of musical creativity achieved during the Pellizzari, Bajamonti and Alberti in the Split Cathedral. Headed by those choirmasters, the orchestra reached its pinnacle and was recognized by contemporaries as the best “cathedral *cappella*” in the province. It was not until around 1840 that the “cathedral *cappella*” changed its name into the cathedral choir. The previous cathedral choirmasters were not so productive since the *Music Archive of the Split Cathedral* does not contain the opuses from 1625 to 1740. It was not until the second half of the 18th century that the cathedral’s music archive abounded in a rich legacy of composers’ opuses.²⁶

In his research on cathedral choirmasters, Miljenko Grgić found a gap of several years when he tried to connect the year 1648 when Lukačić died and ceased to be a choirmaster with the year 1753 when presumably Pellizzari became the choirmaster of the cathedral. In the accounting records of the Archbishop’s Seminary in Split, Grgić discovered that Giuseppe Zangiacomi was “*maestro di capella*” on 06/04/1749. His name repeated but now as a painter - “*pitore*” who restored four paintings of the cathedral chapter in SYs 1749/50 and 1750/51.²⁷ Although Grgić believed that the choirmaster/painter worked in the cathedral until 1751 (last mentioned in accounting records), when he perhaps left Split for unknown reasons, we still have unanswered questions. Who was the choirmaster from 1751 to 1753? Was Benedetto Pellizzari already active in the cathedral before 1753? Namely, the music archive of the cathedral contains a score of the earliest Pellizzari’s musical work *Messa di morti a 3 del Sig: D. Benedetto Pellizzari Maestro di*

²⁵ Cf. Šime Marović, *Benedetto Pellizzari. Zbirka duhovnih skladbi*, Crkva u svijetu, Split, 2007, pp. 1–346.

²⁶ Cf. Šime Marović, *Glazba i bogoslužje. Uvod u crkvenu glazbu*, Crkva u svijetu, Split, 2009, pp. 166–167.

²⁷ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 33.

*Capella - Agosto 1753.*²⁸ Miljenko Grgić concluded that Pellizzari was already involved in music activities before 1753.²⁹

It remains unclear whether Pellizzari signed an employment contract that was lost or worked occasionally and part-time since the preserved document reveals that he only signed the employment contract on 25/11/1753.

1.2. Don Benedetto Pellizzari's service of a Maestro di Capella and composer's opus

(01or 25/11/1753 – 11/11/1789)

Considering all available data, we can conclude that Benedetto Pellizzari was a choirmaster for 36 years continuously, i.e. from 25/11/1753, when he signed the contract and took over the service, until his death on 11/11/1789. Musicologist Bošković came to the same conclusion in his *Litteraria, musicalia et theatraia* by referring to several preserved documents. He also wrote that Pellizzari was appointed choirmaster for five years by the decision of the Grand Council of 25/11/1753. Further, Bošković argued that Pellizzari worked from 01/11/1753 to 30/04/1754³⁰ and got 240 lire (preserved payment receipt). A Brotherhood used to pay the annual salary of 480 lire to the choirmaster. The preserved payment receipt from 13/06/1755 revealed the President of the Brotherhood Jerolim Luposignoli gave Pellizzari a salary of 480 lire³¹ for his work from 01/05/1754 to 01/05/1755. The Brotherhood's *accounting records* for 1756-1787 contain payments receipts with 12 Pellizzari's signatures for his regular salaries. For the last year of his service until his death, i.e. from 01/07/1788 to 30/06/1789, Pellizzari's signature has not been found, perhaps due to the choirmaster's illness, infirmity and

²⁸ GASP, sign. XC/1486. There are two incomplete scores. The CA part contains *Popule Sion* in Gregorian notation.

²⁹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 33.

³⁰ Since the date of signing the official contract is November 25, 1753, and the salary was from November 1, 1753, we assume that Pellizzari served (if necessary) before the official signing of the contract and that it might be the reason why the fraternity gave a salary for the whole month of November 1753.

³¹ Pellizzari was a choirmaster who served according to all the rules of the Statute. The Statute stated that the archbishop, the chapter, the city and the fraternity had to pay the cathedral choirmaster.

imminent death on 11/11/ 1789. However, the preserved document discloses that Pellizzari bequeathed³² his salary to Klara Čulić, his housekeeper. On December 10, 1789, Klara Čulić received a part of Pellizzari's annual salary from 01/07/1789 to 11/11/1789. Clara was Pellizzari's housekeeper from 01/10/1744 until his death, and it was just that the choirmaster bequeathed her the right to receive his last salary.³³

According to the regulations of the *Chapter's Statute*, the cathedral's choir-masters, including Pellizzari, were obliged to "teach clerics 'cantum gregorianum, Etiam figuratum', and to take care of the singing quality, orchestra, and music instruction of the city's youth."³⁴ Miljenko Grgić attributes to Pellizzari the work *Basics of Playing Piano*, written for young musicians.³⁵ So, we can conclude that Pellizzari could have taught Julije Bajamonti and Ante Alberti.

Pellizzari had the honour of being a participant in one of the most significant events in the history of the Split Cathedral. It was a solemnity on the feast day of St. Domnius on 07/05/1770 when the remains of St. Domnius transferred from Bonino to Morlaiter's altar. The feast lasted from 07-14/05/1770. Bajamonti wrote that *Holy Mass* "was sung very solemnly by the musicians" as well as the *Evening Prayer* "with excellent and solemn music" performed by Benedetto Pellizzari. Due to bad weather, the solemn procession was not held on 07/05/ but on 10/05/. After the church procession, "musicians sang the *solemn Te Deum*" by choirmaster Pellizzari.³⁶

The choirmaster Pellizzari composed many liturgical compositions, preserved in Croatian music archives, such as the *Music Archive of the Split Cathedral* (about 300 music pieces), *the Museum of the City of Split*, the *Archives of Parish Offices in Omis and Stari Grad* on Hvar, and in Zagreb in the *Croatian State Archives* (Kuhač's Collection) and the *Croatian Music Institute* (Udine

³² The last will of Don Benedetto Pellizzari is in the *Historical Archives in Split* (sig. III./5., No. 582); It was published in manuscript and transcript by Šime Marović in *Benedetto Pellizzari. Zbirka dubovnih skladbi*, pp. 21–23.

³³ Cf. Ivan Bošković, *Litteraria, musicalia et theatraia*, Volume II, (glazbene teme). Matrica hrvatska, Split, 2003, pp. 123–124.

³⁴ Cf. Niko Kalogjera, *Povijesne crctice o glazbenim prilikama splitske stolne crkve*, p. 126.

³⁵ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 37.

³⁶ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, Književni krug, Split, 1975, pp. 261–265.

Collection - Algarotti). Preserved archival material testifies that the worship of Christmas, Holy Week, Easter, feasts, especially the feast of St. Domnius, was at a high level.

Bajamonti mentions Pellizzari as a “smart and deserving cathedral choir-master”.³⁷ Ennio Stipčević considers him the most prolific pre-classical composer in Croatia and argues that his compositional expression consists of pre-classical phrases with simplified melodic lines, unlike complex late baroque counterpoint.³⁸

The music collection consists of sacral classical music as motets, hymns, masses, evening prayers, responsories/chants, passions, psalms, etc. He wrote compositions for soloists and choir with organ or (small) orchestra accompaniment. He adapted his music to the performance possibilities of choir and orchestra. The cathedral choir sang regularly in liturgical celebrations, while the orchestra used to play on important feast days such as the celebration of St. Domnius. The scores indicate that the orchestra was small, consisting of strings (without viola), horns and trumpets. It occasionally included the flute, oboe and bassoon. However, at that time, the Split Cathedral had a dignified orchestra whose performance enriched the cathedral choir’s singing in solemn liturgies.

Pellizzari was the most fruitful composer, having more than 300 works preserved in the *Music Archive of the Split Cathedral*. He composed motets for 1-4 voices in multi-movement form, accompanied by an organ or a smaller string ensemble. Sometimes omitted violas and used trumpets, horns, flutes or trombones instead. Among six motets, composed for a four-part vocal ensemble, typically accompanied by strings and organ, quite interesting are motets *Eja Sancte discipule*³⁹, composed for the celebration and feast of St. Domnius and *Vieni Sancte Spiritus*,⁴⁰ “a cappella”⁴¹ in 1754.

³⁷ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, p. 259.

³⁸ Cf. Ennio Stipčević, *Glazbena kultura u Južnoj Hrvatskoj u doba Julija Bajamontija*, in: *Splitski polihistor Julije Bajamonti*, Zbornik radova, Književni krug Split, 1996, p. 132.

³⁹ GASP, sign. XXXVII-480.

⁴⁰ GASP, sign. XXXI/392.

⁴¹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 34.

Miljenko Grgić argues that Pellizzari composed 71 *missa cantata*, sung masses⁴² (Šime Marović only 52).⁴³ They were composed for the Ordinary of Mass or only its particular parts entirely or just parts of the ordinary⁴⁴ (for four voices, three or two voices), entitled *Messa Corrente*, *Messa facilissima* or *Messa brevissima* (the first parts of the ordinary of the Mass). He occasionally composed only the last parts of the ordinary as *Sanctus*, *Benedictus*, and *Agnus Dei*. The four-voice Mass that lacks Gloria (*Messa-Quattro Voci-in F*)⁴⁵ is delightful. He also wrote eight Masses for the Dead (*Missa pro-defunctis-Req-uiem*) for two, three and four voices accompanied by basso continuo.⁴⁶ Pellizzari also composed masses as *Domenica d'Advento*, *Domenica Quadragesimae*, *Domenica delle Palme*, *giovedì Santo*, *Domenica Pasionis*.⁴⁷

Besides masses, he composed Vespers and psalms with responsories (a beautiful four-part *Laudate (Dominum) nei Vesperi* from 1754).⁴⁸ We can single out the sung Passion / "Passio" - the so-called "Motet passions" for Holy Week, composed for soloists, choir and orchestra, and other compositions such as litanies, hymns, pastorals, *Benedictus*, *Pange lingua*, *Tantum ergo*, *Popule meus*, *Requiem*, *Stabat Mater*, etc.⁴⁹

In 2007, Šime Marović published a collection of Pellizzari's *spiritual compositions*, consisting of two parts: 1) Mass (*Messa a Quattro Voci per organo and Messa a 4.*) and 2) Motet (Christmas: *Jesu Redemptor omium*, *Patorale*; Lent: *Nos autem*, *Christus factus est*, *Dominus Jesus*, *Stabat Mater*, *Adoramus te Domine*, *O dulcissime Domine*, *O vos Omnes*, *Popule meus*, *Sepulto Domino*, *Vexilla Regis prodeunt*; Easter: *Victime paschali laudes*, *Jubilare Deo*; Pentecost: *Veni Sancte Spiritus*; benediction of the Blessed Sacrament: *Pange lingua*, *Deus misereatur nostri*; Celebrations of the Blessed Virgin Mary: *Ave Maris Stella*, *Ave Maria*, *Ave Regina caelorum*, *Magnificat*; Feast of St. Domnius: *In omnem terram* and *Hymnus Sancti Domnii*).⁵⁰

⁴² Cf. *Ibid.*, p. 35

⁴³ Cf. Šime Marović, Benedetto Pellizzari. *Zbirka duhovnih skladbi*, p. XIV.

⁴⁴ The study of the archival material does not provide evidence that some masses are the work of Benedetto Pellizzari. So we can interpret differently the number of Pellizzari masses.

⁴⁵ GASP, sign. XL/518.

⁴⁶ Cf. Šime Marović, Benedetto Pellizzari. *Zbirka duhovnih skladbi*, p. XIV.

⁴⁷ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 36.

⁴⁸ GASP, sign. XXXVIII485.

⁴⁹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, pp. 36, 58.

⁵⁰ Cf. Šime Marović, Benedetto Pellizzari. *Zbirka duhovnih skladbi*, pp. 1-346.

2. Julije Carlo Bajamonti (choirmaster from 1790 to 1800) - doctor

2.1. The life and work of Julije Bajamonti

Don Benedetto Pellizzari was succeeded in his service in the Split Cathedral in 1790 by the Croatian writer, composer, and physician Dr Giulio (Julije) Bajamonti (Split, 1744 - Split, 1800). Bajamonti dealt with history, archaeology, agriculture, maritime affairs, meteorology, etc.⁵¹

He worked in Split at the Venetian administration, which ruled until 1797. The Franco-Austrian War ended in peace in Campoformio, and Dalmatia came under Austrian⁵² control until 1805. Then the French, under the command of General Marmont, took power in Split.⁵³

Since Bajamonti is one of the most ingenious minds in the history of Split, many scholars have written about him while studying his works in literature, music, medicine, etc. Unfortunately, due to the disorder of the archives, some scholars made some mistakes when writing about Bajamonti's life and work. A new study of the preserved archival material can provide more accurate insights into Bajamonti's life and work, especially his choirmaster service in Split Cathedral and compositions (in the *Music Archive of the Split Cathedral* and the musical *Collection of Nikola Udina-Algarotti*).

Ivan Milčetić published a work on Bajamonti entitled *Dr Julije Bajamonti and his works*⁵⁴ in 1912. In 1924, Niko Kalogjera wrote *Historical Notes on the Musical Occasions of the Split Cathedral*, in which he mentions Bajamonti. In 1969, Anđelko Klobučar reconstructed and published Bajamonti's oratorio *La translazione di s. Doimo - Transfer of St. Domnius*.⁵⁵ Musicologist Ivan Bošković and Lovro Županović also wrote about Bajamonti in their works.

⁵¹ Cf. Lovro Županović, *Stoljeća hrvatske glazbe*, Školska knjiga, Zagreb, 1980, p. 93.

⁵² Cf. Grga Novak, *Povijest Splita*, p. 1621.

⁵³ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 48.

⁵⁴ Ivan Milčetić, *Dr. Julije Bajamonti i njegova djela*, JAZU: book 191, Zagreb, 1912.

⁵⁵ Cf. Julije Bajamonti, *La translazione di s. Doimo - Prijenos sv. Duje*, redakcija: Anđelko Klobučar (1969) i Lovro Županović (1999) <https://www.katalog.kgz.hr/pagesresults/bibliografskiZapis.aspx?¤tPage=1&searchById=100&sort=0&age=0&fid=1&fv=0&Bajamonti%2c+Julije&spid=100&spv=0&oratorij&mdid=0&vzid=0&xm=1&selecte-dId=274000850>

We can learn a lot about Bajamonti's life from the composer's work *Notes on the City of Split*, published in 1975 by Duško Kečkemet. More recently, Miljenko Grgić has written about the musician Bajamonti in his work *Music Culture in the Split Cathedral (1750–1940)*, Šime Marović in his book *Music and Worship*, and Ivana Tomić Ferić in her work *Julije Bajamonti: Music Dictionary. Transcription, translation, comments*.⁵⁶ Due to their works, we can get profound knowledge of Julije Carlo Bajamonti and his musical work.

The Bajamonti family is from Italy, and the composer grandfather moved from Poreč to Split in 1704.⁵⁷ We do not have much information about the childhood of Julije Carlo Bajamonti. He was born on 04/08/1744 in a Split bourgeoisie family⁵⁸ and baptized on 24/08/1744. He was as the eldest son of Dr Ivan Dominik Bajamonti and Jelena Capogrosso. He died in his hometown on 12/12/1800.⁵⁹ Some important published works contain incorrect information about his birth, e.g. in the *Croatian Encyclopedia* (Miroslav Krleža Lexicographic Institute). It provides misinformation that *Bajamonti* was born in Split on 24/08/1744.⁶⁰ Duško Kečkemet warned about this incorrect information back in 1975. Kečkemet warns that first Milčetić, and later all later authors in their historical reviews, encyclopedias and lexicons, took the date of baptism as the date of birth. Kečkemet argues that the registry of births provides evidence that he was born on “the 4th of August”.⁶¹

We have no reliable information about Bajamonti's education. Many musicologists wrote that Bajamonti attended the Seminary Grammar School.

⁵⁶ Cf. Ivana Tomić Ferić, *Julije Bajamonti (1744.–1800): Glazbeni rječnik. Transkripcija, prijevod, komentari*, Hrvatsko muzikološko društvo, Zagreb, 2013.

⁵⁷ Cf. Duško Kečkemet, *Ante Bajamonti i Split*, Slobodna Dalmacija, Split, 2007, p. 31.

⁵⁸ The main centre of Dalmatia is Split, headed by a prince who is subject to Venetian rule. The population consists of nobles, citizens and commoners. Nobles are privileged and help the prince manage the city. Besides the nobles, there are bourgeois families. Thirty families, among them the Bajamonti family, have citizenship. From 1734 citizenship became hereditary from father to son. From 1754, the Venetian government decided that citizenship did not belong to the whole family, but only a prominent person could inherit it.

⁵⁹ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, pp. 18–19.

⁶⁰ Cf. *Julije Bajamonti*, Hrvatska enciklopedija, Leksikografski zavod Miroslav Krleža, <https://www.enciklopedija.hr/natuknica.aspx?id=5302> (accessed: 15/09/2020)

⁶¹ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, p. 18–19.

However, the analysis of the list of students at the Split Seminary does not support the claim. The list is available in the article *300 Years of the Grammar School in Split*.⁶² The list contains the name of Julije Bajamonti in the academic year 1724/25, but it could not be the composer Julije Bajamonti who was born 21 years later in 1744. We can still assume that Bajamonti attended the Archbishop's Classical Grammar School because we have no documentation to prove it.

We know that privileged families of Split sent their sons to study in Italy, so Bajamonti completed his medical studies in Padua in 1773.⁶³

Returning to Split as a young doctor, Bajamonti did not pursue his medical profession. Instead, he founded the *Academy of Economics* in 1767 in Split. He wrote about it in his work *On the Establishment and Development of the Public Economic Society* in Split in 1778. Julije Bajamonti and Ivan Moller were the main initiators and founders of the academy, and the first president was Julije's younger brother Jerome Bajamonti.⁶⁴

Julije loved to travel. In 1772, he travelled to Dalmatia and the surrounding area with Alberto Fortis, the Italian scientist, and the Anglican Bishop Frederico Hervey. Based on this information, Fortis published a work in two volumes in Venice in April 1774, entitled *Viaggio in Dalmazia - Travels into Dalmatia*. During this trip, Bajamonti provided Fortis with information about Croatian expressions, prominent people, and many other compelling things.⁶⁵

The Archbishop of Split and Metropolitan Ivan Luka Garanjin (Archbishop 1767-1784) did not want to perform a secret marriage to protect the reputation of the Bajamonti family. Despite that, Bajamonti secretly married Elizabeth Trevisan in 1781 in Dubrovnik⁶⁶ against the will of his family. After the marriage, he quarrelled with his father, so he settled in Kotor for a

⁶² Cf. 290 godina klasične gimnazije u Splitu 1700.-1990., (proceedings), Književni krug, Split, 1990.

⁶³ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 60.

⁶⁴ Cf. Mihaela Kovačić, Ex libris Bajamonti u Sveučilišnoj knjižnici u Splitu, *Vjesnik bibliotekara Hrvatske* 48 (2005), p. 63; Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, p. 18-19.

⁶⁵ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, p. 22; Alberto Fortis, *Put po Dalmaciji*, Josip Bratulić (ed.), Globus, Tisak, Ljubljana - Zagreb, 1984.

⁶⁶ Cf. Žarko Muljačić, Splitski književnik Julije Bajamonti, *Mogućnosti* 10 (1955), p. 797.

short time. A year after 1782, Julije had a daughter, Jelena. In the same year, his father died, and Julije returned to the family home in Split with his wife and daughter. In 1783, he got a son Emil who died of measles two years after (in 1785).⁶⁷

Bajamonti faced the displeasure of his family and citizens that he married a commoner and had a broad education that did him more harm than good. The opinion of citizens was that a doctor should only deal with medicine, but Bajamonti never got a job in Split. After his son died, he moved to the island of Hvar while his wife and daughter remained in Split. Even in small Hvar, Bajamonti could not find his peace. He complained that his salaries were small because the islanders rarely went to the doctor. His only consolation was playing the organ in the Hvar Cathedral. He composed, wrote poems, and corresponded with many eminent persons.⁶⁸

In 1787, a fire destroyed Bajamonti's family house, and many valuable works were burned, including Marulić. His mother was already old, his brothers sick, the once-wealthy family was slowly getting poorer. Julije wrote: "Our family is not as rich in sequins as it used to be."⁶⁹ All this time, Julije spent time in Hvar to earn money as a doctor and organist for a family that underwent hard times.

Returning after five years from Hvar to Split in 1790, he again failed to get a doctor job. By some miracle, in the same year, against the rules of the statute which states that a choirmaster can only be a priest or a monk, doctor Julije Bajamonti as a layman, became the choirmaster of the Split Cathedral.

A year before his death, in 1799, Bajamonti finally got a doctor job. One of the doctors had died, and the other had left Split so Julije could get it. He died at the age of 56 on 12/12/1800. They buried him in St. Dominic church in Split. We remember him as a doctor, writer, polyhistor and musician. He is considered the most important citizen of Split in the eighteenth century.⁷⁰

⁶⁷ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, pp. 24–25.

⁶⁸ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, pp. 33–34.

⁶⁹ Cf. Ivan Milčetić, *Dr. Julije Bajamonti i njegova djela*, p. 226.; Cf. Mihaela Kovačić, *Ex libris Bajamonti u Sveučilišnoj knjižnici u Splitu*, pp. 60, 67.

⁷⁰ Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, pp. 49–50; Cf. Grga Novak, *Povijest Splita*, p. 1435.

2.2. Julije Bajamonti's service of Maestro di Capella and composer's opus

There are no available documents that would describe Bajamonti musical education. However, we can assume that he attended music classes as a child with Don Benedetto Pellizzari. According to the Chapter statute, he had to teach music to children and youth.⁷¹ When Pellizzari arrived in Split around 1753, Bajamonti was nine years old, and he likely had his first music lessons at the cathedral music school. The cathedral was then the only parish in Split, and Bajamonti needed religious instruction to receive the sacraments of Holy Confession and Communion. Ivana Tomić Ferić, while studying Bajamonti's life, also assumes that Bajamonti had his first musical lessons with Pellizzari.⁷² We can also suppose that Bajamonti probably started his music education in Split and finished it in Padua during his medical studies. In 1768 (at the age of 24), he signed the score of the *Palm Sunday of the Lord's Passion* as *maestro di musica*, and five years later (1773), he completed his medical studies in Padua. Therefore, we can assume that he studied music and medicine in Padua.⁷³

When he was 15, he composed his first motet *Curro incerta* (settembre 1759) and four motets he did not sign in the next five years. This series includes the works *Nec in cole - Mottetto brevissimo a voce sola di Basso* (Spalato 1760) and *Infensus hostis gloriae - Mottetto* (Spalato 1764). In the following years, as a young composer, Bajamonti also wrote compositions for *Holy Saturday* (1756), *Sonata for Organ* (1766), *Palm Sunday of the Lord's Passion* (1768), which he signed as a *maestro*.⁷⁴

Since Bajamonti was a versatile student, he was interested in literature and composing besides medicine. In 1767, he published *Storia di san Doimo, primo vescovo di Salona* (*History of St. Domnius, the first bishop of Salona*), which later served as a libretto for the oratorio *La traslazione di san Doimo - Transfer of St. Domnius*. The oratorio was premiered at the (old) Split Theater on

⁷¹ Cf. Niko Kalogjera, *Povijesne crtice o glazbenim prilikama splitske stolne crkve*, p. 126–127.

⁷² Cf. Ivana Tomić Ferić, *Susreti prekojadranskih kultura u razdoblju klasicizma: Bajamontijeve glazbene i izvanglazbene veze*, *Bašćinski glasi* 13 (2018) 1, p. 77.

⁷³ Stjepan Kراسić mentions that Bajamonti attended lectures in philosophy and music in Padua, in his work on *Ivan Dominik Stratiko (17332.-1799.)* from 1991, note 20 (p. 244).

⁷⁴ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 59.

12/05/1770, on the occasion of the celebration of the transfer of the sacred remains of St. Domnius from old Bonino's altar to the new Morlaiter altar. The work *La traslazione di san Doimo - Transfer of St. Domnius* is the first oratorio in Croatian music literature. Bajamonti himself wrote that it was "Componimento drammatico ossia oratorio".⁷⁵

In 1770, Bajamonti was only 26 when he composed the oratorio, but he showed his artistic creation and skill in his musical and literary works. The content of his libretto is an ancient legend about a discovery of the sarcophagus with the remains of Saint that no one could move. Innocent children took and carried it. To this legend, Bajamonti added the episode about the conversion of Prince Lovel, one of the seven brothers who led the Croats to their new homeland. The oratorio consists of two almost equal parts in time. The protagonists of the oratory are Ivan Ravenjanin, Archbishop of Split (tenor); Lovel, Croatian prince (tenor); Severus, prefect of Salona (baritone). Ivan Bošković writes that Bajamonti did not sign the oratorio, so it remains unknown who conducted the oratorio premiere. We assume that the cathedral choir sang along with the children's (male) choir that Bajamonti introduced as a novelty in that piece of music. Usually, three-part male choirs sang, and male children sang soprano parts because women did not sing. Bošković writes that Bajamonti sometimes did not sign his works due to criticism from citizens that he practised music as a doctor. On this subject, Bajamonti wrote a treatise *The Doctor and Musician* (1796). Over time, the oratorio scores were lost or partly destroyed. Therefore, Antun Celia Cege and Anđelko Klojučar approached the reconstruction of the oratory based on preserved sections and performed the entire restored work in Split, Zagreb, Osijek, Varaždin, etc.⁷⁶

After the death of Don Benedetto Pellizzari on 11/11/1789, Bajamonti returned from Hvar and became the choirmaster of the Split Cathedral in 1790. He served as choirmaster until his death on 12/12/1800. At that time, the archbishop and metropolitan of Split was Lelio de Cippiko (archbishop 1784-1807).

⁷⁵ Cf. Ivan Bošković, O Bajamontijevu oratoriju "Prijenos sv. Dujma", *Sveta Cecilija* 57 (1987) 3-4, p. 65; Cf. Julije Bajamonti, *Zapisi o gradu Splitu*, p. 261.

⁷⁶ Cf. Ivan Bošković, O Bajamontijevu oratoriju "Prijenos sv. Dujma", p. 66; Cf. Šime Marović, *Glazba i Bogoslužje*, p. 176.

The preserved Bajamonti collection in the *Music Archive of the Split Cathedral* consists of 256 musical pieces, out of which 172 autographs, and the so-called Nikola Udina-Algarotti Music Collection of the *Croatian Music Institute in Zagreb* consists of 28 compositions.⁷⁷

As the first lay choirmaster, he wanted to expand the repertoire of the cathedral choir, so in addition to sacred compositions (masses, requiems, motets, passions, etc.), he also wrote secular musical compositions (madrigals, arias, sonatas, symphonies, etc.).

He wrote numerous masses for various occasions. They were two-part, three-part and four-part masses. Some of them written for the feasts had orchestral accompaniment. The setting of the two-part masses reveals Bajamonti's favourite compositional technique, i.e. the opening phrases have imitations and then move in parallel thirds or sixths, which indicates the influence of Mediterranean urban folklore and pre-classical style. Some three-part masses in B flat major have an instrumental accompaniment (first and second violins, cello, double bass, two clarinets, two trumpets, two horns and an organ). In the four-part Mass in B flat major, the instrumental ensemble is even extended (first and second violins, all oboes, two clarinets, two bassoons, two horns and a serpent). Bajamonti's most successful Masses are three voices in G major and four in B flat major. He wrote *Messa - a tre voci con strumenti / N: o III (1786)* musical piece in Hvar.⁷⁸

Besides Mass, Bajamonti composed two Requiems in G major and F major. The Requiem in F major was written for the solemn Mass of Remembrance of Ruđer Bošković in Dubrovnik in 1787.⁷⁹

Bajamonti wrote many motets (for 2, 3, 4 and 5 voices), but 50 archival units have been kept. They all have an organ accompaniment, and some have a small orchestra accompaniment. The motets have moderate polyphonies, strict harmonies, changes in solo and choral passages, intensive adaptation to the text, which requires meter and tempo changes. He also uses the recit-

⁷⁷ In 1887, Milan Rešetar, the singer of the cathedral choir, listed Bajamonti's compositions preserved in the archives of the Split Cathedral.

⁷⁸ GASP, sign. XI/161., Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 61.

⁷⁹ Cf. Ivan Bošković, O Bajamontijevu "Requiemu" za Ruđera Boškovića, *Marulić* 14 (1981) 4, pp. 392-400.

ative style in some places. The motets are mostly three-voiced. Grgić writes that Bajamonti gladly composed motets in the first years of his choirmaster service and singles out *Mottetto a due - per ogni Sollenita*⁸⁰ and *Motetto a tre - Ante thorum (1790)* to which Bajamonti added folklore elements⁸¹ and *Mottetto - Amate fili* from 1791.⁸²

His church music also includes *Stabat Mater* (2), *Te Deum* (3), *Benedictus*, *Miserere*, *Magnificat*, *Vespers*, *litanies*, the solemn *Gloria*, *responsories* for the rites of Holy Week, *Passion* (2), etc. His last composition is *Laudate pueri a 5 voci in 7 - Strum* from 1800.⁸³

Bajamonti also wrote secular compositions such as *madrigals* and *arias* and instrumental works such as *Sonata for organ and Symphony in C major* for two oboes, two horns and strings, composed according to the structure of the *Vienna Symphony*.⁸⁴

Like Pellizzari, Bajamonti wrote in (pre) classic style. He is considered one of the leading intellectuals of central Dalmatia in the late 18th century. He was succeeded in the choirmaster service in 1800 by Ante Alberti.

3. Ante Alberti (choirmaster from 1800 to 1804) - lawyer

3.1. The life and work of Ante Alberti

When Julije Bajamonti died, lawyer and musician Ante Alberti became choirmaster in the Split Cathedral (Split, 15/02/1757 - 12/02/1804 Split).

To this day, very little is known about the life and musical work of Ante Alberti since no systematic study is available. Previous research on Alberti includes the works of Niko Kalogjera,⁸⁵ Ivan Bošković,⁸⁶ Miljenko Grgić,⁸⁷

⁸⁰ GASP, sign. VI/64, VII/100 (copy)

⁸¹ GASP, sign. XI/158

⁸² GASP, sign. IX/109.

⁸³ GASP, sign. V/96.

⁸⁴ Cf. Šime Marović, *Glazba i bogoslužje*, p. 176.

⁸⁵ Cf. Niko Kalogjera, *Povijesne crtice o glazbenim prilikama splitske stolne crkve, Sveta Cecilija* 18 (1924) 5, p. 160.

⁸⁶ Cf. <https://hbl.lzmk.hr/clanak.aspx?id=412> (accessed: 10/09/2020)

⁸⁷ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, pp. 63–64.

Mirjana Škunca,⁸⁸ Šime Marović⁸⁹ and Michael Prović.⁹⁰ We found more information about the Croatian lawyer and musician Ante Alberti by re-searching archival material in more detail.

We discovered that the noble family of Ivan Lovro Alberti and Klara Alberti (born Cambi) got a son on 15/02/1757.⁹¹

As a descendant of a prominent noble family from Split,⁹² Ante Alberti attended the seminary grammar school⁹³ in his hometown. The list of the final year students consists of three students named Ante Alberti. The oldest student, Ante Alberti, finished grammar school in 1710, the younger student, Alberti, in SY 1725/1726, and the youngest in SY1771/1772. Since we know the exact year of the birth of the choirmaster Ante Alberti (1757), we can conclude that the youngest student who finished grammar school in SY1771/1772 was later the choirmaster of Split Cathedral.⁹⁴

After completing his grammar school, Ante Alberti continued his education in Padua and acquired a doctorate in church and civil law in 1776.⁹⁵

On 02/02/1784, Ante Alberti married Elizabeth Capogrosso. Two years later, on 10/07/1786, their daughter Clara was born, but she was less than a year old when her mother Elizabeth died on 30/04/1787 (at the age of 28). On 11/03/1791, the young widower Ante Alberti married Maria Michieli Vit-

⁸⁸ Cf. Mirjana Škunca, O glazbi u djelovanju klasične gimnazije u Splitu, u: *290 godina klasične gimnazije u Splitu 1700.-1990.*, pp. 305–313.

⁸⁹ Cf. Šime Marović, *Glazba i bogoslužje*, pp. 177–178.

⁹⁰ Cf. Mihael Prović, Ante Alberti, kapelnik splitske katedrale, (*Master's thesis*), Sveučilište u Splitu, Katolički bogoslovni fakultet, Split, 2000.

⁹¹ Cf. Ivan Bošković, *Ante Alberti*, Hrvatski biografski leksikon, <https://hbl.lzmk.hr/clanak.aspx?id=412> (accessed: 10/09/2020).

⁹² Cf. Alberti, Proleksis enciklopedia, <https://proleksis.lzmk.hr/7672/>, (accessed: 10/09/2020).

⁹³ At that time, the name “graduate” did not yet exist. We had the first high school graduates in Split only in the 19th century.

⁹⁴ Cf. Mile Vidović, Profesori i učenici klasične gimnazije u splitskom sjemeništu 1700.-1817., in: *290 godina klasične gimnazije u Splitu 1700.-1990.*, Književni krug, Split, 1990, p. 476.

⁹⁵ Cf. Michele Pietro Ghezzi, *I Dalmati all'universita' di Padova dagli Atti dei gradi accademici 1601.-1800. Atti e memorie della Societa' di storia patria, Venezia s. a.*, Venezia, 1992, p. 131.

turi. In 1794 (11/03), they got a son John and three years later (05/09/1797), a daughter Elizabeth, probably named in memory of Alberti's first wife.⁹⁶

In the following years, Alberti distinguished himself as a musician. From 1801 until his death on 12/02/1804, he worked as the choirmaster of the Split Cathedral. He got that position as an already well-known and recognized musician.

Dr Ante Alberti was a member of the Split Grand Council and the fraternity of the Blessed Sacrament. Since 1793, he received an income of 300 lire from the Fraternity of St. Sacrament. After his unfortunate death on February 12/02/1804 in Split, they buried him in the Split Cathedral.⁹⁷

3.2. Ante Alberti's service of Maestro di Capella Composer and composer's opus

We do not have any reliable information about the musical education of maestro Ante Alberti,⁹⁸ except that he studied music like all students at the seminary classical grammar school.⁹⁹

Since some of Alberti's compositions date from 1779, we assume that he acquired music education in his hometown of Split, probably attending classes with the cathedral choirmaster Benedict Pellizzari or Julije Bajamonti. We also suppose that he studied music in Padua besides his legal studies. For the first time, as the maestro, Alberti signed a composition *Messa*¹⁰⁰ (*Chirie, Gloria, Credo*) in 1785.

After the death of Julije Bajamonti, the young priest Ivan Jeličić competed for the choirmaster, but, for some unknown reasons, he withdrew from the competition and went to Venice to complete his music studies, and the layman Ante Alberti was appointed. After the successful layman choirmaster Bajamonti, the archbishop of Split, the chapter, and the city administration

⁹⁶ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 63.

⁹⁷ Cf. *Ibid.*, p. 63.

⁹⁸ We find the title and name of "Maestro Ante Alberti" in Alberti's thought from 1785, see: GASP, sign. 3/1, folio 1.

⁹⁹ Cf. Mirjana Škunca, *O glazbi u djelovanju klasične gimnazije u Splitu*, pp. 305–313.

¹⁰⁰ Cf. GASP, sign. 3/1. i 26-27/III. Also in MGS, sign. 1-2/I.

(municipality) did not hesitate to entrust the service to the layman choir-master again, so Alberti became choirmaster at the beginning of 1801.¹⁰¹

During Alberti's choirmaster service in Split, Dalmatia was under Austrian rule. The Peace of Campoformio in 1797 ended the Franco-Austrian War, and Austria took over the administration of Dalmatia from Venice.¹⁰² Dalmatia was under Austria until 1805, when the French, under the military command of General Marmont, took power in Split.¹⁰³

Before taking over the choirmaster service, Ante Alberti was a renowned musician, composer and organist. He was a gifted composer while performing his service in the Split Cathedral. He composed spiritual and liturgical chants. His compositional style is related to his pre-classical elders as Julije Bajamonti. He served as a choirmaster until he died in 1804.¹⁰⁴

Alberti's compositional opus is similar to that of Pellizzari and Bajamonti. He composed for the needs of the cathedral choir to make the liturgy as solemn as it could be. He composed motets, masses, responsories, Palm Sunday of the Lord's Passion, psalms (*Miserere*), litanies, *Benedictus*, *Salve Regina*, *Stabat Mater*, *Tantum ergo*, *Te Deum*. Some compositions are attributed to him even though he did not sign them.

He often wrote motets for soloists, orchestra and (or) basso continuo. e.g. *Arma prompta* for bass solo and orchestra;¹⁰⁵ *Crescit unda* for tenor solo, strings and basso continuo;¹⁰⁶ *Pastores quid laetamini* for choir (SSB) and basso continuo;¹⁰⁷ *Quid dormitis*, for choir (TTB) and basso continuo or choir (TTB) and orchestra.¹⁰⁸

Two masses that he signed as *maestro*¹⁰⁹ are *Messa (Chirie, Gloria, Credo)* for choir (SATB) and orchestra in 1785 and *Messa per la Quarta Domenica*

¹⁰¹ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 64.

¹⁰² Cf. Grga Novak, *Povijest Splita*, p. 1621.

¹⁰³ Cf. Miljenko Grgić, *Glazbena kultura u splitskoj katedrali 1750.-1940.*, p. 48.

¹⁰⁴ Cf. *Ibid.*, pp. 58–64.

¹⁰⁵ GASP, sign. 28/III.

¹⁰⁶ GASP, sign. 17/II.

¹⁰⁷ GASP, sign. 614/XLIX. Also in HGZ, sign. LXXII. 2U.

¹⁰⁸ GASP, sign. 23/III. Also in MGS, sign. 7/II.

¹⁰⁹ GASP, sign. 3/I. i 26-27/III. Also in MGS, sign. 1-2/I.

d'Advento for choir (ATTB) and cello.¹¹⁰ In 1802, he composed the *Responsories*,¹¹¹ assigned to the weekdays after Palm Sunday (Monday, Tuesday, and Wednesday) for soloists, choir (SATB),¹¹² strings, and basso continuo.¹¹³

He composed Palm Sunday of the Lord's Passion *Passio Dominica Palmarum* for soloists, choir (ATB), strings and basso continuo).¹¹⁴

He composed several psalms such as *Dixit Dominus*, for choir (SATB) and basso continuo),¹¹⁵ *Laudate pueri*, for choir (TTB) and orchestra,¹¹⁶ and *Miserere*, for choir (SATB), strings and basso continuo.¹¹⁷ He wrote *Lauretan Litanies* for choir (SATB) in 1801.¹¹⁸ He composed three compositions *Benedictus*, for choir, strings and basso continuo,¹¹⁹ and *Salve Regina*, for (TT) and basso continuo,¹²⁰ *Stabat Mater*, for (TTB) and basso continuo¹²¹ (*Stabat Mater*),¹²² two *Tantum ergo* for (TB) and basso continuo,¹²³ solemn *Te Deum* for choir (TTB), strings and basso continuo.¹²⁴

Like his predecessors, he wrote for soloists, choir with organ or (small) orchestra accompaniment, depending on the performance possibilities of the choir and orchestra and the importance of liturgical celebrations. The cathedral choir regularly sang every Sunday, feast days and on special occasions. The orchestra played for feast days, including the feast of St. Domnius, the

¹¹⁰ GASP, sign. 15/II. (Rorate coeli desuper). Also in MGS, sign. 3/I.

¹¹¹ GASP, sign. 20/II. Also in MGS, sign. 13/II.

¹¹² GASP, sign. 21/II. Also in MGS, sign. 14/II.

¹¹³ GASP, sign. 22/II. Also in MGS, sign. 15/II.

¹¹⁴ GASP, sign. 12/II., 24/III. I 1271/LXXIX, (1271/LXXIX je pod nazivom "Passio secundum Mattheum).

¹¹⁵ GASP, sign. 10/II.

¹¹⁶ GASP, sign. 5/I. i 25/III. Also, in MGS sign. 9/II.

¹¹⁷ GASP, sign. 18/II.

¹¹⁸ GASP, sign. 613/XLIX. Also, in MGS, sign. 10/II.

¹¹⁹ GASP, sign. 8/I.; sign. 8/II. I 1629/LXXIX. vers. "Et erexit". sign. 4/I. i 1268/LXXIX.

¹²⁰ GASP, sign. 19/II. Also, in HGZ, sign. LXVIII. 2TI i LXX. M.

¹²¹ GASP, sign. 11/II. I 1270/LXXIX. Also, in HGZ, sign. LXVIII. 2 T2. The Croatian version of the composition is in MGS, sign. 12/II.

¹²² GASP, sign. 12II. This composition is the Croatian version of "Stabat Mater" originally written in the language and kept in GASP, sign. 11/II. i 1270(LXXIX i u HGZ, sign. LXVIII. 2T2.

¹²³ GASP, sign. 2/I., sign. 13/II. Also in MGS, sign. 16/II.

¹²⁴ GASP, sign. 1/I.

patron saint of the city and the archdiocese. Alberti also performed musical compositions of his predecessors. We assume that the liturgy was solemn, and the quality of choir and orchestra performance was as in the time of Pellizzari and Bajamonti.

Ante Alberti's compositions are available in the *Music Archive of the Split Cathedral* (GASP), the *Nikola Algarotti-Udina* collection at the *Croatian Music Institute in Zagreb* (HGZ), the *Capogrosso Family Music Archive in the Split City Museum* (MGS), the *Parish Music Archive of St. Stephen in the Old Town* on the island of Hvar,¹²⁵ and the *Archives of the Franciscan Monastery on Dobri* in Split.¹²⁶

Concluding remarks

In this paper, the author sought to research the archives and relevant literature on the life and work of Split's cathedral choirmasters Pellizzari, Bajamonti and Alberti, the successors of Fr. Ivan Marko Lukačić.

He provides deeper insight into their biographies and opuses, putting together a mosaic of different data into one whole. However, their life story and their musical opus are still undiscovered and require further research.

The compositions of Pellizzari, Bajamonti and Alberti are available in the Music Archive of the Split Cathedral (GASP), the *Nikola Algarotti-Udina* collection at the Croatian Music Institute in Zagreb (HGZ), the *Capogrosso Family Music Archive in the Split City Museum* (MGS), the *Parish Music Archive of St. Stephen in the Old Town* on the island of Hvar.

In their musical opuses, we can find a variety of compositions as Masses, hymns, motets (Christmas time, Lent, Holy Week, Easter, Marian songs, Pentecost, etc.), Passion for Holy Week, responsories, psalms (Miserere), Stabat Mater, Songs for the Feast of St. Domnius, (motets, Bajamonti's oratorio *La translazione di s. Doimo*, *The Transfer of St. Domnius*, etc.), Vespers, *Te Deum*, etc.

¹²⁵ The music archive in Starigrad has been arranged and is now available for everyone to use. Cf. Ivan Bošković, *Osobne bilješke o Albertiju*, folio 5.

¹²⁶ Cf. Josip Ante Soldo, *Glazbena ostavština 17. i 18. stoljeća u franjevačkim samostanima Splitske provincije*, in: *Glazbeni barok u Hrvatskoj*, Osor, 1989, p. 139.

Preserved archival material testifies that music played a significant role in liturgical celebrations during Christmas, Holy Week, Easter, various feast days such as the feast of St. Domnius, and it was high-quality classical music. The composers wrote their compositions for soloists and choir with organ and (or) small orchestra accompaniment. The cathedral choir sang regularly in liturgical celebrations. The scores reveal that the orchestra performed for feast days, especially for the feast of St. Domnius. The choir was two-part, three-part and four-part and the orchestra small. However, the Split Cathedral had a great orchestra that performed great church music with the cathedral choir.

Unfortunately, the preserved musical opus remains unexplored in the archives, despite its value for Split and Croatian cultural heritage. This paper seeks to motivate musicologists, (art) historians, and musicians to continue the study of archives at faculties and engage in various courses, scientific symposia, and audio and video works on Split choirmasters.

It also seeks to motivate (young) musicians to perform and publish church music (amateur, professional), at concerts (amateur, professional), and through audio and video publications (e.g. television and radio shows, concert recordings published on various platforms like YouTube and other channels, etc.).

This paper aims to motivate musicologists and (art) historians to start/continue researching archival material and publish books, monographs, collections of compositions (reprints and contemporary editions of musical pieces).

It is also necessary to consider the *restoration and conservation of archival music material* and make it publicly available at the *exhibition*, in the cathedral treasury, or in museums. Accessibility of this classical music heritage to citizens and tourists would preserve it from oblivion. This Christian church sheet music is the pearls of Split and Croatian (the world) cultural heritage.

