

LUKAČIĆ IN THE 21ST CENTURY: ON SOME PERFORMING ASPECTS OF THE ENSEMBLE MUSICA ADRIATICA ENSEMBLE

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Abstract

The choirmaster of the Split Cathedral, Ivan Marko Lukačić (Šibenik, d. 1585 - Split, September 20, 1648), is an early Baroque composer who occupies a special place in the Croatian musical life of the 17th century, as well as in the history of Croatian music. The collection Sacrae Cantiones, Singulis Binis Ternis Quaternis Quinisque vocibus Concinnenda was printed in five separate volumes (Cantus, Altus, Tenor, Bassus, Organum) in Venice in 1620. is the only preserved and known collection of Lukačić. On the eve of the 400th anniversary of the Sacrae Ccantione edition, the international Musica Adriatica ensemble gave the integral performance of the collection in December 2019 in St. Dominus Cathedral in Split. The motets for one to five voices were performed by the ensemble consisted of first soprano, second soprano, countertenor, tenor, and bass with a section of basso continuo players (theorbo, viola da gamba and organ). The article provides some aspects of the performance of Lukačić's early Baroque motets in the contemporary context. This interdisciplinary approach combines musical-analytical thinking with the experience of live performance.

Keywords: *Ivan Lukačić, Sacrae cantiones, Musica Adriatica, ensamble, performance*

Introduction

The choirmaster of the Split Cathedral, Ivan Lukačić (Šibenik, 1585 - Split, September 20, 1648), is an early Baroque composer who occupies a special place in the Split musical life of the 17th century and the history of Croatian music. He left a unique musical legacy of twenty-seven motets available to

us today due to the efforts of musicologists Dragan Plamenac¹ and Ennio Stipčević².

Lukačić comes from Šibenik, where he got elementary music education. A few years after, called to live a religious life, he entered the monastery of St. Francis in Šibenik (June 1, 1597). He continued his musical education in Italy (1600). After many years in Italy, he returned to his native Šibenik (1618), Croatia. He moved to Split in 1620, where he became “musicus praefectus” in St. Domnius Cathedral and the guardian of St. Francis monastery on the seafront, where he served almost until the end of his life.

Considering some aspects of his music and for a more detailed understanding of his musical legacy, the continuation of the text provides an overview of available musical scores, information on the ensemble performing motets, and sources of motet texts. The author also deals with characteristics of the composer’s musical style and issues related to the performance of the ensemble *Musica Adriatica*.

1. The context of Lukačić’s time

The 17th century brought many innovations in music. They included the transformation of musical notation, the metrical structure of music notation and awareness of the role of rhetoric in music, and changes in vocal and instrumental music. Musical notation from any period challenges a performer to estimate the possibilities and ways of music performance. It is more evident in music in which self-understood performing practice had a large part.

Ivan Lukačić, as a contemporary of Claudio Monteverdi, the ‘creator of modern music’³, (1567–1643), published his collection *Sacrae cantiones* in Venice, ten years after the publication of the famous Monteverdi *Vespers* and only seven years after Monteverdi became *maestro di cappella* in St. Mark’s Basilica in Venice. Venice was the centre of musical events and the emergence of a new musical era. At the beginning of the 17th century, the focus was

¹ Dragan Plamenac, Nepoznat hrvatski muzičar ranoga baroka, *Obzor* 75 (1934) 293, p. 6.

² Ennio Stipčević, Lukačić došao iz Krakova, *Vjesnik*, 25/01/1983, p. 7.

³ Eng. ‘creator of modern music’, Tim Carter, Performance in the seventeenth century: An overview, in: Colin Lawson and Robin Stowell (eds.), *The Cambridge history of Musical Performance*, Cambridge University Press, 2012, p. 379.

not so much on the precise setting of instruments and performers who had to perform a specific part. Due to the development of musical instruments and genres of music over the centuries, the role and function of each musical instrument gradually became clear. National styles influenced the creation of musical instruments, especially the organ, and the performance practice, including individual compositional style. Also, we have to point out that many musical works were created for specific occasions and particular performers.

When old and new styles were touching and complementing, changing, and creating recognizable determinants of early Baroque aspirations, there was a significant professionalization of performers, who had to follow the requirements placed on them. The old practice, *prima prattica*, was challenged by the new one, *seconda prattica*, which relied on ancient Greek vocal declamation and instrumental *stylus phantasticus* based on improvisation and the development of *basso continuo* and keyboard-directed ensembles.⁴

To understand the musical practice of the early Baroque, one should not neglect the influence that many musical genres (inherited, developed, rich in stylistic features) had on the performance. Besides the sacral concert, oratorio, motet, concert madrigals and cantatas, music for the theatre began to develop. It was the period when Italian opera, French *ballet de cour*, *tragédie en musique*, Spanish *comedia* and *zarzuela*, English *masque* and *semi-opera* developed. The demands on singers and musicians were growing. So, they tried to adopt unwritten performance practices of the time. Those practices included the virtuosity of singers, dramatic presentation, more effective communication, articulation, and ornamentation (“embellishment” techniques).⁵ Performance techniques led performers away from the ideals of the Renaissance polyphony as *prima prattica*. Yet the seventeenth century, especially the beginning of the century that is the focus of this research, does not bring the predominance of one practice, but the constant fluctuations of the inherited and the new, developing, empowering and creating countless twists on the music map of Europe.⁶

⁴ Cf. David Stewart Ponsford, Instrumental performance in the seventeenth century, in: Colin Lawson and Robin Stowell, (eds.), *The Cambridge History of Musical Performance*, Cambridge University Press, 2015, pp. 426–430

⁵ Eng. embellishment techniques

⁶ Cf. *Ibid.*

2. Review of the editions of the *Sacrae cantiones* collection

Exactly four centuries ago, in 1620, Lukačić's collection *Sacrae cantiones* was printed in Venice in five separate volumes (*Cantus, Altus, Tenor, Bassus, Organum*), which is the only preserved and known Lukačić's collection of motets. These motets are exceptional examples of early Baroque sacred music. Preparation for the performance began with a search for releases of Lukačić's musical legacy and their comparison. Ennio Stipčević put much effort to elaborate on the current editions. In 1986, he prepared a complete collection in modern transcription with a proposal for the *basso continuo* part and a preface to the edition. The overview of printed editions from the time Plamenac discovered Lukačić, according to Stipčević.⁷

Sheet music editions of the *Sacrae cantiones* collection are available in:

- *Ivan Lukačić, Odabrani moteti (1620)*⁸, Dragan Plamenac (ed.), Hrvatski glazbeni zavod, Zagreb, 1935. (1st edition) and 1975 (2nd edition).
- Četiri moteta Ivana Lukačića iz zbirke *Promptuarium musicum Johanna Donfrida*, Lovro Županović (ed.), *Zvuk*, Sarajevo, 1969/91, 32-37, Appendix: separate imprint of transcriptions of four Lukačić motets, 1-16.
- *Ivan Lukačić, Šesnaest moteta iz zbirke "Sacrae cantiones" (1620)*, Josip Andreis (ed.), Muzikološki zavod Muzičke akademije Zagreb, 1970.
- *Ivan Lukačić OFMConv. (c. 1585-1648), Sacre cantiones Venezia, 1620, Moteti a 1-5 voci*, Ennio Stipčević (ed.), *Corpus Musicum Franciscanum*, Padova, 1986.

⁷ Cf. Ennio Stipčević, Ivan Lukačić i njegova zbirka duhovnih moteta *Sacrae cantiones, Venecija, 1620* (preface), in: Ivan Lukačić, *Sacre cantiones Venezia, 1620, Moteti a 1-5 voci*, Ennio Stipčević (ed.), *Corpus Musicum Franciscanum*, Padova, 1986., p. xv; E. Stipčević, Bibliografija /Bibliography, u: Ioannis Lvcacih de Sebenico, *Sacre Cantiones Singulis Binis Ternis Quaternis Quinisque vocibus Concinenidae (Venetiis 1620)*, Ennio Stipčević (ed.), Muzički informativni centar Koncertne direkcije Zagreb, Gradska knjižnica "Juraj Šižgorić" Šibenik, Zagreb, (reprint), 1998, p. ix.

⁸ The edition consists of eleven motets with proposals for the basso continuo part, of which 1-part (2), 2-parts (4), 3-part (1), 4-part (2), 4- or 5-parts (1), and 5-parts (1). Dragan Plamenac wrote a foreword to the edition having the following motets written in modern musical notation: 1-part *Cantabo Domino* and *Coeli enarrant*; 2-part *Orantibus in loco isto, Quemadmodum desiderat, Veni, sponsa Christi* and *Cantate Domino*; 3-part *Domine, puer meus*; 4-part *Ex ore infantium* and *Quam pulchra es*; 4-or 5-parts *Canite et psalite* and 5-parts *Panis Angelicus*.

- *Ioannis Lvcacih de Sebenico: Sacre Cantiones Singulis Binis Ternis Quaternis Quinisque vocibus Concinendae (Venetiis 1620)*, Ennio Stipčević (ed.), Muzički informativni centar Koncertne direkcije Zagreb, Gradska knjižnica "Juraj Šižgorić" Šibenik, Zagreb, 1998. (reprint of the original).

3. Music ensemble

The need to choose the ensemble and the type of instruments prompted us to review contemporary editions of Lukačić. The collection contains twenty-seven motets for "one, two, three, four and five voices": 6 monodic motets (6), 15 two-part motets (15), three-part motets (3), four-part motets (2), four-part or five-part motet (1), and five-part motet (1). Lukačić motets reveal his composing skills, individuality and music creativity. So, it is hard to single out those worth more significance and viewed as more prominent examples of Lukačić's musical language. We assume that Lukačić did not compose motets at the same time when their printed editions occurred. We are uncertain about the place and time of their creation and performance venue. Lukačić printed motets according to the employed voices, i.e. from monophonic to five-part motets ordered from high to low voices and provided in the complete index of the collection at the end of the volume for *Organum*.

Luigi Zenobi from Ancona, known as "Cavaliere del Cornetto" in the last decades of the 16th century, responds to the request of his master ("Serenissimo Mio signore e Padron") in the form of a letter specifying precise criteria for the selection of the best musicians - singers, composers, singers trained in counterpoint and instrumentalist of any wind and string instrument.⁹ Besides the characteristics of "individual (male) voice (bass, tenor, alto and soprano)" Zenobi also provides valuable information about the place and ways of embellishing each of them. "He starts with the bass, who should have a range of twenty-two notes (three octaves!) which he can sing in a full and even tone."¹⁰ Furthermore, tenors and altos have more freedom in embel-

⁹ Bonnie J. Blackburn and Edward E. Lowinsky, Luigi Zenobi and his Letter on the Perfect Musician, *Studi musicali* XXII (1993), p. 79 (English trans. p. 96).

¹⁰ Richard Wistreich, Vocal performance in the seventeenth century, in: Colin Lawson and Robin Stowell (eds.), *The Cambridge History of Musical Performance*, Cambridge University Press, 2015, pp. 410–411.

ishments when singing solo parts. Sopranos, above other voices, have the obligation and complete freedom to improvise diminutions.¹¹

As for the practice of the early Baroque, the performing group was very flexible, in such a way that one part could be sung, for example, by a *cantus* or tenor. Not infrequently, an instrument could replace a missing singer part (if a singer(s) was not able to sing), e.g. a three-part motet with *basso continuo* was performed with two soloists, one melodic instrument and a *basso continuo* line. Instruments often played *colla parte* as well, following the written vocal part. The *Il Corago* anonymous treatise focuses more on the general settings of musical theatre, referring to the practice of the time in which the *basso continuo* section had to be proportional to the number of singers. If the *basso continuo* section accompanies one singer, and if the instruments are closer to the audience, they should be low melody instruments that do not dominate or override the singer(s). Furthermore, the *basso continuo* section also depends on the way of singing or the type of composition. So, if the singer sings a lively text, the instruments have to follow the entire musical expression.¹² In his notations, Lukačić does not mention additional, so-called melodic instruments as accompaniments to vocal parts, which does not mean that such practices did not exist. Composers used to emphasize such doublings. We assume that the freedom of “arranging” happened without a clear intention of the composer, having in mind other unwritten performance principles.

4. The motet texts

In his book on Lukačić, Ennio Stipčević provides an overview of the sources from which Lukačić extracted the selected texts, slightly intervening in them only in a few places. Besides *Breviarium Romanum* and the Missal (*Missale Romanum*), the composer used other texts from the Book of Psalms, the Old Testament books (the prophets Isaiah, Sirach, Daniel, Samuel), the Epistle to the Galatians, Solomon’s Song of Songs, and the Gospel of Matthew. However, two motet texts, the three-part *Responde Virgo* and the four-part

¹¹ Bonnie J. Blackburn and Edward E. Lowinsky, Luigi Zenobi and his Letter on the Perfect Musician, *Studi musicali* XXII (1993), pp. 82–85 (English trans. pp. 98–102).

¹² Cf. Roger Savage and Matteo Sansone, *Il Corago* and the Staging of Early Opera: Four Chapters from an Anonymous Treatise circa 1630, *Early Music* 17 (1989) 4, pp. 495–511.

(or five-part) *Canite et psallite*, remain of unknown origin.¹³ Further research will probably clarify this vagueness of the texts' origin and thus facilitate the understanding of future researchers and performers concerning some motet titles.

5. Tempo

When putting focus on tempo, it needed different parameters for observation, such as a written measure, tempo markings, which increasingly adopted Italian terminology, and a genre of music composition. "A more reliable than notation and time signature as an indicator of tempo was the genre of the music", so the marks of a particular dance in notation (e.g. the slow pavan and the fast galliard or courant, among many others).¹⁴ In the early 17th century, composers still relied on the *tactus* and peculiarities it brought in the notation and organization of the musical text.¹⁵ As for tempo, there was a practice of unwritten principles. Alternations of binary and ternary rhythms were typical when Lukačić composed his motets, hence he also introduced changes of measure in short units of his motets. The performer is not required to follow a metronome mark but chooses tempo depending on "the character and nature of music composition".¹⁶ Since Lukačić's motets are notated "in late but weakening mensural notation", which marks "only had the general meaning", whereas the change of signs (proportion) indicates their mutual relationship.¹⁷ It follows from such proportional relations that the three-beat, ternary measure entailed a "significant acceleration of the tempo" regarding the binary measure. *Seconda prattica* brought a change in the understanding of tempo, so, composers and performers increasingly linked tempo with ancient Greek vocal declamation. They relied on rhetorical improvisation in

¹³ Ennio Stipčević, *Ivan Lukačić*, Muzički informativni centar Koncertne direkcije Zagreb, Zagreb, 2007, p. 86-88.

¹⁴ David Stewart Ponsford, Instrumental performance in the seventeenth century, in: Colin Lawson and Robin Stowell (ed.) *The Cambridge History of Musical Performance* Cambridge University Press, 2015, p. 430

¹⁵ Cf. *Ibid.*: p. 426-427.

¹⁶ Dragan Plamenac, *Ivan Lukačić, Odabrani moteti (1620)*, Hrvatski glazbeni zavod, Zagreb, 1935, 2 ed. 1975, p. 8.

¹⁷ *Ibid.*

which the tempo was conditioned not only by binary and ternary measures and slow and long notes but also written and performed diminutions that affected the tempo, aligned to the effects the text evoked. Observed, therefore, through rhetorical principles, the tempo in a modern style (*stile moderno*) largely depends on the text itself and on the process of interpreting the relationship of word and music. Decisions on tempo and the changes of measure and meter within a particular motet will play a significant role in the interpretation of Lukačić's motets.

6. Some features of Lukačić's composing style

Lukačić based his motets on the knowledge of contemporary achievements and individuality, especially evident in the diversity of his musical language. One could approach Lukačić's musical legacy from different points of view that would hardly fit into one study. Therefore, this work focuses on selected features related to the performance.

Lukačić musical language depicts compositional practices that relied on Renaissance *prima prattica* and established rules for "equally loud polyphony", treatment of vocal parts, lyrics, and inherited compositional techniques. Such examples can be found in multi-part motets, although Lukačić already manifests interesting polyphonic procedures in two voices. The composer continues to compose in modal scales, without fleeing from the functionality of some motets, so we occasionally find the interweaving of modality and systems closer to tonality in some motets.

Furthermore, the diversity of his motets results from the use of characteristics closer to the new artistic trends known as *seconda prattica*, or *stile moderno*. Merging, but also contrasting these two compositional (and performance) practices contributed to the art of composing, which means that the features of the first and second practices are unavoidable in the interpretation and performance of Lukačić's musical works.

6.1. Some aspects of the motet idiom *Domine quinque talenta*

The two-part motet *Domine quinque talenta* can evoke some of the mentioned compositional techniques that Lukačić used.

The motet was written for “Cantus sive Tenor Primus” and “Cantus sive Tenor Secundus”, as stated in Lukačić’s print edition, which leaves open the composer’s choice of performers, their availability and adapting to the possibilities of each performance. At the very beginning of this seemingly simple motet, we discern the wholeness of the musical thought of the first part of the text from the Gospel of Matthew 25:20 (“Domine quinque talenta tradidisti mihi”). The singing of the first voice on the fifth, as an invocation to the Lord (“Domine”), contrasts the continuation in long notes values after the pause. The pause, especially since it starts with one voice with the accompaniment, means a breath for the singers. It also has a psychological meaning because it physically separates the long notes from the continuation of more fragmented values. The simple beginning of the motet on the fifth with a repeated tone and the descending minor third interval on the word “Domine” is interesting. Although it extends across a bar and a half, the harmony remains unchanged. It is up to the performers to interpret the long note values, which according to the performance practice of the time, call for diminutions in the *basso continuo* section, or soprano, and perhaps uniting all performers in ornamenting the initial invocation. Hence, playfulness of the performers but also the moderation will influence many similar bars across the collection of *Sacrae cantiones*. The playful, fragmented continuation of the first part of the verse brings a coherent, rounded wholeness, repeated in the second voice with minimal variation in the cadence. As for its modern features, i.e. the tonal center, one could quickly grasp F major though still close to the old practice, can still be discerned from the very beginning of the motet. Harmonic progressions (F major: I-IV-V-VI-I-V-I) bring it closer to the tonal structure. (see Example 1)

Example 1 (bb. 1-4):

The musical score for Example 1 consists of three staves. The top staff, labeled 'Cantus sive Tenor Primus', contains the lyrics 'Do - - mi - ne quin - que ta -' and 'len - - ta tra - di - di - sti mi - hi.' The middle staff, labeled 'Cantus sive Tenor Secundus', is mostly empty with a 'Do' at the end. The bottom staff, labeled 'Organum', provides a harmonic accompaniment. The music is written in C major and common time.

In example 2, a second voice starts singing verse (“Ecce alia duo superlucratu sum”) on tone c, but the continuity is very melodious wholeness, with melisms to the word “superlucratu” (talents) then the first voice imitates it at the fifth below. In this motet, the voices do not exceed the common range, but we observe a tendency for larger ones in other motets, specific for a new practice. In the imitative procedure of the second verse, with a real answer on the tonic, taken from the *stile antico* composing techniques, we can observe the composer familiarity with the practices of old choral music and support claims about the characteristics of the *stile moderno*. As for tonality, we notice the contrast between modal, plagal relations (e.g., bb. 10-11) and authentic cadences (e.g., b. 14). (Example 2). Likewise, the segmentation of long note values and longer melismatic passages not only require competent singers but indicates the soloist practice of the new era.¹⁸

¹⁸ The 2-parts motet *Da Pacem Domine* with diminutions on the *basso continuo* part requires skilful voice motions and intersection through double melismas that include voice crossing and parallelisms. Around the same time, Monteverdi wrote his opera *Orpheus*. In the aria of Orpheus *Possente spirto* in the third act, he made a double notation, the original notation of the part in longer note values and the part with all the decorations desired by the composer below.

Example 2 (bb. 8-14):

Cantus sive Tenor Primus
(mi)hi.

Cantus sive Tenor Secundus
(mi)hi. Ec - ce a - li - a du - o su - per - lu - cra - - -

Organum

11
Ec - ce a - li - a du - o su - per - lu - cra - - - tus sum. Ec - ce,
- tus sum. Ec - ce,

The continuity brings the parallel presentation of the second verse in both voices, with extension of the tonal system in the motet (tone e-flat) to the range of the transposed hexachord on tone b-flat,¹⁹ harmonized within it. Seemingly, Lukačić did not renounce a modality but skilfully set it in a contemporary context. (Example 3)

Example 3 (bb.15-16):

Cantus sive Tenor Primus
Ec - ce a - li - a du - - - o su - per - lu -

Cantus sive Tenor Secundus
Ec - ce a - li - a du - - - o.

Organum

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¹⁹ Anne Smith, *The Performance of 16th Century Music*, Oxford University Press, New York, 2011, pp. 20–54.

It is interesting to compare the treatment of the word “talent” which is given several times with a short melisma in the first part, while in the second part, a much longer melismatic flow develops on the word “superlucratuŝ”. The presented example is just one of many in which Lukačić underlines the significant words in the liturgical text and “interprets” them with various compositional means, delving deeper into the word he sets to music. The close relationship between the liturgical text and music is evident in numerous motets from Lukačić’s collection that reflects rhetorical principles and familiarity with the principles of practice by Praetorius in his *Syntagma Musicum* (1614-1620). The entire chapter of his work deals with methods of teaching boys to sing in the new Italian style, following the basics of Greek oratory.²⁰ Thus the orator had to know how to ornament the text with beautiful and vivid words and creative metaphors, arousing emotions. The singer was a naturally gifted, intelligent and good connoisseur of the science of music. The singer had to know where to add coloratura (“passagi”), not in all places, but occasionally, and at the right time so that the listener²¹ Extending melismas or adding new ones in Lukačić’s motet leads to a gradation that perfectly fits the text itself (“and I made of them two more”) and sharpens the composer’s skill in commenting, emphasizing, and attaching some importance to particular segments in the composition.

The motet ends with a separate “Alleluia” part, which in the *basso continuo* section emphasizes three main functions of tonality: tonic, subdominant and dominant. The voice parts repeatedly imitate each other (statement in the first voice and then literal repetition in the second voice), while the text is repeated first twice in each section, then three times at the first voice and twice at the second voice. (Example 4)

²⁰ The original title of a chapter: “Method of teaching chapel boys to sing in the new Italian style”. Cf. Michael Praetorius, *Syntagma Musicum*, vol. 3, Wolfenbüttel, 1619, according to Hans Lampl, A Translation of *Syntagma Musicum* III by Michael Praetorius (doctoral dissertation), Faculty of the School of Music, University of Southern California, 1957, p. 367.

²¹ *Ibid.*

Example 4 (bb. 21-26):

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Cantus sive Tenor Primus

Cantus sive Tenor Secundus

Organum

Si placet

sum. Al-le lu ia, Al - - le lu - ia,

Si placet

Al - le lu - ia, Al - le lu

Si placet

24

Al - le-lu - ia, Al - le-lu - ia, Al - - le-lu - - - ia.

ia, Al - le-lu - ia, Al - - le-lu - - ia.

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The presented techniques and many others dominate Lukačić's compositional language, which is hard to summarize in just a few lines. However, observing the musical language four centuries later, the performers will come across some issues related to the musical notation and the performance practice of the time, which determined some musical parameters. It is up to the performers to choose one of the numerous options and adjust it to the existing performance conditions. The ensemble Musica Adriatica entrusted the performance of this motet to the soprano and *basso continuo* section that accompanies the soloists at the beginning with the organ and theorbo and, then the gamba joins at the very end with the text "Alleluia".

7. Composer's notation and(or) performance practice?

The *Sacrae cantiones* collection lists five voices in the title without naming them. However, Lukačić specifies them in his music parts *Cantus, Altus, Tenor and Bassus, with Organum*. So, the fifth voice is missing. After examining of all part-books, we find that the first motet, *Sicut Cedrus*, for Cantus or Tenor, appears only in the Cantus part-book (not in the Tenor part-book).

The same is with the motet *Cantabo Domino*. The motet *Trabe me post te*, in the *Cantus* part-book, is written for solo *Altus*, as stated at the beginning of the motet. The collection was printed only in four part-books, even though it also contains motets written for two equal voices. To perform from the set of part-books, it is clear that one of the equal voices required printing in a different part-book. On the other hand, for practical reasons, the fifth voice (*Quintus*) was printed on the facing pages of the *Cantus* and *Bassus* parts so that the two singers could sing from the same.

Nowadays, a soprano (or mezzo-soprano) performs the *Cantus* part and better than a falsettist “brings variety of timbre to the ensemble and provides a natural balance to the sound of the male voices”.²² The *Altus* part is more suitable for a countertenor capable of reviving the old technique of the head voice or the falsetto for notes above the ‘break’. Sometimes the alto part is also assigned to a tenor if a register goes too deep (e.g. in Monteverdi we find the tone *d* as the lowest note in the alto part), as Rinaldo Alessandrini informs us.²³ Treatises on singing techniques state (as early as the beginning of the 17th century) that the vibrato way of singing was largely undesirable (curiously, often considered a feature of older singers who could hardly control long notes) unless it is associated with some effects and expressions, and it appears only in a few places in the composition. Also, ornamentation was often part of singing practice. So, singers used to add notes to the written parts, especially in cadences (light ornamentation), often according to the established models or their freedom and skills. They ornamentations are performed as rhetorical figures that attributed importance to a particular syllable of words. Tarquinia Molza was one of the best singers in Mantua and Ferrara in the late 16th century. Interestingly, her voice is described as “not dark, not suppressed, not forced, but very clear, open, very delicate, soft, even, very sweet; in sum, if one may say it without sinning, more than angelic...” as described by Francesco Patrizi.²⁴

²² Rinaldo Alessandrini, *Performance Practice in the seconda prattica madrigal*, *Early Music* 27 (1999) 4, p. 636.

²³ *Ibid.*

²⁴ Francesco Patrizi, *Amorosa filosofia* (1577), ed. J. C. Nelson (Florence, 1963), p. 39; translation: Laurie Stras, “Recording Tarquinia: imitation, parody and reportage in Ingegneri’s ‘Hor che ’1 ciel e la terra e ’1 vento tace’”, *Early music* xxvii (1999), p. 362.; Cf. Rinaldo Alessandrini, *Performance Practice...*, p. 637.

Furthermore, speaking about the performance practice of Lukačić's time, the *basso continuo* part is unavoidable. Since it does not determine the performers, nor all the chords, or the way of performance and articulation aimed at the interpretation, today's performers can choose among many musical parameters. If we familiarize performers with the practice of the time, signing techniques and skill in shaping or improvising, we gradually achieve synergy between the *basso continuo* part and voice parts. The *basso continuo* section is considered a novelty of modern style (*stile moderno*), which regularly raises questions in performance practice and controversy about its conception, composition, and improvisation share.

We assume that Lukačić performed motets during the liturgy in the Split Cathedral that had an organ at that time. As we have no other information, we can only presume, from other sources, what kind of musical instrument it was. Probably an instrument small in volume, with a few registers and a smaller range. It is also possible that other musical instruments were added to the *basso continuo*, as was the practice at the time. It might have been that both changed according to the circumstances that affected the scheduled performances. Reflecting on the sung word and defining characteristics of a particular motet, the *basso continuo* group plays an essential role in deepening the text, sounding nuances of rhetorical tools, and contrasting, as one of the main characteristics of Baroque music. For these reasons, the ensemble Musica Adriatica offers a range of possibilities of musical expression that *basso continuo* instruments (the organ, viola da gamba and theorbo) can create in concert by following, underlining, and deepening the text of the motet. The entire ensemble or individual members designed the overall sound and were involved in some decisions on performance solutions.

8. Ensemble Musica Adriatica: from an idea to the realization of the project

A three hundred and ninety-nine years after the publication of the *Sacrae cantiones* collection, the international cooperation of professional musicians resulted in the foundation of the ensemble Musica Adriatica. It met for the first time in November 2019 in the Netherlands to rehearse the motets. That was the beginning of the first project of the Ensemble called "Ivan Lukačić *Sacrae cantiones*", which had three phases. (Table 1) They prepared and re-

hearsed motets intensively for several days in Amsterdam, preparing them for the second phase, which took place in Split. The Ensemble recorded and performed the whole Lukačić's collection of sacred motets in Split in December 2019. The Ensemble held a concert on December 4, 2019, on the eve of the 400th anniversary of the collection. (Annex 1) In the third phase, the Ensemble recorded and published a sound carrier (CD). Croatia Records released CD in 2020. (Annex 2)

Table 1: The project scheme of Musica Adriatica ensemble

1st phase	2nd phase	3rd phase
setting up of the project idea	organization of travel and accommodation of musicians in Split	production and post-production of sound carrier (CD)
organization of the project, gathering of the ensemble members	creating the visual identity of the ensemble	making of bilingual CD booklet
individual performance preparation	meeting in Split, several days of ensemble rehearsals	sound carrier release
daily rehearsals of the ensemble in the Netherlands (Amsterdam) in November 2019	concert of the ensemble in the Cathedral of St. Domnius, December 4, 2019	
	recording of music material for the sound carrier (CD)	

In the project “Ivan Lukačić - *Sacrae cantiones*”, the ensemble gathered professional musicians from seven countries: the Netherlands, Great Britain, the USA, Portugal, Korea, Hungary and Croatia. The project involved performers dedicated to performing early music, and a connection between them is the Netherlands, where they spent some time (during their studies or work): Meneka Senn (soprano, the Netherlands), Rosemary Carlton- Willis (soprano, UK / the Netherlands), Eric Schlossberg (countertenor, USA / the Netherlands), Filipe Neves Curral (tenor, Portugal /the Netherlands), Yonathan van den Brink (bass, the Netherlands), Talítha Cumi Witmer (theorbo, USA / Korea) / the Netherlands), Anna Lachegey (viola da gamba, Hungary / the Netherlands), Karel Demoet (organ, the Netherlands) and Sara Dodig Baučić (conductor, Croatia). The expert associate on the project is Krešimir Has, assist. prof. (Zagreb, Croatia).

Schola cantorum Split launched and realized the project along with their partners: the City of Split, Catholic Faculty of Theology, Ministry of Culture of the Republic of Croatia, Yala Music Company (the Netherlands), Student Center of the University of Split, Arts Academy of the University of Split, Office for Youth Pastoral of Archdiocese of Split-Makarska among others. Croatia Records, the Office Youth Pastoral and the Schola cantorum Split released sound carrier (CD).

9. The performance of Lukačić's motets in the international context

The previous idea of a unique Baroque musical language is no longer sustainable today. The ensemble consisting of international music professionals involved in different cultural and national traditions testify to it. They certainly contributed to the uniqueness of this edition, aimed to promote Lukačić's music beyond the borders of his homeland and raise awareness (in the European and world context) on the achievements of Baroque music in Croatia.

Dealing with such challenges requires new decision-making, exemplary music works and cognitions. However, without a deeper understanding of the sacred music of motets and music practice of the time, it is hard to achieve trust and sincere emotion, and above all, the ensemble's unity.

Finally, I provide a few lines published in the bilingual booklet of the sound carrier of the ensemble Musica Adriatica, where the performers expressed their opinions on the performance creation and its realization in the Split Cathedral.

“Lukačić's motets were sounded again and made stone walls breathe with us. Working on motets from hour to hour, we got new ideas and deepened our musical understanding. Perhaps those same stone walls that had heard Lukačić's motets centuries ago remembered the sounds of his music. What brought us closer to the atmosphere of Lukačić's time and space was the recording of Lukačić's motets in the Split Cathedral, removing dust from sound-absorbed by the 1700-year-old walls and performing music at the same place it was written and performed four centuries ago. Although harmonically quite simple, the music fabric offers various performance possibilities, whether it is the adaptation of the musical notations to the performance

or the gradations of stylistic material, both vocal and *basso continuo*. The continuo group of the ensemble Musica Adriatica performed on instruments originated from the Baroque music era and consisted of theorbo, organ (positive) and viola da gamba. The continuo group tried to present some of the performance practice possibilities of Lukačić's time through their flexibility and readiness for a change, seen as an imperative when performing Lukačić's music. With an idea of performing Lukačić's motets in the international context, with energy and in an atmosphere of the first project of the ensemble Musica Adriatica, we are bringing all the preserved motets in the 21st century!"²⁵

Conclusion

We celebrated four centuries from the first publication (in Venice) of the only preserved collection *Sacrae cantiones* of Ivan (Marko) Lukačić, often called the father of Croatian music and five centuries from the printing of an epic poem Judith of Marko Marulić, the father of Croatian literature. It is still unclear why Lukačić's motets have not attracted more interest for the integral performance so far. In recent years, an increasing interest in performing his motets is noticed and more and more Croatian musicians are including them in the repertoire. There were few integral performances, but the anniversary year encouraged different music settings from the preserved collection.

The analysis of Lukačić's motets provides the breadth of the composer's thoughts, which were additionally shaped, modelled and levelled during the performance. From the contemporary point of view (21st century), we can undoubtedly compare the titles of Lukačić's motets with the finest compositions and exemplary works of early Baroque music. The relationship between tone and word in these music compositions is balanced more thoughtfully, characterful and witty. Lukačić introduced us to the technique of using *prima* and *seconda prattica* that include monodic singing accompanied by *basso continuo*, Mediterranean melodic sense and various rhetorical figures of in-

²⁵ Sara Dodig Baučić, Liner notes written for the CD, *Ivan Lukačić – Sacre cantiones, Musica Adriatica – Sara Dodig Baučić*, Croatia Records, Pastoral mladih SMN, Udruga Schola cantorum Split, Zagreb, (2020), pp. vi-vii

dividual motet texts. Also, Croatia's southern warmth and directness and the composer's religious spirit, including moderate musical expressiveness, represent the character of the motet, combined with e polyphony techniques, contrasted to homophony and monody intertwined with polyphony.

Numerous treatises in music theory testify to the practices of a music era. During Lukačić's time, the musicians read musical notations and recorded interpretations of many unwritten practices, although not all were in music sheets. Knowledge of various secondary sources that support the practices of Lukačić's time can help approach the composer's idea and thus reveal many details about the understanding of distinctive musical parameters.

The ensemble Musica Adriatica, founded in 2019, and its first project brought together seven nationalities to represent Croatian music from the Adriatic coast, trying to contribute to its promotion. The Ensemble provided an integral performance of Lukačić's motets in the Split Cathedral in December 2019, on the eve of the anniversary of the publication of the *Sacrae cantiones* collection. The project had three phases and ended with the promotion of the CD entitled "Ivan Lukačić - *Sacrae cantiones*" at the International Scientific and Artistic Symposium "Ivan Lukačić, *maestro di cappella* of the Cathedral of Split".

Observing the performance through an interdisciplinary approach, the analysis of compositional techniques, and a time frame, the performer seeks to approach the composer's musical idiom and unwritten practices from today's perspective. This approach allows us to deepen the knowledge of Lukačić's music, which unquestionably brings the art of early Baroque compositional invention through *prima* and *second prattica*. We revived the early Baroque musical performance on the Croatian coast, and, although Lukačić's music is currently known only through one preserved collection, it remains appealing for future researchers and performers.

Annex 1: The first concert poster of the ensemble Musica Adriatica, December 4, 2019, in the Cathedral of St. Domnius in Split



Annex 2: CD cover *Ivan Lukačić-Sacrae cantiones* performed by the ensemble Musica Adriatica

