

## THE FIGURE OF IVAN MARKO LUKAČIĆ – THE “FATHER OF CROATIAN MUSIC”

Ivan Marko Lukačić (Ioannis Lvcacih), the Croatian composer and organist, is considered the “father of Croatian music”. He was born in 1585<sup>1</sup> and baptized on April 17, 1587, in Šibenik.<sup>2</sup> Data on his childhood, schooling, and even music education remain unknown to us or are very scarce. The national or local archives do not contain much documentation about Lukačić’s childhood, Franciscan formation, and theological and musical education. But due to some fragments, it is possible to put together a mosaic of his religious life and musical opus, based on preserved information. Today we can find something about Lukačić in the books of the Šibenik Parish Archives, the Split and Šibenik Conventual Franciscan Monasteries, the archives of the Croatian Institute of St. Jerome in Rome and the Archives of the Order located next to the Basilica of the Holy Apostles.

We know that he entered the Conventual Franciscan monastery of St. Francis in Šibenik on June 1, 1597, and took the religious name, Marko. We assume that he acquired his musical education in the monastery and perhaps in the Šibenik Cathedral of St. Jacob. Ennio Stipčević, putting together a mosaic of Lukačić’s life, mentions that three years after his ordination in 1600, he was sent to Italy for humanities studies, which he completed in 1612, achieving the *baccalaureate degree*.<sup>3</sup> We assume that he studied music in Rome beside his humanities studies. Stipčević mentions two documents that testify about

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<sup>1</sup> The documents on the visitations of the Split monastery of St. Francis mention Lukačić as a forty-year-old, so it is possible to conclude that he was born in 1585. However, a more precise date of his birth remains unknown.

<sup>2</sup> Cf. Ivan Lukačić, *Hrvatska enciklopedija, mrežno izdanje*, Leksikografski zavod Miroslav Krleža, 2021, <https://www.enciklopedija.hr/natuknica.aspx?id=37477> (accessed: 20/12/2021); Cf. Ennio Stipčević, Ivan Lukačić, Muzički informativni centar Koncertne direkcije Zagreb, Zagreb, 2007, pp. 34–35.

<sup>3</sup> Cf. Ennio Stipčević, *Ivan Lukačić*, pp. 36, 40; Cf. Rome, Arhives OFM, conv. Registrum Ordinis 1612-1617, sig. A -26, Provincia Dalmatiae, p. 29; Cf. Nediljka Mirja Tabak, *Sacrae cantiones – Cantiones sacrae, Sveta Cecilija 72* (2002) 3-4, pp. 52, 54.

Lukačić as a musician. We know that he was responsible as the *maestro di cappella* for the musical part of the celebration of the feast of St. Jerome on September 30, 1614, as the document in the Archives of the Order, located next to the Basilica of the Holy Apostles, mentions Lukačić as a *magister musices*.<sup>4</sup> In 1618, Lukačić returned to the Šibenik monastery of St. Francis, where he served until June 22, 1620. Then he came to the Split monastery of St. Francis on the seafront, where he became a guardian, as evidenced by two books on *Revenues and Expenditures (1608-1627)* of the monastery and the church of St. Francis on the seafront with about forty of Lukačić's signatures. At the same time, he became *musicus praefectus*, i.e. music director of the Split Cathedral at the time of Archbishop Sforza Ponzoni. Then he published his music collection *Sacrae cantiones* (Sacred Chants) in five volumes: *Cantus, Altus, Tenor, Bassus* and *Organum*. Although the archives of the Split monastery of St. Francis on the seafront has a rich music collection that contains works from the 16th century to the present day, unfortunately, we do not find a single musical work of Lukačić, including the collection of motets *Sacrae cantiones* from 1620. According to the monastery's register, Ivan Marko Lukačić, the guardian of the Split monastery of St. Francis on the seafront and the director of music in the Split Cathedral, died on September 20, 1648. They buried him in the monastery church.<sup>5</sup> The monastery's Obituary states: "Il Molto R-do Padre fra Joanne Luccacich Custode e Maestro di Musicha (... fu sepolto nella loro chiesa a S. Francesco)" "The venerable father Fr. Ivan Lukačić custodian and music teacher (...) was buried in the church of St. Francis."<sup>6</sup>

<sup>4</sup> At that time, Croatian students lived or stayed in the Croatian pilgrim' inn and the church of St. Jerome (Church of San Girolamo dei Croati). It is interesting that the church of St. Jerome bought a new organ in 1609 when Lukačić was in Rome. The feasts of St. Jerome were especially solemnly celebrated at that time. Stipčević mentions two documents *Decreti Delle Congregazioni* (from 1614), which state that the *maestro di cappella* Ivan Lukačić performed sacred music with dignity and solemnity at the feast of St. Jerome on September 30, 1614, and he received payment for it. The other document is in the Archives of the Order. Cf. Ennio Stipčević, *Ivan Lukačić*, p. 48.

<sup>5</sup> Cf. Ennio Stipčević, *Ivan Lukačić*, pp. 54–58, 76.

<sup>6</sup> Povijesni arhiv u Splitu, *Liber II mortuorum 1638.-88*, f. 83.r.; Nediljka Mirja Tabak, *Sacrae cantiones – Cantiones sacrae*, Sveta Cecilija 72 (2002) 3–4, p. 54.

The “tooth of time” did its work, and the memory of Lukačić and his time gradually faded. The Split monastery of St. Francis on the seafront has not preserved his musical works, and the only portrait of the guardian Lukačić, mentioned in books, has been lost. Perhaps one day, someone will find it somewhere!

The most valuable thing that Lukačić left is the music collection of 27 motets, *Sacrae cantiones*, from 1620, printed in Venice, in the printing house of Angelo Gardano, published by Giacomo Finetti. It did not come to light for a long time. Today, the copy of the only known Lukačić’s collection is in Krakow, Poland.

Dragan Plamenac, an American musicologist and composer of Croatian descent, studied European archives and found a collection of motets by Ivan Marko Lukačić *Sacrae cantiones* at the Staatliche Bibliothek-Preußischer Kulturbesitz in Berlin. The collection disappeared during the riots of the Second World War. After the war, it was found and preserved in the Jagiellonian University Library in Kraków,<sup>7</sup> the Music Information Centre of the Zagreb Concert Management and the Šibenik City Library “Juraj Šižgorić” (ed. Ennio Stipčević) published a reprint of the *Sacrae cantiones* collection in 1998, according to the collection’s copy in Krakow.<sup>8</sup>

Plamenac organized several so-called “Historical concerts” from 1930 to 1938 at the Croatian Music Institute in Zagreb. At one of them, in 1935, he presented works by Dalmatian composers of the 16th and 17th centuries, including works of Ivan Marko Lukačić. At the same time, he prepared the first musical edition of the *Selected Motets/Spiritual Concerts/from the Sacrae cantiones collection – 1620* by Ivan Marko Lukačić.<sup>9</sup> Besides Dragan Plamenac, Ennio Stipčević published the *Sacrae cantiones* collection with transcription and realization of *basso continuo* in 1986.<sup>10</sup>

<sup>7</sup> Ennio Stipčević (ed.) *Ivan Lukačić, Sacrae cantiones – Hereditas musicae*, Muzički informativni centar Koncertne direkcije Zagreb – Gradska knjižnica “Juraj Šižgorić” Šibenik, Zagreb, 1998.

<sup>8</sup> *Ibid.*

<sup>9</sup> Cf. Dragan Plamenac, *Hrvatska enciklopedija*, Leksikografski zavod Miroslav Krleža, 2021, <https://www.enciklopedija.hr/natuknica.aspx?id=48562> (accessed: 20/12/2021).

<sup>10</sup> Cf. Ennio Stipčević, *Ivan Lukačić – Sacrae cantiones* (Venice, 1620 – Mottetti a 1-5 voci) Introduzione, trascrizione e realizzazione del basso continuo: Ennio Stipčević, a cura di fr. Ludovico Bertazzo, OFMConv., Edizioni Messaggero Padova, 1986.

Dragan Plamenac, Ennio Stipčević and several Croatian musicologists as Josip Andreis, Lovro Županović, Ivan Bošković, Nikola Mate Roščić, Tomislav Mrkonjić, Imakulata Malinka, Izak Špralja, Ljudevit Anton Maračić, Nediljka Mirja Tabak, Miljenko Grgić, Šime Marović, Ivica Žižić, et al., gradually began to put together a mosaic about the life and work of Ivan Marko Lukačić. We have joined them in their efforts and provided our works as new mosaic pieces collected in the Proceedings you are just about to read. Several new scientists who have started studying Lukačić's opus are Mirjana Sirišćević, Davorica Radica, Vito Balić, Sara Dodig Baučić, Mihael Prović and Domagoj Volarević.

The first symposium on the *400th birth anniversary of birth of Ivan Marko Lukačić* was held on November 8-9, 1985, in Zagreb. The second one on the *400th anniversary of the Sacrae cantiones collection* was held on November 12-14, 2020, in Split.

At the symposium in Zagreb, eminent scientists, historians and musicologists presented the life and work of Ivan Marko Lukačić. Cardinal Franjo Kuharić, the Archbishop of Zagreb, Fr. Alojzije Litrić, Provincial of the Croatian Conventual Franciscan Province and Fr. Bonaventura Duda, the Dean of the Catholic Faculty of Theology in Zagreb, delivered their opening speeches.

Lectures from this scientific conference were published by the Conventual Franciscan Province in Zagreb in 1987 under the title *Lukačić - the Proceedings of the scientific conference held on the occasion of the 400th anniversary of the birth of Ivan Marko Lukačić*. The Proceedings include the following papers:

1. *The Position and Significance of Ivan M. Lukačić in Croatian and Foreign Music of his Time and Today* (Lovro Županović);
2. *The Conditions in Split at the Time of Ivan M. Lukačić* (Josip Soldo);
3. *The Religious Figure of Ivan M. Lukačić in the Light of New Data* (Nikola Mate Roščić);
4. *Pathology of Ivan M. Lukačić* (Darko Breitenfeld);
5. *Lukačić's Life in Rome* (Tomislav Mrkonjić);
6. *The Musical Life in Rome and Venice in the Early 17th Century* (Jean Lionet);
7. *Lukačić as regens chori of the Split Cathedral* (Ivan Bošković),
8. *Musical Connections between Dubrovnik and Dalmatian Cities in Lukačić's Time* (Miho Demović);

9. *Transcription Issues in the Opus of Ivan M. Lukačić* (Imakulata Malinka);
10. “*Sacrae cantiones*” *Collection and Early Baroque in Dalmatia* (Ennio Stipčević);
11. “*Sacrae cantiones*” *in the Liturgy of the Time* (Isaac Špralja); and
12. *The Music Work of our Jesuits in the early Baroque Period* (Marijan Steiner).

The *Collegium pro musica sacra choir* performed two special concerts on November 8, 1985, in the Zagreb Cathedral and on November 9, in the St. Anthony church in Sveti Duh.<sup>11</sup>

The Catholic Faculty of Theology (KBF) and the Arts Academy (UMAS), the University of Split, organized an international scientific-artistic symposium on *Ivan Lukačić, the music director of the Split Cathedral* (on the occasion of the 400th anniversary of the *Sacrae cantiones* collection) on November 12-14, 2020, in Split.

The Rev. Mihael Mišo Prović and Sara Dodig Baučić initiated the cooperation between KBF and UMAS. They shared the common idea of organizing a concert in 2020 and marking the 400th anniversary of the *Sacrae cantiones* collection (printed in Venice 400 years ago - in 1620). They decided to perform a complete opus, consisting of 27 motets. Thus, in 2019, the conductor Sara Dodig Baučić founded the international ensemble *Musica Adriatica* (which brought together nine musicians - seven different nationalities), who performed a concert on December 3, 2019, in the Cathedral of St. Domnius.

The members of the ensemble *Musica Adriatica* who performed in the Split Cathedral are:

Meneka Senn (soprano, the Netherlands),  
 Rosemary Carlton-Willis (soprano, Great Britain/the Netherlands),  
 Eric Schlossberg (countertenor, USA/ the Netherlands),  
 Filipe Neves Cural (tenor, Portugal/ the Netherlands),  
 Yonathan van den Brink (bass, the Netherlands),  
 Talítha Cumi Witmer (theorbo, USA/Korea/ the Netherlands),  
 Anna Lachegy (viola da gamba, Hungary/ the Netherlands),  
 Karel Demoet (organ, the Netherlands) and  
 Sara Dodig Baučić (conductor, Croatia).

<sup>11</sup> Cf. Ljudevit Anton Maračić (ed.) *Lukačić – Zbornik radova znanstvenog skupa održanog u povodu 400. obljetnice rođenja Ivana Marka Lukačića*, Provincijalat franjevac konventualaca, Zagreb, 1987.

Having organized the concert and the first complete performance of the *Sacrae cantiones* collection, we went on with the publication of a CD. *Croatia Records* released CD with all 27 motets performed by the Musica Adriatica ensemble accompanied by *organ* and *viola da gamba*, trying to convey the performance practice of the early Baroque period.<sup>12</sup>

We established a scientific-artistic committee and organizing committee to realize the scientific symposium. The members of the scientific and artistic committee were Mihael Prović (chairperson) and Sara Dodig Baučić, Ennio Stipčević, Mirjana Sirišćević, Davorka Radica, Vito Balić, Christina Pluhar and Egon Mihaljević. The members of the Organizing Committee were Mihael Prović, Sara Dodig Baučić, Doris Žuro and Ivan Urlić.<sup>13</sup>

At the opening of the symposium, Msgr. Dražen Kutleša, Coadjutor Archbishop of Split and Makarska, prof. Dragan Ljutić, PhD, Rector of the University of Split, prof. Mladen Parlov, PhD, the Dean of the Catholic Faculty of Theology and assist. Prof. Mihael Prović, PhD (the Scientific-Artistic and Organizing Committees' chair) delivered their opening speeches.

The symposium brought together eminent experts whose different scientific and artistic research interests united and connected many aspects of Lukačić's time and work and pointed out the importance of his legacy in national and European music history. The fruits of the international scientific-artistic symposium are the papers we publish in this collection:

1. *Ivan Lukačić in the Light of Older and Newer Knowledge* (Ennio Stipčević),
2. *Fr Ivan Marko Lukačić-Unpublished Archival Findings* (Ljudevit Anton Maračić),

<sup>12</sup> Croatia records, Ivan Lukačić: *Sacrae cantiones*, Musica Adriatica ensemble, Music producers: Sara Dodig Baučić, Mihael Prović i Hrvoje Domazet. Stručni je suradnik na projektu doc. mr. art. Krešimir Has (Zagreb, Hrvatska). The Schola cantorum Split association launched the project, supported by the following sponsors: Grad Split, Ministry of Culture of the Republic of Croatia, Yala Music Company (The Netherlands), Arts Academy, University of Split, Office for Youth Pastoral of the Split-Makarska Archdiocese, <https://crorec.net/album/ivan-lukacic-sacrae-cantiones/> (accessed: 20/12/2021).

<sup>13</sup> After all the preparations, an international scientific and artistic symposium followed. It was not held in the KBF premises due to the coronavirus pandemic but in the hall of the Archdiocesan Theological Seminary.

3. *Music Archive of the Split Cathedral and Other Sources in the Archdiocesan's Archive for Researching of the Musical Past of Split* (Slavko Kovačić - Ivan Balta),
4. *Choirmasters of the Split Cathedral: Julije Bajamonti, Benedetto Pellizzari and Ante Alberti – Undiscovered Pearls of Croatian Cultural Heritage* (Michael Prović),
5. *Liturgical Settings of Sacrae cantiones motets of Ivan Marko Lukačić* (Domagoj Volarević)
6. *Three-Part Motets of the Collection Sacrae cantiones Collection of Ivan Lukačić* (Mirjana Sirišćević),
7. *The Intonation-based and Rhythm-based Approaches to Singing of Motets Cantabo Domino and Cantate Domino from the Sacrae cantiones Collection of Ivan Lukačić* (Davorka Radica)
8. *“Belle fantasie e leggiadre invenzioni” in Lukačić's Motet Sicut cedrus* (Vito Balić),
9. *Lukačić in the 21st Century: On Some Performing Aspects of the Musica Adriatica Ensemble* (Sara Dodig Baučić).

The authors deal with the historical and social circumstances of the city of Split during the early Baroque period when the composer Ivan Lukačić worked in the Split Cathedral. The music archives of the Split Cathedral contains valuable data on the life and work of Lukačić's contemporaries Benedetto Pellizzari, Julius Bajamonti and Ante Alberti. The presented data provide a complete picture of the time in which Lukačić lived and created his works. Finally, we provide descriptions of Lukačić's compositions (all 27 motets), analysis of motet texts, the use in the liturgy and today's realization of basso continuo and contemporary performance possibilities.

The Cathedral of St. Domnius hosted an artistic part of the symposium, which consisted of 3 music workshops: *the Workshop on Music of Ivan Lukačić and Historical Performance Practice*, Egon Mihajlović (Slovenia); *the Workshop on Historically Informed Performance for Singers*, Christina Pluhar (France), and *Sacrae cantiones/Harmonices mundi*, Mario Penzar (Croatia).

We made the symposium website <https://lukacic.smn.hr/> where all the information and materials of the symposium are available and a collection of video clips from the music concert.

These bilingual conference proceedings (English-Croatian), edited by Mihael Prović and Doris Žuro, can be a relevant source to all national and international scholars interested in the city of Split and its musical art. The proceedings can be appealing to early Baroque music singers and instrumentalists, organists, choirmasters, and students in Religion and Music studies. All those interested in the cultural and artistic heritage of the City of Split and the Split-Makarska Archdiocese can find much information on the time, life, and work of the “father of Croatian music” Ivan Marko Lukačić.

My heartfelt thanks to everyone who participated in this project. As the chair of the scientific-artistic and organizational committees of the international symposium on *Ivan Lukačić, the Choirmaster of the Split Cathedral*, I am glad we continue piecing together the mosaic of Lukačić life and work, unaffected by “the tooth of (our) time”. We have revived and left this valuable “musical pearl” of Croatian and international cultural heritage to new generations.

Since there is a scientific and artistic mosaic about the character and work of Ivan Marko Lukačić, I hope that future generations will continue to study other musical pearls of the city of Split and the Split-Makarska Archdiocese. Let this work be an incentive for other researchers who will continue piecing new mosaics of other still undiscovered Croatian (church) musicians. Their hidden whereabouts in archives await better times - for someone to find and present them to the national and international music community.

Assist prof. Mihael Mišo Prović, editor