

Croatian Lyric Diction for Singers:
An Exploration through Performance of
Selected Works (1833 – 1933)
A Portfolio of Recorded Performances and Exegesis

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ABSTRACT

This study investigates how an understanding of Croatian lyric diction can contribute to the preparation of songs in Croatian by a performer who is a native English-speaker. More specifically, it establishes a system of phonetic transcription for Croatian based on a combination of the International Phonetic Alphabet and a transcription system derived from the well-established Russian lyric diction developed by Dr. Anton Belov. It then applies this system to performances of operatic works and art songs dating from 1833 to 1933. Repertoire in Croatian by Vatroslav Lisinski, Ivan Zajc, Josip Hatze and Jakov Gotovac, and ones in Russian by such composers as Mikhail Glinka, Piotr Illich Tchaikovsky, Alexander Borodin and Sergei Rachmaninoff are presented to differentiate the lyric diction of both languages while using a similar system of phonetic transcription. The results of the investigation are presented as recordings of recitals (120 minutes) accompanied by a 7,500 word exegesis.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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LIST OF ABBREVIATIONS

LD – Lyric Diction

AC – Archaic Croatian

SC – Standard Croatian

IPA – International Phonetic Alphabet

RP – Received Pronunciation

Part A:
Recordings of
Performances

CD 1 – Recital 1 ‘Six Romances’

Track	Title
Six Songs by Vatroslav Lisinski	
1	'Osamljen' (Alone) - <i>Vatroslav Vežić</i>
2	'Tuga' (Heartache) - <i>Petar Preradović</i>
3	'U daljini' (In the distance) - <i>Nikolaus Lenau (Trans by Petar Preradović)</i>
4	'Ribar' (Fisherman) - <i>Petar Preradović</i>
5	'Na vjetar' (On the wind) - <i>Ivan Kukuljević - Sakcinski</i>
6	'Dvije Ptice' (Two birds) - <i>Petar Preradović</i>
Four Pushkin Romances by Michail Glinka	
7	'Адель' (Adel)
8	'Ночной зephyр' (The Night Zephyr)
9	'В крови горит огонь желанья' (The fire of desire burns in my blood)
10	'Я помню чудное мгновенье' (I recall that wonderful moment)
'Шесть Романсов' (Six Romances) of Daniil Rathaus by Pyotr Ilyich Tchaikovsky Op. 73 (1893)	
11	'Мы сидели с тобой' (We sat together)
12	'Ночь' (Night)
13	'В эту лунную ночь' (On this moonlit night)
14	'Закатилось солнце' (The sun has set)
15	'Средь мрачных дней' (On gloomy days)
16	'Снова, как прежде' (Again, as before, alone)
Six Songs by Ivan pl. Zajc	
17	'Domovini i Ljubav' Op.338 (The Homeland and Love) - <i>Ilija Okrigić</i>
18	'Vir' Op.374 (Whirlwind) - <i>August Šenoa</i>
19	'Lastavicam' Op.375a (The Swallows) - <i>Ivan Zahar</i>
20	'Moja Lađa' Op.491 (My little boat) - <i>Petar Preradović</i>
21	'Sjećaj se mene' Op.498 (Remember me) - <i>Vladimir Nikolić</i>
22	'Noć je tiha!' Op.531 (The night is still) - <i>Josip Eugen Tomić</i>

CD 2 – Recital 2 ‘Slavic Arias and Serenades’

Track	Title
1	Illyrian Anthem ‘Još Hrvatska ni’ propala’ (‘Croatia has not yet fallen’) (1833) by Ferdo Livadić
2	Vukoslav’s aria ‘Osvetjen bit ću’ (‘I will be avenged’) (latest edition, 1948) from the opera ‘Ljubav i zloba’ (1846) by Vatroslav Lisinski
3	Vukoslav’s aria ‘Bit ću osvećen’ (‘I will be avenged’) (first edition, 1846) from the opera ‘Ljubav i zloba’ (1846) By Vatroslav Lisinski
4	Finn’s aria ‘Umchalas’ goda polovina’ (‘Half a year flew by’) from the opera ‘Ruslan and Ludmilla’ (1842) by Mikhail Glinka
5	Lenski’s arioso ‘Ya lyublyu vas’ (‘I love thee’) from the opera ‘Eugen Onegin’ (1879) by Pyotr Ilyich Tchaikovsky
6	Adel’s Turkish love song ‘U Turćina’ (‘In Turkey’) from the opera ‘Adel i Mara’ (1932) by Josip Hatze
7	Adel’s serenade ‘Da me hoće draga’ (If only, my darling) from the opera ‘Adel i Mara’ (1932) by Josip Hatze
8	‘Romance of the Young Gypsy’ from the opera ‘Aleko’ (1892) by Sergei Rachmaninoff
9	Adel’s aria ‘Oj Splite Grade’ (‘Oh, Town of Split’) from the opera ‘Adel i Mara’ (1932) by Josip Hatze

CD 3 – Recital 3 ‘Centennial Memoriam: Ivan pl. Zajc’

Track	Title
1	Vladimir’s aria ‘Medlenno den' ugasal / Akh! Gde Ty’ (Slowly the day was fading / Ah, where are you) from the opera ‘Prince Igor’ (1890) by Alexander Borodin
2	Miloj’s anthem ‘Zemlja sva tih je raj’ (The whole country is a paradise) from the opera ‘Mislav’ (1870) by Ivan Zajc
3	Sobinin’s aria ‘Bratzy, v mitel’ (Brothers, to the snowstorm) from the opera ‘A life for the Tsar’ (1838) by Mikhail Glinka
4	Finale ‘U Boj, U Boj’ (To arms, to arms) from the opera 'Nikola Šubić Zrinjski' (1876) by Ivan Zajc
5	Porin’s aria ‘Zorko moja’ (My Zorka) from the opera ‘Porin’ (1851) by Vatroslav Lisinski
6	Lensky’s aria ‘Kuda vy udalilis’ (Where have you gone...) from the opera ‘Eugine Onegin’ (1881) by Pyotr Ilyich Tchaikovsky
7	Mica’s aria ‘Vidjele ste sidjoh od ozgora’ (See how I appeared from up above) from the opera ‘Ero s onoga Svijeta’ (1933) by Jakov Gotovac
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8	Adel’s aria ‘Oj Splite Grade’ (‘Oh, Town of Split’) from the opera ‘Adel i Mara’ (1932) by Josip Hatze

Part B:
Exegesis

1 – Introduction

*“Initially, I never came to think that I would one day face the world as a writer of drama like the **old Dubrovnik** writers who wrote dramas by hand for publication... I would like to discuss, as in the previous two dramas mentioned, the topic of meter: knowing that in my first drama, I was persuaded to use the **Dubrovnik meter** to complete “Ljeljeviceve Zorislave”. Even though this metre is more appropriate for **lyric** rather than dramatic poetry, and despite the prevailing elitism present in Dubrovnik, it is uncommon in my community (Zagreb), since we listen to German poetry which is not elitist...”*

*Dimitri Demeter. Zagreb, September 1st, 1838*¹

Lyric diction is the mode of speech developed for the recitation of poetry and is a tool for singers who wish to perform successfully in an unfamiliar language. While the International Phonetic Alphabet (IPA) is often used to establish a systematic approach to diction in vocal performance, there is, however, no generally accessible system of IPA transcription for Croatian lyric diction. The epigraph above describes Croatian lyricism as a metre used by the old dramatists from Dubrovnik, it does not describe the pronunciation of diction. This study investigates a systematic approach to lyric diction of the Croatian language and its application in the performance of art song and opera composed between 1833 and 1933. The period marks the initiation and refinement of Croatian art music and literature starting with the composition of the anthem *Još Hrvatska ni'propala* in 1833 and ending with the premiere of the comic Opera *Ero s onoga svijeta* in 1933.

The term ‘lyricism’ dates back to the ancient Greek performance of lyric poetry in Greek plays. At that time, the lyrics in Greek plays were poetic soliloquies performed to the accompaniment of a *lyra*, an ancient Greek stringed instrument. Rhythmic pulse in metre encouraged performers to sing the text along with the accompaniment.² Lyricism can thus be understood

¹ Original text: “U početku ni na um mi ne opade ka no dramatički pjesnik svētu se ukazati; hotiah bo samo nije koliko dramah naših **starih Dubrovčanah**, koje se većom stranom u rukopisih nalaze izdati ... Što se dalje metra tiče, kojega u ovoh dvih drama upotrebih, imam sljedeća sobćiti: budući da sam u mojoj parvoj drami kano što sam već spomenuo, dobar broj “Ljeljevićevih” redakah zadaržao, bih usiljen jednosličnost radi u **dubrovačkom metru** čělu dramu izdělati, premda sam uvěren, da je ovaj metrum više za **liričku** nego dramatičku poeziju prikladan, i zbog eliziah većoj strani naše občine neobičan, budući da je priviknuta na němačko pėšničtvo, u kojem se elizie nenalaze...” U Zagrebu dana 1. Rujna 1838. (Author has emphasised the key words related to this study) Dimitri Demeter, *Dramatička prokušena* (Zagreb: Tiskom Jermenskoga manastira.1838), v – viii. All the translations in this exegesis are by the author unless otherwise acknowledged.

² “Lyric poetry ... poetry composed to be sung to musical accompaniment.” Andrew Miller, *Greek Lyric: An Anthology in Translation* (Hackett Publishing, Indianapolis, 1996), xii.

as the combination of poetry in metre coupled with melody and sometimes musical accompaniment. By extension, lyric diction (LD) is the pronunciation of poetry with aesthetic and physiological advantages in performance. Since lyric poetry is intended to be sung, its delivery relies on singing techniques to contribute to the clear pronunciation of the text. By the 19th century LD was used exclusively for theatre, poetry, and classical song.

This study focuses on LD for the performance of Croatian vocal repertoire. It investigates three primary questions. First, what is Croatian lyric diction and which dialect is used? Secondly, how does a systematic approach to Croatian lyric diction assist a singer's preparation for a performance? Finally, how does the use of an IPA-based transcription provide a systematic approach to transcribing Croatian lyric diction? Other areas pertinent to the study include issues relating to the availability of repertoire in Croatian for the period 1833 to 1933 and its suitability for performance, the choice of Russian repertoire to demonstrate key principles of the LD approach and ways to address challenges for English speakers singing in Croatian.

Research into Croatian LD has not been undertaken by English speakers or by Croatians themselves. This was verified during interviews with authorities on Croatian music affiliated with the Academy of Music of Zagreb and the Croatian National Theatre.³ Nevertheless, investigations into historical linguistics, Croatian literature and orthography, as well as LD of other European languages were undertaken in order to provide the context for understanding Croatian LD and inform the approach used in this project.

It is useful to review the key features of LD in European languages here to highlight the aesthetic and physiological preferences in LD. Turning first to Italian LD, we see that it draws from the model of the Florentine/Tuscan dialect. Due to its long literary tradition, this single dialect developed into the standard Italian diction for singers.⁴ Although the Italian language is perceived as phonetic, it is, however, not completely phonetic even if this is not immediately obvious to a native English speaker when singing in Italian. For example, a major feature in Italian singing diction is the absence of aspiration, the articulation of double consonants, as

³ Interviews were conducted in Zagreb in January 2014 with: Vlatka Oršanić (Head of Voice, Academy of Music, University of Zagreb, Zagreb); Siniša Galović (Tenor/Chorus member, Croatian National Theatre, Zagreb); Ivan Skender (Conductor/Acting Musical Director for Opera, Croatian National Theatre, Zagreb); Dr. Alexander Hoyt (Head of English, Faculty of Philosophy and Social Science, University of Zagreb, Zagreb).

⁴ Marguerite Chapallaz, *The pronunciation of Italian: a practical introduction* (London: Bell & Hyman Ltd., 1979), 3.

well as vowel morphing on /e/ and /o/. By comparison, French shows how the vernacular tongue can be different to the lyric variant. French LD has its origin in the old theatrical tradition of ‘declamation’ in the Baroque period. Béngine de Bacilly (1625 – 1690) discusses two types of pronunciation for French singing, namely ‘plain’ and ‘declaimed’.⁵ Bacilly explicitly states that familiar speech is not to be used in classical performance of either plays or sung music.⁶ For example, the ‘mute e’ or ‘silent e’ in lyric French must aim for the sound [œ].⁷ Another distinction between French LD and spoken French is the absence of the back/uvular [R]. In French LD, therefore, the phoneme changes to the forward flipped [r], as it is technically easier on the voice/throat by avoiding closure of vowel space by the ‘back’ of the tongue and an unnecessary dropping of the soft palate.⁸ This forward [r] results in an aesthetically pleasant flow of resonance.

German LD, by comparison, known as ‘Bühnendeutsch’ (lit. Ger. ‘stage German’), is a further refinement of ‘Hochlautung’ (lit. Ger. ‘standard German pronunciation’). The great German poet, Johann Wolfgang Goethe (1749 – 1832), explains the rules of stage diction extensively, calling for clarity of diction and avoidance of vernacular or provincial dialect.⁹ As in French, there is an absence of the back uvular [R] in German LD.¹⁰

Russian LD, however, rises from the stylised ‘High Russian’ of the Moscow dialect. This stylised speech was separated into ‘Low, Medium, and High Elevation’ by Alexander Pushkin (1799 – 1837) through his writing of poems and other literature.¹¹ Russian, like other languages connected to Old Church Slavonic, uses the Cyrillic alphabet as the main alphabet. As with French and German LD, the uvular [R] in modern speech is omitted, using the front rolled [r] instead. As a differentiation between the old and new dialects, a variant of ‘III’ is elongated as [,f,] or [,f, :] in the Moscow dialect, rather than the Old Russian pronunciation of [,f,].¹²

⁵ Austin B. Caswell, Trans., *A Commentary upon The Art of Proper Singing* (London: Institute of Medieval Music Ltd, 1968), 129.

⁶ Caswell, *A Commentary upon The Art of Proper Singing*, 130.

⁷ Caswell, *A Commentary upon The Art of Proper Singing*, 138 – 139.

⁸ Pierre Bernac, *The Interpretation of French Song*, (New York: W W Norton & Company Inc, 1978), 19.

⁹ Artur Woehl. *Goethe’s rules for actors: A translation and introduction* (New York: Cornell University Press, 1927), 247.

¹⁰ Theodor Siebs, *Deutsche Bühnenaussprache*. (Berlin: Walter de Gruyter & Co., 1969), 84, 152.

¹¹ Vladimir Nabokov, *Verses and Versions* (Orlando: Harcourt, 2008), 72.

¹² Anton Belov, *Libretti of Russian Operas: Volume 1* (New York: Leyerle Publications, 2004), xxvii.

In the case of English, specifically for Australian and British English speakers, the model of diction best identified as LD would be ‘Received Pronunciation’ (RP). RP is taught to English-speaking actors as part of their theatrical training because it is the most ‘standard’ of accents for English.¹³ This is relevant to singers who are encouraged to perform in an accent which is accessible and readily intelligible for an audience. The instructions given by Patsy Rodenburg for actors constitute a simple model for singing in RP.¹⁴

The LD of the languages discussed here focus on articulatory/tongue movement near the front of the mouth rather than the back. This freedom of the tongue and throat is fundamental in classical singing practices.¹⁵ It highlights the need to understand matters of LD from both physiological and aesthetic perspectives. Since the key aims in LD are to ease the demands on the performer’s voice whilst simultaneously delivering an accurate and aesthetically appropriate text. This research, therefore, addresses both these aspects in the preparation and performance of the selected repertoire.

While there is an emphasis on delivery of the speech sounds during performance, a vocalist will, nevertheless, aim for sounds which peak in balanced resonance. In some cases, the vowels may be shaped differently in the mouth when singing. These may occur when the change of resonant frequencies in the singing voice are concentrated around the ‘singer’s formant’ that lies between 2800 Hz and 3,200 Hz.¹⁶ Due to this change of resonant energy, vowels may not fall in exactly the same speech position when singing.¹⁷ Therefore, to assist classical vocalists in understanding the details of speech sounds in singing, symbols are used to represent distinct sounds. These symbols are systematically compiled in the IPA to represent human sounds in language. This alphabet is a preferred method of phonetic transcription for singers and diction coaches. It can aid in learning foreign languages, comparing two foreign languages or the phonology of a native tongue with a foreign language. In narrow IPA transcription, suprasegmentals can be used to notate details of intonation, inflection and duration whereas a ‘broad transcription’ does not include these details. A ‘broad transcription’ will normally be used by singers to notate the main vowels and consonants, relying on the music to inform on

¹³ Patsy Rodenburg, *The Actor Speaks* (Basingstoke: Palgrave Macmillan, 1997), 123.

¹⁴ Rodenburg, *The Actor Speaks*, 126.

¹⁵ “The great object of study is, to develop the natural gifts of the organ: not to transform or extend them beyond their power or capability”. Albert García, ed., *Garcia’s Treatise on the Art of Singing* (London: Leonard & Co, 1924), 5.

¹⁶ Richard Miller, *Training Tenor Voices* (New York: Schirmer, 1993), 72.

¹⁷ Berton Coffin, *Coffin’s Overtones of Bel Canto* (New York: Scarecrow Press, 1980), 2.

inflection and accent. In this study, IPA in ‘broad transcription’ will be used extensively to transcribe the pronunciation of Croatian LD.

The 19th century saw the great expansion of literary works in European vernacular languages along with the refinement of languages into LD. As with other nations and peoples of Europe, Croatians observed the social changes initiated by the French Revolution. The subsequent political influence of Napoleon in Europe created an awareness of nationality, liberal thinking and uncensored expression. This became the era of ‘National Romanticism’, at a time where strong sentiments for the love of a culture and people.¹⁸ During the 19th century this sense of nationalism reached France, Germany, Italy, Bohemia (Czech), Poland, Russia, and Croatia. The so-called ‘Romantic Nationalists’ in these countries made a rich contribution to literature or used their talents to call for a revival of language through art, music and poetry.¹⁹

At that time, Croatians were ruled by the Austro-Hungarian Empire. Zagreb was established as a political and cultural centre, close to Budapest and Vienna. Due to the heavy influx and influence of foreign people, public address in the early part of the 19th century was always conducted in German and Hungarian. This also extended into entertainment and performance art.²⁰ This enforcement of the Austro-Hungarian languages compromised the local language. Croatian academics and nobles saw the language slowly disappearing and took action to preserve the language. The ‘Illyrian Movement’ (Cro. ‘Ilirski pokret’), known as the ‘Croatian literary revival’, was primarily established to preserve Croatian language against foreign influence and ‘Magyarisation’ (Hungarianisation of Croatian language).²¹

In 1833, the starting point for repertoire in this study, the linguist, writer and poet, Ljudevit Gaj (1809 – 1872) wrote the lyrics to the anthem *Još Horvatska Ni' Propala* for the Illyrian movement. Gaj composed this text whilst traveling to Samobor where he was to meet with the composer Ferdo Livadić (1799 – 1879). This was the first political song addressing concern over the survival of the Croatian language. Figure 1 shows the opening verse from the first hand-written draft of this anthem.

¹⁸ Derek Paton, trans., *National Romanticism: The Formation of National Movements* (Central European University Press, 2007), 4.

¹⁹ Vladimir Ivir, trans., *Music in Croatia* (Zagreb: Institute of Musicology, 1974), 140.

²⁰ Ivir, *Music in Croatia*, 135.

²¹ Ivir, *Music in Croatia*, 140.

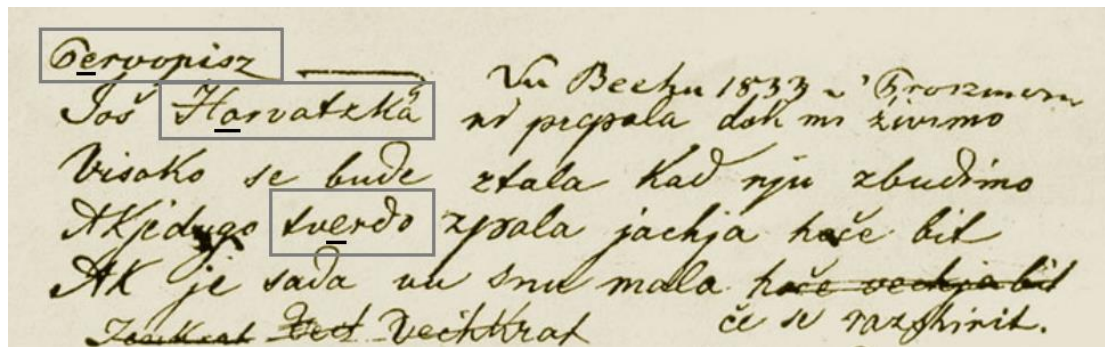


Figure 1. Original handwriting of Ljudevit Gaj with the text of *Jos Horvatska ni' propala* (1833). Outlining the words 'Pervopisz', 'Horvatska', and 'tverdo'.²²

There are two curious features in Figure 1. First, it has spelling which is different from modern Croatian usage. Second, the title of this document 'Pervopisz' or 'prvopis' which translates to 'first draft/first writing'. Historic spelling would indicate that the 'Pe' in this title was influenced by German spelling, while the 'sz' at the end of the word is etymologically Hungarian. The outlined words 'Horvatska' and 'tverdo' show the different spelling for the current 'vocalic r'. It demonstrates how the cross fertilisation of languages influenced the Croatian literature, spelling, and orthography of the Illyrian movement. It also illustrates how Croatian literary revivalists in the 19th century accessed the work of previous generations of writers while simultaneously developing a new version of the language.

There are two important linguistic sources for these Croatian literary revivalists. First, the 'archaic' sources, encouraged by Ivan Mažuranić (1814 – 1890), drew from written works by 17th century writers and poets of Raguša (modern Dubrovnik), aiming to preserve the proto-Slavic etymology of the language. The dialect most commonly related to the archaic poetry from Dubrovnik of this period was the old Štokavian-Ijekavian.²³ Second, a 'standardised' form developed by Ljudevit Gaj. His work on the Croatian language developed the standard for the south Slavic language with grammar reforms and orthography. Both sources were valid and cross fertilisation continued to occur throughout the 19th century. A standardised Croatian (SC) was finally established in 1892 with the publication of Ivan Broz's *Hrvatski Pravopis*.²⁴ This became the 'new academic standard' or 'književni' for the Croatian language before the imposed, and official, amalgamation with the Serbian language into 'Serbo-Croatian' in 1918.

²² "Prvopis Gajeve pjesme", *Krstarica Forum*, November 15th 2009.

<http://forum.krstarica.com/showthread.php/327694-Primjeri-hrvatskog-srpskog-jezika-kroz-povijest/page4>

²³ Alexander Hoyt and Lelija Socanac, ed., *A History of the Croatian Language: Toward a Common Standard* (Zagreb: Nakladni Zavod Globus, 1995), 169.

²⁴ Ivan Broz, *Hrvatski Pravopis*, (Zagreb, 1892)

While this affected grammar, the alphabet and orthography for SC have remained unchanged since 1892 and thus became standardised. By comparison, ‘Archaic Croatian’ (AC) is currently not recognised as a standard form mainly due to the systematic efforts to move away from this older style of orthography and grammar.

Since the project is exploring the era of literary and linguistic development in Croatian, it is important to discuss AC further. Returning to the epigraph, it is clear that Dimitrija Demeter is describing the evolution of writing for Croatian literature from its archaic form with reference to the relationship between lyric poetry and the old Dubrovnik writers, in particular the great poet of the 17th century, Ivan Gundulić (1589 – 1638). Gundulić was a prolific writer and poet in the Republic of Raguša (modern Dubrovnik). His writing is based largely on Italian orthography to represent sounds in Croatian. But some letters and symbols were invented specifically for Croatian literature. Figure 2 explores Gundulić’s work, juxtaposing the original and SC orthography.

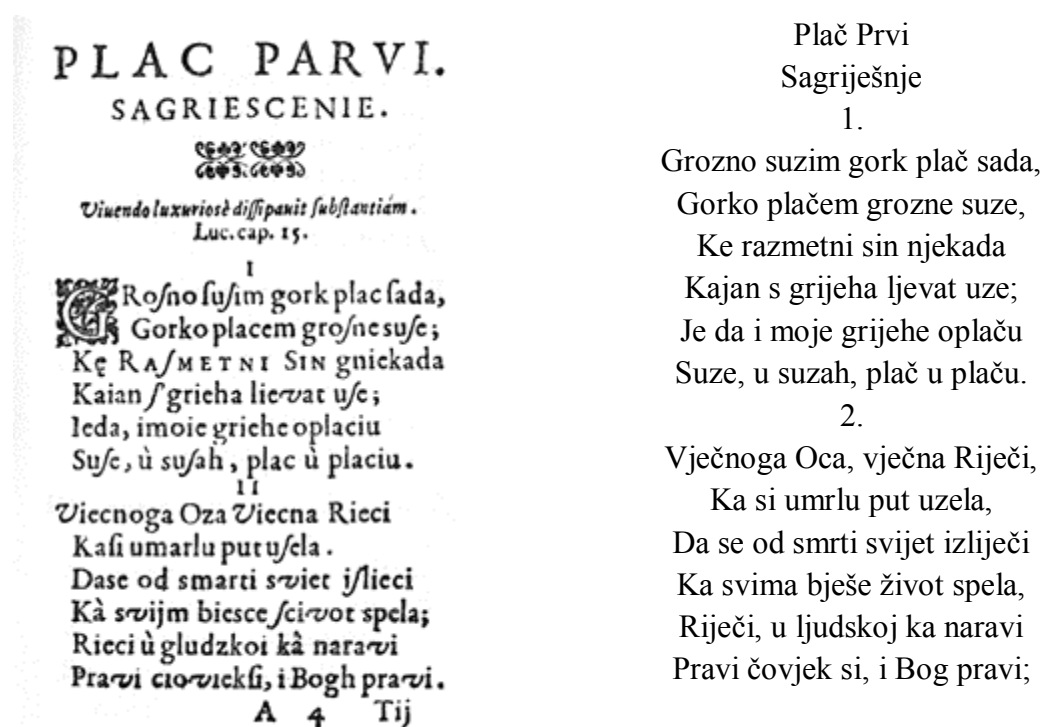


Figure 2. Verses 1 and 2 of Ivan Gundulić’s Poem
Suze sina razmetnoga (1622) (Tears of the Prodigal Son):
Original text with a modern transcription with SC²⁵

²⁵ “Croatia: Themes, Authors, Books”. Tanja Lorkovic. Yale University Library. Last modified November 16th 2009, http://www.library.yale.edu/slavic/croatia/literature/Gundulic_04_m.jpg, viewed on December 15th 2014;

The original text in Figure 2 successfully records the sounds from an existing literary system to transcribe the sounds of another language through transliteration. Comparing both texts, a significant amount of detail from the original text has been removed. Most specifically, the accent markings and the dropping of ‘a’ in the current ‘vocalic r’. Examples of a ‘vocalic r’ with an ‘a’ can be found in original music scores by Vatroslav Lisinski (1819 – 1854) and Figure 3 (next page) displays consistent examples of AC orthography hand-written into his music.

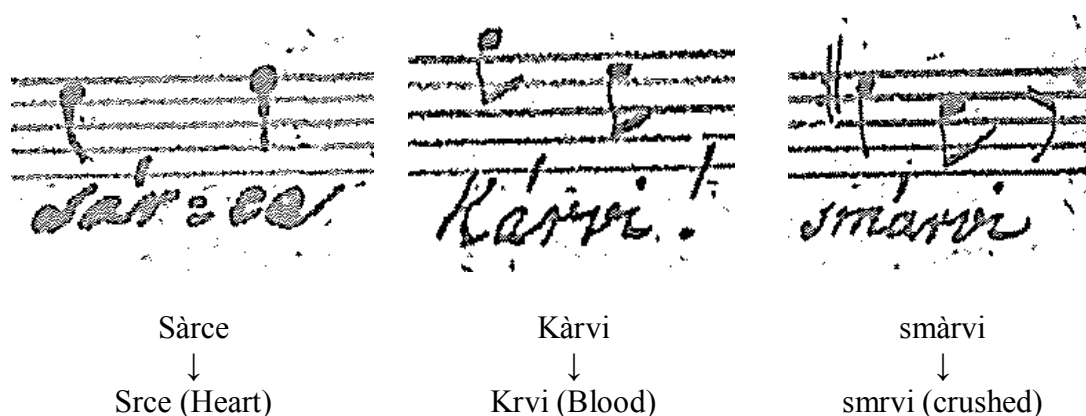


Figure 3. Bars 32, 61, and 65 of the original hand-written from the aria ‘Bit ću osvetjen’ from the Opera *Ljubav i zloba* (1846) by Vatroslav Lisinski

While it is possible to find such examples in original scores, Croatian operas and art songs currently adapt texts into SC from the original AC to accommodate for the modern audience. The standard language of AC was never clearly defined during the Illyrian movement. The closest and most accurate way to define AC is through common characteristics in orthography and spelling as seen in Table 1.

“Suza sina razmetoga”, Filozofski fakultet sveučilišta u Zagrebu, Last modified April 3rd 2012, <http://dzs.ffzg.unizg.hr/html/Gunduli2.htm>, viewed on December 15th 2014.

Table 1. Common characteristics of Archaic Croatian

A vocalic ‘r’ will use a principal vowel instead of neutral vowel ²⁶	
<i>Example</i>	
SC ‘Srca’ [‘sərtsa] ‘Heart’	= ‘Sârca’ [‘sɑrtsa] (‘Dubrovnik’)
	= ‘Sèrca’ [‘sertsa] (‘Illyrian’)
SC ‘Tvrdò’ [‘tvərdò] ‘Hard’	= ‘Tvàrdò’ [‘tvɑrdò] (‘Dubrovnik’)
	= ‘Tvèrdò’ [‘tvɛrdò] (‘Illyrian’)
Devoicing of the final consonant when liaised into, or preceded by a voiceless consonant (Consonant assimilation)	
<i>Example</i>	
‘Tuđeg svijeta’ [‘tudzɛg ‘svjɛta]	= [‘tudzɛk ‘svjɛta]
‘Odkad dušo’ [‘ɔdkad ‘duʃɔ]	= [‘ɔtkad ‘duʃɔ]
Devoicing of final ‘velar stops’ at the ends of phrases - [g] > [k]	
<i>Example</i>	
‘Bog’ <i>God</i> [bɔg] = [bɔk]	‘Vrag’ Devil [vrɑg] = [vrak]
The pronunciation of ‘yat’ or ‘ě’ as [jɛ] (Found in old texts)	
<i>Example</i>	
‘Tělo’ <i>Body</i> [‘tjɛlɔ]	‘Bělo’ White [‘bjɛlɔ]

When an AC text is translated into SC, the natural stress of the language is removed. Retaining some of the characteristics of AC, as shown in Table 1, assists with LD when a performer sings a text that has been translated from AC to SC. In this study, this process of synthesis of two languages became part of the method for delivering Croatian LD. ²⁷ For example, where old texts are used for new works, this system helped determine which diction should be used. ²⁸ A protocol for Croatian diction was thereby established to ensure the correct diction for specific vocal repertoire (see Table 2). In addition, the author decided that the reference date for separation between AC and SC would be the publication of Ivan Broz’s book of 1892 since this publication was influential for the standardisation of the Croatian literary language in the 20th century. ²⁹

²⁶ The contrast between ‘Dubrovnik’ and ‘Illyrian’ is found in the spelling of the ‘vocalic r’, in the dialects of Dubrovnik (Štokavian ‘a’) and Zagreb (Kajkavian ‘e’) respectively.

²⁷ This approach is similar to French LD, drawing on techniques and sounds from baroque declamation and applying it to early modern and modern French. See Mirelle Huchon, *Histoire de la langue française* (Paris: Le Livre de Poche, 2002), 214, 223.

²⁸ “Croatian Mass in D minor” by Boris Popandopulo; the Opera by Frano Parac, “Judita”, set to the sacred play by Marko Marulić.

²⁹ Hoyt, *A History of the Croatian Language*, 201.

Table 2. Protocol for Croatian diction.

Music composed	Text	Diction
Before 1892	Archaic	Archaic
Before 1892	Modern	Synthesis
After 1892	Archaic	Archaic
After 1892	Modern	Standard

Another way to make the transition from a native to a foreign language is by comparing the phonology of two languages. This ‘bridging’ of languages is made easier with a basic understanding of linguistics and phonetic symbols. The vowel diagrams presented in Figures 4 and 5 are in the style developed by Daniel Jones and used by Joan Wall et al. and reflect just one approach to underlying the sounds of singing.

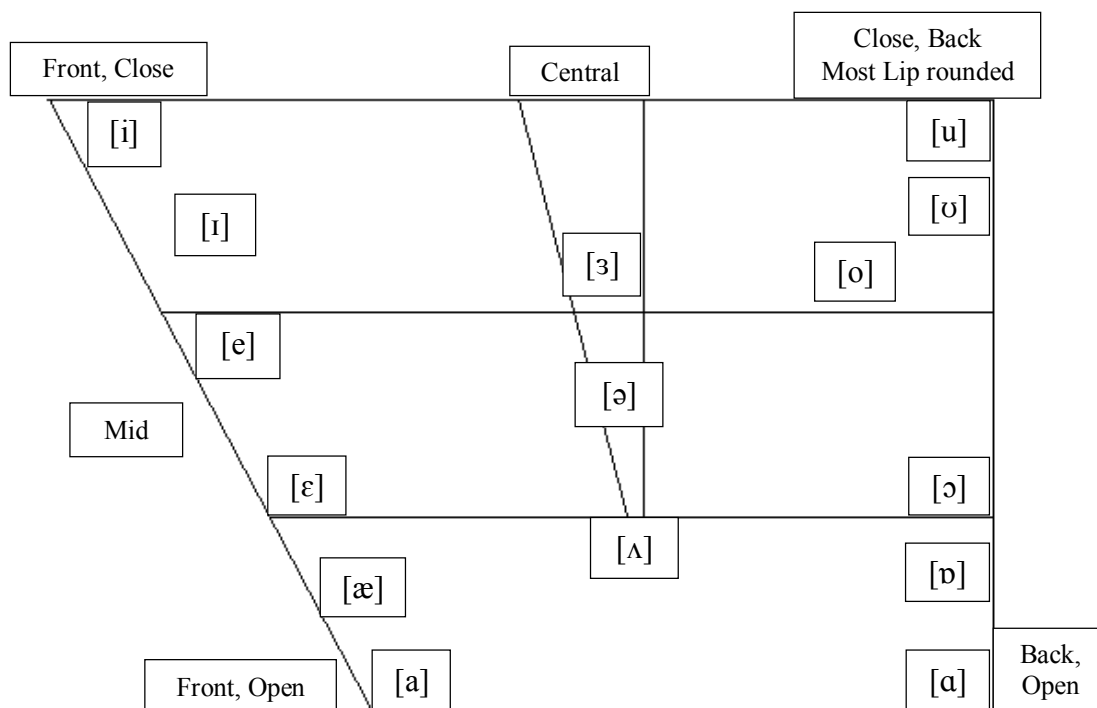


Figure 4. English vowel chart ³⁰

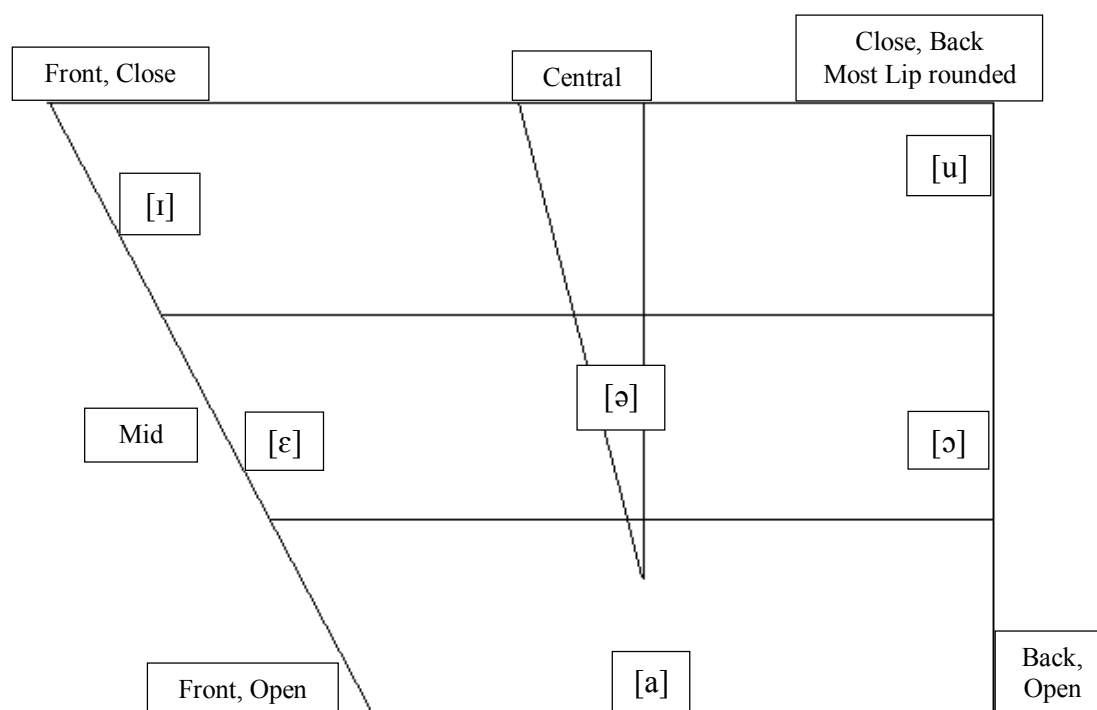


Figure 5. Croatian vowel chart ³¹

³⁰ This chart is based on: Joan Wall, Robert Caldwell, Tracy Gavilanes, Sheila Allen, *Diction for Singers* (Redmond: Pst...inc., 1990), 4.

³¹ This chart is adapted from: The International Phonetic Association. *Handbook of the International Phonetic Association*. (Cambridge: Cambridge University Press, 1999), 67; Wall. *Diction for singers* (1999), 4 (Updated IPA symbols for Croatian vowels); Joan Wall, *International Phonetic Alphabet for Singers* (Dallas: Pacific Isle Publishing, 1991) 36, 70.

These two Figures show that both languages have two different target areas and share similar traits in vowel position and symbols.

In Croatian, the rules for pronunciation of the literary language clearly state that Croatian is a phonetic language.³² However, the Croatian spoken language, like other European languages, is not always the appropriate diction for singing. For this reason, a system is needed to ensure that the sounds of the language are distinguished precisely. Since there are no available resources on Croatian LD, a systematic approach was developed for this study based on the closely related language of Russian which has a well-established system of phonetic transcription. Three sources of Russian transcription were identified,³³ Dr. Belov's system was selected for this project because, as an opera singer with Russian heritage, he has developed a system for Russian LD to enable English-speakers to perform Russian repertoire with a high degree of accuracy.³⁴ In addition, the Russian symbols of transcription were found to be helpful for developing the approach to Croatian LD applied to performance in this study. Since this author did not have access to Belov's specific Russian phonetic font,³⁵ standard IPA symbols were substituted for the Russian transcriptions. Through this investigation, a full diction guide for Croatian was developed (see Appendix A).

Having established the LD system to be used, preparation of the repertoire was undertaken using the method outlined in Table 3. The method has four stages:

Translate – Transcribe – Speak – Sing.

³² Alexander Hoyt, *A History of the Croatian Language*, 201.

³³ Jean Piatak and Regina Arashov, *Russian Songs and Arias* (Dallas: Pacific Isle Pub, 1991); Emily Olin, *Singing in Russian* (New York: Scarecrow Press, 2012); Belov, *Libretti of Russian Operas*.

³⁴ Anton Belov, Russian Art Song, 'Russian Lyric Diction'. Last modified March 15th 2013.

<http://www.russianartsong.com/A-Guide-to-Russian-Diction-Full-Version.pdf>

³⁵ Belov, *Libretti of Russian Operas*, xiii.

Table 3. Method for preparation of repertoire: Translate – Transcribe – Speak – Sing

<i>Translate</i>
Singing requires a balance of text and music in performance. A requirement to successfully deliver the text is to understand the meaning of the words. Translating the text is vital to the understanding of any language other than the native tongue. The Italian phrase “ <i>Tradurre, e tradire</i> ” (“To translate is to betray”) best describes the painstaking and difficult nature of translating from one language to another. Many nuances of a specific language are lost in translation in this process.
<i>Transcribe</i>
Transcribe the original texts into speech sounds in the LD of the specific language. The system of transcription of speech sounds used is the International Phonetic Alphabet. Each text is to be presented in broad transcriptions of IPA for consistency of speech sounds in singing. Each language has their own systematic approach to phonetic transcription, some using extra symbols where required.
<i>Speak</i>
Write the IPA transcription onto the music and speak through the transcription in rhythm notated on the score. The notated rhythm almost always indicates the metre of the text. This is to develop the stress and inflection of the language. Avoid developing habits of rapid declamation, as this tends to shift the stress off a word making it unintelligible or giving it a different meaning.
<i>Sing</i>
Fit the text to the melody and rhythm of the music by singing. The vocal resonance will be improved by the work already done in transcribing the text for LD and speaking the text through in metre.

These four stages aimed to deliver accurate diction for both Croatian and Russian vocal repertoire efficiently. In particular, it sought to address the common problems among singers who make the mistake of using the words of an aria or song to learn the notes with the result that errors of pronunciation becomes entrenched creating issues of fluency and intelligibility and requiring additional time to correct.

Having established the approach to LD and the method to learn the repertoire, it is appropriate at this stage of the discussion to comment on the repertoire itself. The body of work written for the Croatian language is relatively small when compared with that of French, German, and Italian. Access to this repertoire in the initial stage of the research was limited for two reasons. First, there few books or other literature on Croatian vocal repertoire and limited scores available in Australian libraries. Second, even when material was identified, some works were unpublished or lost. Since access to scores in Australia was difficult, travel to Croatia in January 2014 was undertaken in order to obtain essential sources from the National University Library of Croatia in Zagreb and the Music Academy of Zagreb. During this trip a number of musical scores and manuscripts were located (see Table 4). On return to Australia the materials were reviewed and repertoire chosen for performance based on suitability for the author’s voice,

significance of the work in the corpus of Croatian language works in particular and the historical significance in general. The works also were chosen for performance to highlight parallel developments between Croatian and Russian repertoire of a similar era and style.

Table 4. Musical scores and manuscripts found during the research trip to Croatia in January, 2014

Origin	Work and Date Published	Composer	Availability and condition
National and University Library in Zagreb	Opera <i>Ljubav i Zloba</i> (1846) - Excerpts	V. Lisinski (1819-1854)	Original manuscript, fair
National and University Library in Zagreb	Opera <i>Ljubav i Zloba</i> (1948) - Excerpts	V. Lisinski	Piano vocal score, good
National and University Library in Zagreb	Opera <i>Mislav</i> (1870) - Excerpts	I. Zajc (1832-1914)	Original manuscript, rough
National and University Library in Zagreb	Opera <i>Nikola Šubić Zrinski</i> (1976) - Excerpts	I. Zajc	Piano vocal score, good
National and University Library in Zagreb	Opera <i>Adel i Mara</i> (1932) - Excerpts	J. Hatze (1878-1959)	Piano vocal score, good
National and University Library in Zagreb	<i>Adelova Serenada</i> (1932)	J. Hatze	Piano vocal score, good
National and University Library in Zagreb	Opera <i>Ero s onoga svijeta</i> (1955) - Excerpts	J. Gotovac (1895-1982)	Piano vocal score, good
National and University Library in Zagreb	<i>Popoievke</i> (1984) - Excerpts	I. Zajc	Full score, good
Music Academy of Zagreb	Opera <i>Ljubav i Zloba</i> (1870-90) - Excerpts	V. Lisinski (Zajc copy)	Hand written manuscript, fair

Although small in number and infrequently performed in Australia, Croatian vocal repertoire identified in the research for this study offers a fascinating combination of musical influences from German and Italian styles delivered in the Croatian language which become evident upon listening to the recitals. These styles can be better understood through the influence and training of each of the composers. For example, Lisinski's main musical influence is described as Germanic from the formal training he received in Zagreb and Prague. On the other hand, Zajc's musical influence is strongly Italianate from his formal training in the Milan Conservatory, often being dubbed by some as 'the Croatian Verdi'.³⁶ Composers such as Gotovace and Hatze, in turn, directed their efforts to folk music. These composers arranged folk songs and incorporated them into operas and art songs. Achieving historically accurate performance practice in performance, rigorous study was done on musical style of each period as well as the appropriate use of LD.

³⁶ Ivir. *Music in Croatia*, 200.

Three public recitals presented repertoire from art song and opera repertoire.³⁷ Due to the vocal demands of the operatic repertoire, the arias were performed over two recitals allowing clear delineation between the Croatian and Russian across Recital 2 and Recital 3. The three recitals document the practical application and development of the author's method over the course of the study in terms of the relationship of Croatian LD to Russian LD. A number of songs and arias in the recitals were Australian premiere performances. Specifically the chosen songs from Lisinski and Zajc, as well as chosen operatic excerpts by Hatze, Lisinski and Zajc.

The following discussion is divided into three sections that correlate with the recitals. In each section, the application of the method is demonstrated with reference to specific examples from the performance to highlight issues of LD and how they were approached and resolved in practice. These cases provide insight that broadly applies to all repertoire under investigation.

³⁷ Three CDs of recordings of the recitals are found included as part A of this submission. See Appendix B for a list of repertoire and Appendix C for program notes.

2. Exploring the Synthesis of Archaic and Standard Croatian Lyric Diction – Recital 1

Repertoire for Recital 1 was chosen to showcase the relationship between Russian and Croatian while demonstrating the contrast in musical styles. The Croatian repertoire focused on works of poetry by Petar Preradović (1818 – 1872) as his poetry reflects the literary style of the Illyrian movement. Other selected Croatian repertoire included settings of texts by August Šenoa (1838 – 1881) and Vladislav Vežić (1825 – 1894).³⁸ It could be argued that the chosen Croatian repertoire should have been performed in AC as both text and music were written before 1892. Since these texts were updated and edited into SC in recent editions, the protocol for this project dictated that all the songs in Croatian required a synthesis of both SC and AC. By comparison, the selected Russian repertoire use the poetry of Alexandre Pushkin (1799 – 1837) and Daniil Rathaus (1868 – 1937), two contrasting poets of differing literary eras. Selected works by Glinka include texts by which are drawn from poems by Pushkin whereas the Tchaikovsky (1840 – 1893) songs have texts by his contemporary Rathaus.

2.1 Translate

The first challenge in preparation of the Croatian repertoire was translating the AC texts into English. It was clear that the text of the chosen Croatian repertoire adapted the modern orthography. Regardless of the obvious changes in orthography, the synthesis was used as the middle ground between AC and SC. The modern SC dictionaries could not define or did not contain some key words in AC. For example, some words and expressions that seem to have fallen into obscurity with the changing fashion of the language were not listed. The task of translating these expressions are difficult for those who are only accustomed to SC. However, older words and expressions are often preserved in regional dialects, or by the Croatian diaspora living abroad. The author therefore obtained assistance from Australian resident Croatians who are fluent in several dialects to translate the AC texts more accurately. The author also referred to the German translations of selected Lisinski songs to assist in translating the AC into English.³⁹

³⁸ Refer to Appendix B for full repertoire list.

³⁹ Vatroslav Lisinski, *Popijevke* (Zagreb: Cantus d.o.o., 2009) x –xiv.

2.2 Transcribe

Prior to Recital 1, at the first attempts to identify a Croatian LD, Belov's Russian LD was applied to the Croatian repertoire. Even at this early stage it was clear that the Russian transcription system could not accurately represent Croatian LD. The problem, faced are demonstrated in Example 1 which is an initial transcription of the text 'Osamljen' by Vatroslav Lisinski;

Jadno ti je srce u junaka, kad mu ljubu crna zemlja krije
['jadno tʲi jɛ 'sərtɕe u ju'naka kad mu 'lʲubu 'tsərna 'zɛmlʲa 'kriʲje]

Example 1. Russian symbols for selected Croatian text

The first issue is the symbol for /a/. In Croatian speech, the /a/ is closer to the Italian [a]. This same vowel quality is related to the English 'up' [ʌ] vowel, though it is always perceived as short in duration. In Example 1, the /a/ is far too back in the throat if the Russian [ɑ] is used. A decision was made to assign the Italian usage of the symbol [a] for the Croatian /a/ vowel. This was intended to remove any indication to sing vowels in the back of the throat. The second issue arises because the Croatian /i/ vowel is not as tense as the Russian phonetic symbol would suggest. The vowel quality is more lax, opening towards the unstressed [ɪ] vowel. Although this sound is brighter than the German sound, [ɪ] was chosen to distinguish the phoneme from the Russian [i]. Finally, /lj/ has always represented a single sound according to the Croatian alphabet. This indicated that it needs to be one sound. The closest relation in Russian is the 'soft l' or [lʲ] sound, which does not accommodate for the Croatian language pronunciation. In this case, the symbol [ʎ] was used for /lj/, as heard in Italian words like 'gli' [ʎi].

Since all the repertoire for the recital was using a synthesis of both AC and SC, the features of AC were applied to the SC text. The 'vocalic r' changed its quality from [ɐr] in SC, to [ʌr] for AC. Using the vowel [ʌ] meant that an English speaker would habitually neutralise the vowel and place less emphasis on the syllable. This symbol in English LD was deemed suitable for describing the openness of the vowel in a 'vocalic r' for AC. The Russian symbols for [ɐr] would be acceptable for SC and speech, but not AC or synthesised diction. Example 2 is the result of refining the initial transcription to take into account these decisions.

Jadno ti je srce u junaka, kad mu ljubu crna zemlja krije
['jadnə tɪ jɛ 'sartse u ju' naka kad mu 'lɯbu 'tsʌrna 'zɛmlʌ 'krɪ:jɛ]

Example 2. Updated symbols for selected text

Although Croatian and Russian are both proto-Slavic languages, Dr. Belov's Russian LD was specifically developed for the Russian language. Borrowing symbols and methods from Russian proved to be an invaluable aid in establishing a Croatian system of phonetic transcription.

2.3 & 2.4 Speak and Sing

Text is primary when performing art songs. Review of Recital 1, however, exposed a recurring flaw in the delivery of text in both languages. In the author's English-speaking articulation of the transcriptions, it was discovered that not enough attention had been placed on consonant combinations, classified phonetically as affricate-consonants. More specifically, the obscure consonant combinations not present in the English language, as shown in Example 3, caused problems.

‘Каква’ ['kakva] was pronounced ['kakav]⁴⁰

‘Проплыли’ [pra'plɪli] was pronounced [par'plɪli]⁴¹

‘страстно’ ['strastnə] was pronounced ['srastnə]⁴²

Example 3. Phonotactic flaws in Croatian and Russian observed by the author

Example 3 exposes the issues concerning the fluency of obscure affricatives for the English language. Correcting these phonotactic problems were addressed as part of the preparation for Recital 2.

⁴⁰ CD 1, Track 6, 1:52

⁴¹ CD 1, Track 11, 0:20

⁴² CD 1, Track 16, 1:03

3. Exploring the Differences between Archaic and Standard Croatian Lyric Diction – Recital 2

The time leading up to Recital 2 included reflection on Recital 1 and revision of the system for LD. One main area included memorisation of the text without radically changing the selected methodology. It was clear that each language required greater emphasis on flow, rather than forced fluency. Although there was only one month separating Recital 1 and 2, there was sufficient time to test the proposed system for memorising texts in Russian.⁴³

3.1 Translate

The Russian operatic excerpts all came from librettos by Pushkin. Belov had transcribed and translated the Russian repertoire chosen for Recital 2⁴⁴ thus allowing this author more time to research and transcribe the Croatian texts. The chosen excerpts from Croatian operas allowed, for the first time in the project, a comparison between AC and SC in context. ‘Vukoslav’s aria’ from the opera *Ljubav i zloba* stood as the model of comparison between AC and SC. The AC and SC texts for this aria are presented below in Figure 6.

⁴³ Please refer to CD 2 for the recording of Recital 2.

⁴⁴ Belov, *Libretti of Russian Operas*, 24 – 29, 277 – 279, 413.

1846 ⁴⁵	1948 ⁴⁶
Bit ću osvetjen! Ja ne dvojim više. Velimir se nagovorit dade	Osvećen bit ću! Nema sumnje više. Velimir se nagovorit dade, da je Obren izdajnik i hulja!
Kćer prisilit da obrenu piše Da se odrece navjek svake nade!	Prisilit kćer će da mu dade jasan znak Da ga se odriče, i to za v'je ke sve!
Da je jurve drugom sàrce dala A što njemu kaza bi tek šala.	I još da znade za izdajstvo njegov, Koje na njegov svalih ja i da ga prezire!
Tako ćuga bacit, snegvog neba Ta poruga ranit će ga jače	Tako stjerat njegov ću iz njegovog raja, Znam da ta v'jest će ga ranit jače.
Neg da mu ugrud ubodem sve mače Tako, Tako, osvjetit se treba.	Nek da mu u grud zabodem sve mače. Osjetit će tako ljuto on osvetu moju!
Nuto jošte nije sva osvjeta Mom robimom ima postak kleta.	No to jošte nije osveta moja sva: Mojom robinjom nora postat Ljubica,
Pogorjet ću njenog otca dvore Proliti cu mnogo kaplju kàrvi	Zapalit ću oca njenog dvore! Mletačke već ćete gradu se bliže,
I kad bude dole, što je gore, I sve oganj i oružje smàrvi,	U luku već su stigle duždeve ladje, Svi u ropstvo sad će pasti naše
Ta da ću se umirit ja!	I tek tad bit ću smiren ja i moja krvna osveta. I tek tad ću se smirit ja, da! I moja osveta!

Figure 6. Lyrics to 'Vukoslav's aria' from the Opera *Ljubav i zloba* (1846) by Vatroslav Lisinski: Final and original draft by Dimitrija Demeter in 1846 (first column), and revised text by Tito Strozzi for the Zagreb Music Academy (1948).⁴⁷

It is clear from Figure 6 that significant changes in the language occurred in the period between the original AC to the updated SC. The most obvious difference between the two texts is that there are significantly more words used in the SC. On the other hand, the SC text was easier to translate since it is closer to SC. By comparison, AC once again required special attention to deliver an accurate translation.

⁴⁵ Refer to Appendix D 'Recital 2', 3 – 4.

⁴⁶ Refer to Appendix D 'Recital 2', 1 – 2.

⁴⁷ Tito Strozzi (1892-1970), actor and translator of classic plays and dramas into Croatian.

3.2 Transcribe

As explained in both the Introduction and Diction Guide, there are both lexical and phonological differences between AC and SC. In Figure 6, some words in the text are shared across between AC and SC. These must be treated differently according to the rules for each type of diction. Once it was ascertained that a text was AC or SC, then the appropriate approach to diction could be made. A comparison of closely related words from both texts is presented in in Table 5.

Table 5. Closely related words in AC and SC

Archaic Croatian Spelling with IPA	Standard Croatian Spelling with IPA
Osvetjen [ɔ'svɛtɛɛn] 'avenged'	Osvećen [ɔ'svɛtɛɛn]
Odreće [ɔ'drɛtɛɛ] 'deny/renounce'	Odriče [ɔ'drɪtʃɛ]
Negvog ['nɛgvɔg] 'his'	Njegvog ['nɛgvɔg]
Neg [nɛg] 'to let'	Nek [nɛk]
Nuto ['nutɔ] 'but it'	Noto ['nɔtɔ]
Mom [mɔm] 'my'	Mojom ['mɔjɔm]
Postak ['pɔstak] 'become'	Postat ['pɔstat]
Otca ['ɔtsa] 'father'	Oca ['ɔtsa]
Kàrv(i) [kàrv] 'blood'	Krv(na) [kərv]
(Se) umirit [u'mirit] 'calm/reassured'	(Se) smiri ['smirit]

As shown in Table 5, closely related words in the language have changed due to language reform from AC spelling, for example, the original spelling of 'Odreće' changes slightly 'Odriče' in the updated SC edition.

3.3 Speak

In regards to Russian texts, the Belov transcriptions of librettos were accessible and used for the recital.⁴⁸ During preparation, Finn's Ballad from the Opera *Ruslan i Lyudmila* was proving difficult due to the extremely long text and rhyme pattern. Separation of syllables improved the ease of declamation and efficient memorisation. This process was then extended to other works in Russian.

⁴⁸ Belov, *Libretti of Russian Operas*, 24 – 29.

3.4 Sing

In practice, the performance of both versions of Vukoslav's aria demonstrates the discrepancies between the original and modern. The same issue would occur when a translated text is used in performance. The results of translation are less satisfactory than the original text, because the composer initially set the vowels and consonants of the original to specific registers of the voice for specific tone colours and more resonant energy. In addition, the vowels of the original text would have been placed in specific areas to accommodate the passaggio.⁴⁹



A musical score excerpt in 4/4 time, key of D major. The melody rises from G4 to D5. The lyrics are: A što_ nje - mu_ ka - za bi_____ tek_ ša - la! [a_ fto_ 'nje - mu_ ka - za bi_____ tek_ 'ja - la]

Figure 7. Excerpt from 'Bit ću osvetjen' – 1846.⁵⁰



A musical score excerpt in 4/4 time, key of D major. The melody rises from G4 to D5. The lyrics are: Ko - je_ na_ njeg_ sva - lih ja, i_____ da_ ga_ pre - zi - re! ['kɔ - je_ na_ njeg_ 'sva - lix ja i_____ da_ ga_ 'pre - zi - re]

Figure 8. Excerpt from 'Osvjećen bit ću' – 1948.⁵¹

As shown in Figure 7, the text has been organised in the music to accommodate the rising vocal line with suitable vowels and consonants. By comparison, Figure 8 has more vowel changes and less suitable vowels ascending to and through the passaggio. More specifically, observe the differences in the third bar leading into the fourth above. Figure 7 has a healthy vowel transition from [ɛ] to [a], while Figure 8 ignores this by inverting these vowels through the passaggio. Reversing the vowels in the passaggio can create difficulties for a performer. The original sonority of the text and music is impaired in the SC setting due to the misplacement of the natural vocal stresses.

To explore the issues with the new editions further, a closer investigation of the sources allowed the author to compare and observe the changes from AC to SC. This is shown by comparing

⁴⁹ The 'Passaggio' is an acoustically difficult range of notes from C4 to F#4 for the tenor voice.

⁵⁰ Refer to Appendix D (CD) 'Recital 2' 8 - 13, CD 2, Track 2

⁵¹ Refer to Appendix D (CD) 'Recital 2' 2 - 7, CD 2, Track 1

between three different editions. Figures 9, 10, and 11 present the first four bars of text from ‘Vukoslav’s aria’ to demonstrate the changes in the text layout in the music.

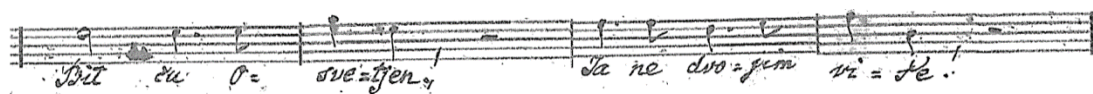


Figure 9. Original Manuscript from 1846 (Vatroslav Lisinski)

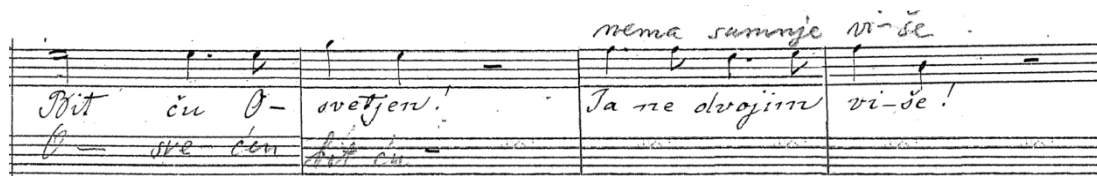


Figure 10. Manuscript from the Music Academy of Zagreb by Ivan Zajc between 1870 and 1890 (edited text in pencil by Tito Strozzi, 1948)

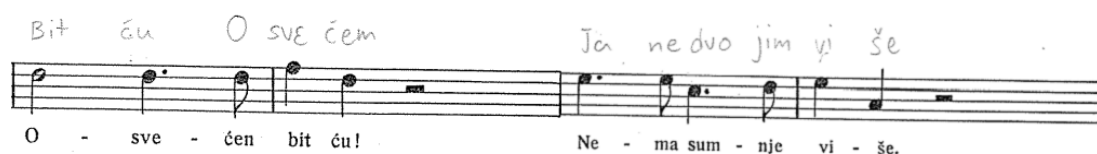


Figure 11. Centennial edition of 1948 (handwriting on copy by author, 2014)

What is interesting in Figures 9, 10 and 11 is the way that the text gradually changed from 1846 to 1948 through the editing process. Figure 10 is probably the best example since the handwritten document was edited in pencil for the updated edition in Figure 11. In this process, we see how the issue relating to fluency is resolved by resorting to logical principles of stress and metre in music. In Figures 9 and 10, for example, the original AC text leads the phrase to its proper stress for ‘Osvetjen’ pronounced on the second syllable [ɔˈsvet̩ɛn]. By comparison, the updated SC text in Figure 11 does not place stress accurately as it shifts the stress from the second syllable to the first syllable. This was a critical factor to the choice of singing in AC rather than the updated SC. The results of Recital 2 showed that a knowledge of the original text allowed greater insight into the composer’s intent, even though SC texts are used in favour of AC at present.⁵² Furthermore, knowledge of AC allowed the synthesis of AC and SC to be used in the sung repertoire when needed.

⁵² “Književni (Modern Academic) is to be used for singing...Archaic is not a language used today” Vlatka Oršanić, in conversation with Branko Lovrinov, Zagreb, January 21st 2014; “Mostly Književni Hrvatski (Academic Croatian)...Archaic is not performed much now days...” Ivan Skender, in conversation with Branko Lovrinov, Zagreb, January 22nd 2014.

Apart from the obvious separation of AC and SC in performance, it was unfortunate that the final aria of Recital 2 was not performed at the same standard as previous arias. On reflection, ‘Adel’s aria’ failed to meet the required standard due to physical stresses and fatigue.⁵³

Simply stated, failure to deliver for this recital was not because the repertoire was too vocally challenging, but due to the limited physical and mental preparation for this particular performance. The challenge of preparing a recital with new repertoire in a single month could also have contributed to the poor outcome. Discussion of the precise cause of the problem was investigated prior to Recital 3 and is discussed further in the context of that recital.

⁵³ CD 2, Track 9

4. Exploring the Differences between Russian and Croatian Lyric Diction – Recital 3

There were three months between Recital 2 and Recital 3, allowing opportunity for detailed reflection on the phonetic system for Croatian LD and its effectiveness for successful delivery of the text in performance. This process resulted in adjustments that moved away from the established Russian model to strengthen its application in the context of Croatian repertoire. Recital 3 presented works from Russian and Croatian composers. In view of the focus on Croatian music, this recital commemorated the centennial memorial of the death of Ivan pl. Zajc.⁵⁴

4.1 Translate

Translations of AC, as with the previous recitals, required the assistance of Croatian residents in Australia to distinguish the meanings of some words in AC. This usually involved translating the text in two stages – first from AC into SC, then from SC into English – to ensure an accurate translation. Translations of the Russian works were completed by using source materials such as synopses of the operas in conjunction with a dictionary to identify stress patterns in words and phrases.

4.2 Transcribe

The features described in the Russian system are far more complex than those of the Croatian. Transcribing Russian into IPA can prove difficult at first encounter, as the language is not phonetic or in a common alphabet. As noted previously, Belov has developed a LD system for vocal repertoire with texts in Russian. When applying this system to the repertoire for Recital 3, an eight-step approach emerged.⁵⁵ These ‘Eight Steps for Russian Transcription’ are applied here to the text of ‘Ночь’ (Night) by Daniil Rathaus as an example of how each step was applied to Russian texts performed in the recital (see Example 4).

“Меркнет слабый свет свечи, бродит мрак унылы... и тоска сжимает грудь с непонятной силой.
На печальные глаза тихо сон нисходит... и с прошедшим в этот миг речь душа заводит.
Истомилася она горестью глубокой... появись же, хоть во сне, о, мой друг далёкий!”

Example 4. ‘Ночь’ (Night) by Daniil Rathaus

⁵⁴ Please refer to CD 3 for the recording of Recital 3.

⁵⁵ These eight-steps proved affective for Recital 3, and so were subsequently applied to revise the Russian songs in Recital 1. These revised transcriptions are found in Appendix D.

Step 1: Finding Stress

Russian pronunciation is largely dependent on the stress within words. Finding word stress was the primary step to transcribing material which has not been transcribed previously. While single syllabic words hold their own stress, finding word stress in polysyllabic words was the primary goal. Example 5 illustrates how stress was identified in the text.

“Мёркнет сла́бый свет свечёй, брóдит мрак уны́лый... и тоска́ сжима́ет грудь с непоня́тной си́лой.
На печа́льные глаза́ тихо сон нисхо́дит... и с проше́дшим в э́тот миг речь душа́ заво́дит.
Истоми́лася она́ го́рестью глубо́кой... появи́сь же, хоть во сне, о, мой друг далёкий!”

Example 5. Finding stress (stressed syllables marked in red with an accent)

Step 2: Initial Transcription and Reduce Vowels ‘a’ and ‘o’

Transcribing the Russian Cyrillic into IPA was done by referring to Belov's system for LD. This initial transcription became the framework of all further progress in transcription. All vowels and consonants were assumed to be 'hard' at this stage of the process. After constructing a basic transcription, the next task required the reduction and neutralisation of the vowels /o/ and /a/. The easiest approach was to find all of the ‘a’, ‘o’ and ‘я’ letters in the text. The rules for vowel reduction were simplified in order to transcribe the correct phonemes: For an ‘a’, it was always reduced to an [ə] both before and after the stress. The ‘o’ reduces to an [ɑ] immediately before a stress, but reduced to an [ə] two or more syllables before the stress and after the word stress. The letter ‘я’ was always reduces to an [ə] both before and after the stress. Example 6 shows the result of this simple vowel reduction process.

“Мёркнет сла́бый свет свечёй, брóдит мрак уны́лый... и тоска́ сжима́ет грудь с непоня́тной си́лой.
['mɛrknet 'slɒbij svet svɛ'ʲi 'brɔdit mrak u'nɪlij i ta'ska szi'mæɪt grud s nepɔ'nɔjtnɔj 'sɪləj]

На печа́льные глаза́ тихо сон нисхо́дит... и с проше́дшим в э́тот миг речь душа́ заво́дит.
[na pe'tʃɒlnɪɛ glɐ'za 'tixə sɔn ni'sxɔdit i sprɐ'ʃɛdʃim 'vetət mig rɛtʃ du'ʃa zə'vɔdit]

Истоми́лася она́ го́рестью глубо́кой... появи́сь же, хоть во сне, о, мой друг далёкий!”
[ista'miləsə a'na 'gɔrɛstju glu'bəkəj pəjə'vis zɛ xət va sne a mɔj drʉg dɐ'lɔkij]

Example 6. Reducing vowels ‘a’ and ‘o’ (changes indicated in red)

Step 3: Finding Soft Vowels and Soft Indicators

The Russian language has soft and hard consonants. Consonants are indicated as being ‘hard’ or ‘soft’ by the vowels preceding them.⁵⁶ The soft indicating vowels are ‘и’, ‘е’, ‘я’, ‘ё’, ‘ю’, along with the soft indicating symbol ‘ь’, as shown in example 6.

“Мёркнет сла́бый свет свечѐй, брѐдит мрак уны́лый... и тоска́ сжима́ет грудь с непоня́тной си́лой.
['mʲɛrknʲɛt 'slabʲij svʲɛt svʲɛ'ʲji 'brɔdʲit mɾak u'nɪlʲj i ta'ska sʲzi'majɛt grudʲ s nʲɛpa'nʲatnɔj 'sʲilɔj]

На печа́льные глаза́ ти́хо сон нисхо́дит... и с прошѐдшим в э́тот ми́г речѝ душа́ заво́дит.
[na pʲɛ'tʃalʲnʲjɛ glɔ'za 'tʲixə sɔn nʲi'sxɔdʲit i sprɔ'ʃɛdʲʲim 'vɛtət mʲig rʲɛtʃ du'ʃa zə'vɔdʲit]

Истомѝлася она́ го́рестью́ глубо́кой... появѝсь же, хотѝ во сне, о, мой друг далѝкий!”
[ista'mʲiləsə a'na 'gɔrʲɛstʲju glu'bɔkɔj pəjə'vʲisʲ zɛ xɔtʲ va snʲɛ a mɔj drug dɔ'lʲɔkʲij]

Example 7. Finding soft vowels (soft indicating vowels marked in red)

Step 4: Softening the Consonant / Palatalisation

Soft consonants can occur in two ways: first with the soft indicating vowels ‘и’, ‘е’, ‘я’, ‘ё’ and ‘ю’ dictating the quality of the preceding consonant and second with a soft indicator ‘ь’ after a consonant. Palatalised consonants ‘ш’, ‘ж’, and ‘ц’ cannot be further palatalised. Be sure not to confuse the soft indicator ‘ь’ with the hard sign 'Ъ'.

“Мёркнет сла́бый свет свечѐй, брѐдит мрак уны́лый... и тоска́ сжима́ет грудь с непоня́тной си́лой.
['mʲɛrknʲɛt 'slabʲij svʲɛt svʲɛ'ʲji 'brɔdʲit mɾak u'nɪlʲj i ta'ska sʲzi'majɛt grudʲ s nʲɛpa'nʲatnɔj 'sʲilɔj]

На печа́льные глаза́ ти́хо сон нисхо́дит... и с прошѐдшим в э́тот ми́г речѝ душа́ заво́дит.
[na pʲɛ'tʃalʲnʲjɛ glɔ'za 'tʲixə sɔn nʲi'sxɔdʲit i sprɔ'ʃɛdʲʲim 'vɛtət mʲig rʲɛtʃ du'ʃa zə'vɔdʲit]

Истомѝлася она́ го́рестью́ глубо́кой... появѝсь же, хотѝ во сне, о, мой друг далѝкий!”
[ista'mʲiləsə a'na 'gɔrʲɛstʲu glu'bɔkɔj pəjə'vʲisʲʲ zɛ xɔtʲ va snʲɛ a mɔj drug dɔ'lʲɔkʲij]

Example 8. Palatalising the consonant (palatalised consonants marked in red)

Step 5: Consonant Assimilation and Final Consonants

Consonant assimilation in Russian is required when liaising from one consonant to another. The phonotactic rule for Russian indicates that the final of a consonant cluster in a word determines the voiced or voiceless quality. This is the same for determining a series of hard or soft consonants. If a voiceless consonant is the final of a consonant cluster, all other consonants preceding it must become voiceless. This is the same for palatalisation of consonants. Final consonants at the end of a word are always voiceless, unless they precede a voiced consonant.

⁵⁶ In cases where an ‘е’ is stressed, it may be morphed into ‘ё’ [jɔ].

“Мёркнет сла́бый свет свечí, брóдит мрак уны́лый... и тоска́ сжимáет грудь с непоня́тной си́лой.
['mʲer'kɲet 'slabij sʲvʲet sʲvʲe'tʃɪ 'brɔdʲit mɾak u'nɪlɪj i ta'ska ʒʒɪ'majet grutʃ sʲ nʲɛpa'nʲatnəj 'sʲiləj]

На печáльные глаза́ тíхо сон нисхóдит... и с прошéдшим в éтот миг речь душа́ заводит.
[na pʲe'tʃal'nɪje glə'za 'tʲixə sɔnʲ_nʲɪ'sxɔdʲit i sprɑ'ʃetʃɪm 'vɛtət mʲɪk rʲetʃ du'ʃa zə'vɔdʲit]

Истомíлася она́ гóрестью глубóкой... появил́сь же, хоть во сне, о, мой друг далéкий!”
[istɑ'mʲiləsʲə ə'nɑ 'gɔrʲesʲtʲu glu'bəkəj pəjə'vʲɪsʲɪ ʒɛ xɔtʲ vɑ snʲɛ ə mɔj druk də'ləkʲɪj]

Example 9. Consonant assimilation and final consonants (marked in red)

Step 6: Morphing ‘и’

The detail surrounding the ‘и’ is another issue when transcribing Russian texts. When /i/ is an initial (and preceded by a hard consonant in previous word) or preceded by a ‘ж’, ‘ц’ or ‘ш’, the vowel will change to an [ɪ]. In the case of ‘ий’, it may morph into either an [ɪj] or [əj] after a ‘к’, ‘г’, or ‘х’. In poetry, the sound of an ‘ий’ is determined by the corresponding rhyme.

“Мёркнет сла́бый свет свечí, брóдит мрак уны́лый... и тоска́ сжимáет грудь с непоня́тной си́лой.
['mʲer'kɲet 'slabij sʲvʲet sʲvʲe'tʃɪ 'brɔdʲit mɾak u'nɪlɪj i ta'ska ʒʒɪ'majet grutʃ sʲ nʲɛpa'nʲatnəj 'sʲiləj]

На печáльные глаза́ тíхо сон нисхóдит... и с прошéдшим в éтот миг речь душа́ заводит.
[na pʲe'tʃal'nɪje glə'za 'tʲixə sɔnʲ_nʲɪ'sxɔdʲit i sprɑ'ʃetʃɪm 'vɛtət mʲɪk rʲetʃ du'ʃa zə'vɔdʲit]

Истомíлася она́ гóрестью глубóкой... появил́сь же, хоть во сне, о, мой друг далéкий!”
[istɑ'mʲiləsʲə ə'nɑ 'gɔrʲesʲtʲu glu'bəkəj pəjə'vʲɪsʲɪ ʒɛ xɔtʲ vɑ snʲɛ ə mɔj druk də'ləkʲɪj]

Example 10. Morphing ‘и’ (marked in red)

Step 7: Morphing ‘e’

After a consonant is softened, any ‘e’ preceding it is changed from [ɛ] to [e]. This morphing occurs as a phonotactical preparation for a softened consonant. It also occurs when the ‘e’ precedes an ‘и’ or ‘й’. This feature of Russian is quite unique since it is not present in any other languages along the Proto-Slavic branch.

“Мёркнет сла́бый свет свечí, брóдит мрак уны́лый... и тоска́ сжимáет грудь с непоня́тной си́лой.
['mʲer'kɲet 'slabij sʲvʲet sʲvʲe'tʃɪ 'brɔdʲit mɾak u'nɪlɪj i ta'ska ʒʒɪ'majet grutʃ sʲ nʲɛpa'nʲatnəj 'sʲiləj]

На печáльные глаза́ тíхо сон нисхóдит... и с прошéдшим в éтот миг речь душа́ заводит.
[na pʲe'tʃal'nɪje glə'za 'tʲixə sɔnʲ_nʲɪ'sxɔdʲit i sprɑ'ʃetʃɪm 'vɛtət mʲɪk rʲetʃ du'ʃa zə'vɔdʲit]

Истомíлася она́ гóрестью глубóкой... появил́сь же, хоть во сне, о, мой друг далéкий!”
[istɑ'mʲiləsʲə ə'nɑ 'gɔrʲesʲtʲu glu'bəkəj pəjə'vʲɪsʲɪ ʒɛ xɔtʲ vɑ snʲɛ ə mɔj druk də'ləkʲɪj]

Example 11. The Morphing ‘e’ (marked in red)

Step 8: Exemption and Irregularities in Spelling

After Step 7 the transcription is almost complete. The exceptions in Russian spelling can gravely alter the detailed accuracy in the transcription. There are no visible exceptions in the example text, here are a few examples to understand the exceptions that exist in Russian diction.

A silent consonant usually appears in the word ‘солнце’ ['sɔntɕ] omitting the ‘л’ sound. In the case of ‘вств’, it is always pronounced [stv], dropping the initial ‘в’. Similarly, the morphing consonant ‘ч’ in ‘что’ is pronounced as [ʃtɔ] despite this letter symbolising the sound [tʃ]. Another small exception is when a ‘р’ [g] turns into a [v] before a velar ‘к’, ‘ч’ or ‘х’. It is advisable to find these common exceptions either through a reliable text-based source like Belov’s publication or through a Russian language coach with a knowledge of Russian LD. Comparing the first IPA transcription with the final result, the changes made are significant for the Russian for correct delivery:

['merknet 'slabij svet sve'tʃi 'brɔdit mrak u'nɪlɪj i ta'ska s zi'maet grud s nepa'natnəj 'sɪləj]
['mɛrɪk'nɛt 'slabij svʲɛt svʲɛ'tʃi 'brɔdʲit mrak u'nɪlɪj i ta'ska s zɪ'majet grʊtʲ sɪ nɛpa'nʲatnəj 'sɪlɛj]

[na pɛ'tʃalɪnɛ glə'za 'tɪxə sɔnɪ ni'sxɔdit i sprɑ'ʃɛtʃɪm 'vetət mɪg rɛtʃ du'ʃɑ zə'vɔdit]
[na pʲɛ'tʃalɪnʲɛ glə'za 'tɪxə sɔnɪ nɪ'sxɔdʲit i sprɑ'ʃɛtʃɪm 'vetət mɪk rʲɛtʃ du'ʃɑ zə'vɔdʲit]

[istɑ'mɪlɔsə ə'nɑ 'gɔrɛstʃu glʊ'bɔkəj pəjə'vɪs zɛ xət vɑ snɛ ə mɔj drʊg də'lɔkɪj]
[istɑ'mɪlɔsʲə ə'nɑ 'gɔrʲɛstʃʊ glʊ'bɔkəj pəjə'vʲɪsʲ zɛ xətʲ vɑ snʲɛ ə mɔj drʊk də'lʲɔkəj]

Example 12. Comparing initial and detailed transcription

By repeating these eight steps for each Russian text in the recital, the transcription process became easier for the author. Transcribing these texts as a repeated exercise resulted in a greater awareness of the text and an improved understanding of the detailed sounds of the Russian language in Recital 3.

4.3 Speak

Syllabification of the text based on the LD system for Russian and Croatian employed in this study was implemented for Recital 3 with improved outcomes for memorisation of repertoire. Specifically, while reciting the Russian, the author had greater awareness of distinctions between soft and hard consonants, the morphing vowels, and assimilated consonants in performance. This awareness reinforced the distinct separation between Croatian and Russian.

4.4 Sing

Reflecting on Recital 3, it was clear to the author that the performance successfully demonstrated the distinction between Croatian and Russian LD. The main factor observed by the author was the heightened awareness of phonetics and phonotactics in each language. This was vital to understanding the distinction between the LD of the two target languages. Apart from awareness, this performance aimed to deliver the repertoire at the highest possible standard. The author felt that it was important for this final recital to highlight even the most difficult aspects of performing Croatian LD.

Consequently, Adel's aria 'Oj, Splite Grade' was performed as an encore to provide the opportunity for the piece to be performed correctly.⁵⁷ As explained in Chapter 3.4, the previous performance of this aria in Recital 2 was not performed as desired due to fatigue and performance stress.⁵⁸ By comparison, the performance of the text of this aria in Recital 3 was performed with greater fluency which aided in the delivery of the vocal line. Comparing differences in the recordings from Recital 2 and 3, an improvement was found mainly in the opening recitative as well as an improvement in phrasing throughout the aria.⁵⁹

Throughout this project the application of the approach for the delivery of Croatian LD was used to aid the performance of the text and was not focused on the tonal development of the voice. An unexpected outcome, however, noted by both the author and his supervisor was that a perceptible improvement in tonal quality occurred during the period of the study as a result of improved confidence and fluency with both Russian and Croatian LD.⁶⁰

⁵⁷ CD 3, Track 8

⁵⁸ CD 2, Track 9

⁵⁹ CD 3, Track 8, 0:00 – 0:30, and 0:30 – 2:00

⁶⁰ Commentary from the author's voice teacher: *"It is apparent to me that your tonal quality in both Russian and Croatian improved through the preparation period and subsequent recitals as the phonemes became more precisely defined and internalised. The voice can only produce those sounds which the internal, mental ear hears and as your hearing of these sounds focused, so did the tonal quality focus and become more resonant. The phonological loop requires a clear mental ideal of the sound in order to efficiently modulate voice output."* Patrick Power, in conversation with Branko Lovrinov, Adelaide, December 15th 2014.

5 – Conclusion

This study has delivered an approach to Croatian LD by drawing on a broad understanding of linguistics, historic Croatian literature and adapting musical styles of the period into the author’s performance practice. More specifically, it has established a system of phonetic transcription which combines IPA with an approach derived from Belov’s Russian LD. Through its application in the preparation of performances of the three recitals of Croatian and Russian repertoire dating from 1833 to 1933 it has demonstrated that the approach is applicable to both AC and SC. Moreover, it has helped this native English speaker to deliver the correct pronunciation of Croatian LD.

Having established the approach to LD, a four stage method was applied to the preparation of repertoire. Table 6 compares the application to Croatian and Russian. It highlights some variations to its application required by the characteristics of the two languages and their use in vocal repertoire. For example, the method of applying eight-steps of transcription was discussed. By comparison, the historical development of Croatian required sensitivity to the year that a composition was written or the particular work of the composer.

Table 6. Comparing the Method used for Croatian and Russian LD

Russian Method	Croatian Method
<i>Translate</i>	<i>Translate</i> Identify: Archaic or Standard
<i>Transcribe</i> Eight-steps for Russian Transcription	<i>Transcribe</i> Protocol: Archaic, Standard, or Synthesis
<i>Speak</i> Syllabification	<i>Speak</i> Syllabification
<i>Sing</i>	<i>Sing</i>

In addition to the development of a systematic approach to Croatian LD, three areas for future research also emerged during the investigation. First, during the visit to Zagreb in January 2014 it was interesting to learn that some interviewees had a general understanding of AC, but chose to ignore it in relation to repertoire. While AC seemed unnecessary or insignificant to them, it became of paramount importance to the author when working with the repertoire, a conclusion

subsequently reinforced when reviewing literature dating from the era. This area certainly warrants further investigation.

Second, it also became apparent to the author that AC is etymologically related to Russian by looking at the etymology of spelling in AC and Russian (see Table 7).

Table 7. Spelling between Russian (and Transliteration), AC, and SC, with English translation

Russian	AC	SC	English
Сладко (sladko)	Sladko	Slatko	<i>Sweet</i>
Сердца (serdtsa)	Sàrca or Sèrca ⁶¹	Srca	<i>Heart</i>
Отца (Ottsa)	Otca	Otac	<i>Father</i>

Here it is possible to see that Russian and AC have virtually the same spelling when the Russian is transliterated into the Latin alphabet. As for pronunciation between the three target languages, a close phonetic relationship between SC and Russian is revealed when AC is shown as the intermediate for comparison (see Table 8).

Table 8. Phonetic relationships between Russian, AC, and SC, shown with English translation

Russian	AC	SC	English
Сладко ['slatkə]	Sladko ['slatko]	Slatko ['slatko]	<i>Sweet</i>
Сердца ['s'ertsə]	Sàrca ['sàrtsa] or Sèrca ['sertsa] ⁶²	Srca ['sərtsa]	<i>Heart</i>
Отца [a'tsa]	Otca ['otca]	Otac [otats]	<i>Father</i>

While the Russian may not have the same phonetic sounds as in Croatian, the basic framework is identical in some cases. Again, this is an area worthy of future work.

Thirdly, this study recognises that AC as relevant to the performance of works dating between 1833 and 1933 and thus points to work on authentic pronunciation revival in period performance. For example, Eugène Green's work for reviving the old French 'declamation' into period vocal repertoire of Lully, Charpentier, and Campra, or David Crystal's contribution on the revival of original pronunciation in Shakespeare's plays and sonnets have offered fresh interpretation of older works. It suggests that new perspectives on Croatian opera and art song may similarly emerge if further research in this area is undertaken.

⁶¹ Kajkavian 'Illyrian' spelling for 'heart'

⁶² Kajkavian 'Illyrian' pronunciation for 'heart'

This exploration of Croatian LD for singers through the performance of selected works of Croatian and Russian composers dating from 1833 to 1933 has offered an approach for the preparation of song in Croatian by native English speakers. In the process, a rich repertoire of Croatian compositions has emerged that offers new insights into an important period of Croatian music history, one that deserves greater attention. It is hoped that by using the approach to Croatian lyric diction for singers presented here, this repertoire may become more accessible to a wider audience in the future.

Appendix A: Croatian Diction Guide

Croatian Lyric Diction for Singers

A Guide to Croatian Diction, Phonology, and
Orthography

Branko Lovrinov

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Protocol for Diction

Introduction

The Croatian language is a colourful and diverse language ranging from the preserved proto-Slavic origin to the cross fertilisation with other languages. This is observed from the wide and varied accents within the three separate regional dialects of ‘Štokavski’, ‘Kajkavski’, and ‘Čakavski’. For the ease and clarity of this lyric diction guide, the main focus will be on academic Croatian. The academic language has been developed through the cultivation of correct grammar and spelling since the 19th century.

Sources on grammar and dictionaries are in abundance, but none which focus on correct pronunciation with a phonetic alphabet. Some vague descriptions of Croatian phonology come close to describing the sounds of Croatian, but this does not represent a precise system for the language.

This guide to Croatian lyric diction aims to:

6. Assist in familiarising the reader with correct symbols for vowels and consonants for Croatian singing diction.
7. Encourage fluency of the lyric diction of Croatian.
8. Develop an understanding of the relationship between orthography and phonology in Croatian lyric diction.

Phonetic examples will assist in comparing specific phonemes from closely related languages of Russian, Polish, and Czech. Allophonic relationships of phonemes will also be used from English, Italian, German, and French.

Brief History of the Croatian Language

The Croatian language is one of the many ‘Slavic’ branches from the Indo-European language tree. Russian, Ukrainian, Czech, Polish, Slovak, Bulgaria, and Slovene reside in the same ‘Proto-Slavic’ category. ‘Proto-Slavic’ or ‘Common Slavic’ is reference to Slavonic languages, through common relations of lexicology, orthography, morphology, syntax, intonation, stress, and phonology. The Croatian language is claimed to be phonetically written, in which every letter represents a specific sound (with only some exemptions). The

Latin Croatian alphabet or 'Gajica' was formally introduced in the 18th century. It is a variant on Jan Hus's Czech alphabet, adopted by the Croatian linguist Ljudevit Gaj (1809 – 1872).

Before the use of 'Gajica', the Croats recorded writing with the 'Glagolitic alphabet' or 'Glagoljica'. The preservation of this specific 'angular form' of 'Glagoljica' was exclusively a Croatian style, used frequently between 1100 and 1600. Glagolitic script was used by all Slavic speaking nations, but the written style only survived in Croatia.

Croatian orthography is governed by a 'phonetic principle', or "speak as you spell, and spell as you speak". The nature of the Croatian literary language shares characteristics of a simplified phonetic transcription. Other characteristics in Croatian spoken diction include; duration of vowel, syllabic stress, and inflection of pitch. These details imitate properties similar to music itself, and skilled composers write vocal music to accommodate for the language.

The Croatian language has three main regional dialects; 'Štokavski', 'Kajkavski', and 'Čakavski'. Croatian dialects are based on 'what' tongue you speak, and are classified by the word 'what'. 'What' in the three dialects translates into; 'Što', 'Kaj', and 'Ča'. In the middle of the 19th century, a group of linguists, poets and academics agreed upon the 'southern Slavic standard dialect' being 'Štokavski' dialect. 'Štokavski' dialect is now the primary language, making any local dialects secondary. The standard grammar in Croatian schools is based on the 'Štokavski' dialect. The standard 'Štokavski' dialect has also been referred to as 'književni' or 'academic' since it became the language for academic and official writing.

Croatian also takes three different 'yat' reflexes; 'Ekavski', 'Ikavski', 'Ijekavski'. The 'yat' is the change to the treatment of the vowel of a word. For example, 'white'; *Belo* for Ekavski, *Bilo* for Ikavski, and *Bijelo* in Ijekavski. The standard 'yat' reflexive for 'književni' is 'Ijekavica'.

Archaic Croatian

A neglected area of the Croatian language and literature is what is commonly referred to 'Archaic Croatian'. 'Archaic Croatian' refers to the old writing style and pronunciation of Croatian before the standardisation of the language seen today. The root to archaic Croatian originates from Ivan Gundulić (1589 – 1638), a writer and poet from the Dubrovnik in the early Baroque period. Gundulić's orthography is developed from the Italian language due to a heavy influence from Venice at the time.

Through time, the orthography of archaic Croatian was inconsistent since there were no standard writing styles. The effort towards a standardised Croatian literary language was initiated in the early 19th century as a direct reaction to 'Magyarisation' of the Croatian language. This was the 'Croatian literary revival' developed by the 'Illyrian movement' (Ilirski pokret). Pioneers of this movement include Ljudevit Gaj, and Ivan Mažuranić amongst other academics. Detailed features of Archaic Croatian are discussed later in this diction guide.

Croatian Alphabet

The Croatian latin alphabet or ‘Gajica’ was first introduced in 1830 by the Croatian linguist Ljudevit Gaj. It took approximately 70 years since the first version of this alphabet to develop into the standard alphabet seen today. There are 30 separate characters representing: 5 vowels, 1 Semi-Vowel, 14 Voiced Consonants, 10 voiceless consonants. Each letter in the alphabet symbolises a separate sound in the language. This clear system simplified the spelling system from the spoken language. A transcription of these exact phonemes have been provided using the International Phonetic Alphabet (Abbr. IPA).

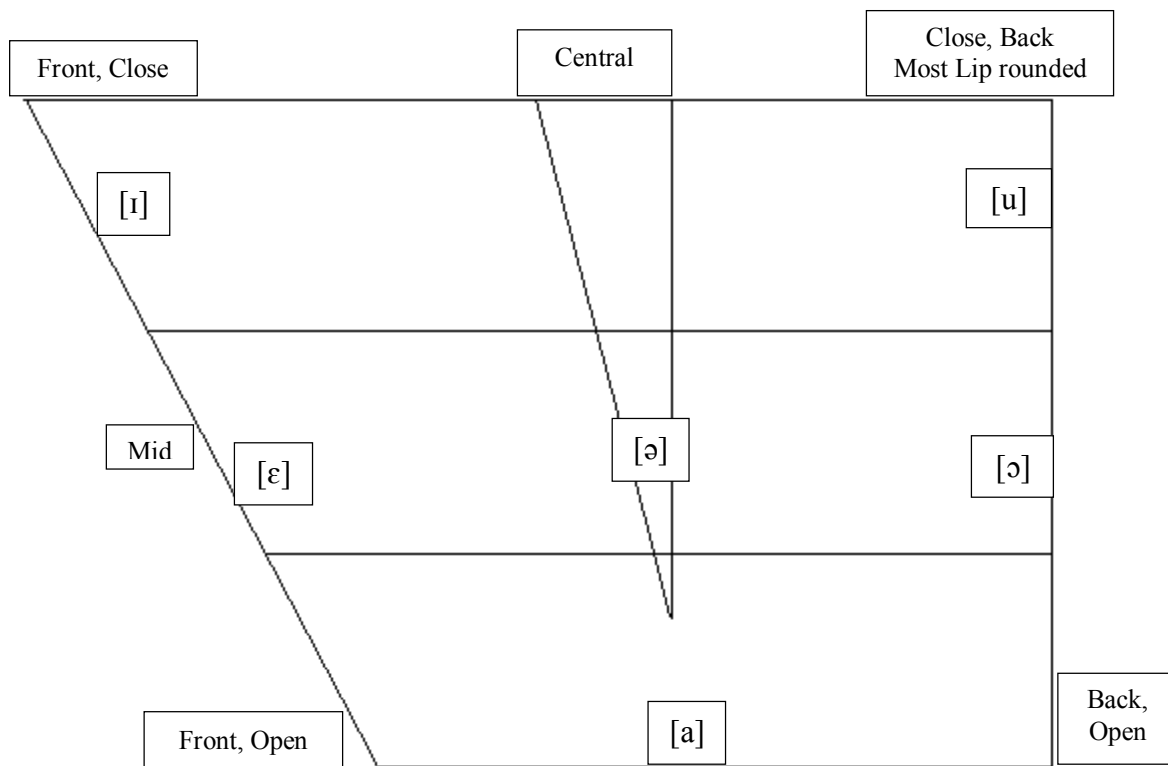
<u>Letter</u>	<u>IPA</u>	<u>Letter</u>	<u>IPA</u>	<u>Letter</u>	<u>IPA</u>
A, a	[a]	G, g	[g]	O, o	[ɔ]
B, b	[b]	H, h	[x]	P, p	[p]
C, c	[ts]	I, i	[ɪ]	R, r	[r]
Č, č	[tʃ]	J, j	[j]	S, s	[s]
Ć, ć	[tɕ]	K, k	[k]	Š, š	[ʃ]
D, d	[d]	L, l	[l]	T, t	[t]
Dž, dž	[dʒ]	Lj, lj	[ʎ]	U, u	[u]
Đ, đ	[dʒ]	M, m	[m]	V, v	[v]
E, e	[ɛ]	N, n	[n]	Z, z	[z]
F, f	[f]	Nj, nj	[ɲ]	Ž, ž	[ʒ]

‘Gajica’ alphabet with IPA symbols

1. Vowels

The six principal vowels in Croatian are [ɪ], [ɛ], [a], [ɔ], [u], and [ə]. Some vowels are phonetically similar to German lax vowels with the inclusion of the Italian [a]. A single neutral vowel can be found in standard Croatian. It takes the form of a German ‘schwa’ or [ə] occurring in specific circumstances. In speech, duration and stress of a word in a phrase could be a factor, but for singing, the rhythm and stress of the words in a phrase are already written in the music. Referring to the vowel chart from the *Handbook of the International Phonetic*

Association, the symbols for some of the Croatian vowels have been changed to ensure their accuracy for the singer.⁶³



Croatian Vowel Chart⁶⁴

[ɪ]

[ɪ] is a near close front open vowel, sounding similarly to the German [ɪ] vowel. The quality of this vowel can be mistaken for a very front and closed [i] when sung in long duration, but the tongue's target area is aiming to be in a lax position despite the duration of the vowel.

Example.

English = Kitten ['kɪtən]

German = Bitter ['bɪtər]

Czech = Byli ['bɪlɪ]

Croatian = Piti ['pɪtɪ]

⁶³ The International Phonetic Association. *Handbook of the International Phonetic Association*. (Cambridge: Cambridge University Press, 1999), 67

⁶⁴ This chart is adapted from The International Phonetic Association. *Handbook of the International Phonetic Association*. (Cambridge: Cambridge University Press, 1999), 67., Joan Wall, Robert Caldwell, Tracy Gavilanes, Sheila Allen. *Dictionary for Singers*. (Dallas: Pst...inc. 1990), 4., Joan Wall. *International Phonetic Alphabet for Singers*. (Washington: Pacific Isle Publishing, 1991), 36, 70. (Updated IPA symbols for Croatian vowels for singers)

[ɛ]

The Open-mid unrounded [ɛ] is the same as the Russian, Czech and German [ɛ].

Example.

English =	P <u>ɛ</u> st ['pɛst]
Italian =	V <u>ie</u> ni ['vjɛ:ni]
German =	B <u>e</u> sser ['bɛsər]
French =	Ê <u>t</u> re ['ɛtrə]
Russian =	Ж <u>ε</u> ланья [зɛ'lanʲə]
Czech =	L <u>ε</u> d ['lɛt]
Polish =	Sz <u>ε</u> ć ['ʂɛtɕ]
Croatian =	P <u>ε</u> kar ['pɛkar]

[a]

The [a] is the same quality as that of the Italian and Czech [a]. The vowel can be mistakenly observed as an [ɑ], but this is caused by covering the vowel tempts the tongue to slip in the back of the tongue developing a dark timbre. Articulation must be made with the front of the tongue and mouth in order for the throat to be free.

Example.

English =	U <u>a</u> [ʌp] ⁶⁵
Italian =	P <u>a</u> ce ['patʃɛ]
Russian =	Зак <u>a</u> тилось [zəkə'tʲiləsʲ] ⁶⁶
Czech =	L <u>a</u> šce ['lastɕɛ]
Polish =	Pol <u>a</u> ły [pɔ'lawʲ]
Croatian =	Pl <u>a</u> ći ['plate̝]

⁶⁵ Wall, *Diction for Singers*, p. 4 (closest related phoneme to the Croatian /a/)

⁶⁶ Anton Belov, *Libretti of Russian Operas: Volume 1*. (New York: Leyerle Publications, 2004), xxi (Closest sound in Russian for the Croatian /a/)

[ɔ]

The [ɔ] not too open, neither is it closed. This sound is closely recognised with the open German [ɔ].

Example.

English =	Port [pɔ:t]
Italian =	Par <u>o</u> la [pa'rɔla]
German =	Pr <u>o</u> st [prɔst]
French =	Sort [sɔr]
Russian =	Ночной [na'tʃɔj]
Czech =	Bolest ['bɔlest]
Polish =	Nik <u>o</u> go [ni'kɔgɔ]
Croatian =	Šk <u>o</u> la ['ʃkɔla]

[u]

The [u] sound is closely recognised with the Italian and German [u]. When spoken in short duration the vowel can be mistakenly heard as a short German [ɔ]. This should not occur in singing, as to preserve the length of the vowel through the note.

Example.

English =	St <u>oo</u> l [stu:l]
Italian =	N <u>u</u> lla ['nul.la]
German =	<u>U</u> hr [u:r]
French =	C <u>ou</u> p [ku]
Russian =	Гл <u>у</u> бокий [glu'bɔkij]
Czech =	P <u>u</u> stině ['pusɕɪnɛ]
Polish =	Sz <u>u</u> kać ['ʂukacɛ]
Croatian =	Gl <u>u</u> mac ['glumats]

Diphthongs and Semivowel

Semivowel [j]

The [j] is a semivowel with an approximate tongue position in the mouth.

Example:

English = Yolk [jo:ok]

German = Jäger ['jɛ:gər]

Russian = Я [ja]

Czech = Jelikož [jɛlɪ'koʒ]

Polish = Jontek ['jɔntɛk]

Croatian = Jela ['jɛla]

The [j] is used primarily as an off-glide approximately from the [ɪ] vowel.

Example:

Croatian = Sjajno ['sjajno]

The [j] may also be present as an on-glide leading towards and approximate of the [ɪ] vowel.

Example:

Croatian = Boj [bɔj]

Dvojnik [dvɔjnik]

Majka ['majka]

With the absence of an [ɪ] in the diphthong (and no 'front' vowel), the [j] is forbidden between the vowels, emphasising the stressed vowel.

Example:

Croatian = Kao ['ka:ɔ]

'Croatia' [Krɔ'atsija] (Croatian pronunciation)

Long ['ɪ:jɛ] and short [jɛ]

The semivowel [j] connecting the [ɪ] and [ɛ] vowel in a long and short variation. This spelling discrepancy may cause confusion for pronunciation. The long ['ɪ:jɛ] is usually spelt 'ije' with the 'i' as a long stressed syllable.

Example:

Croatian = Smije ['smɪ:jɛ]
Prije ['pri:jɛ]
Dvije ['dvi:jɛ]
Krije ['kri:jɛ]

But, the same spelling of 'ije' may produce the sound [jɛ] in some words.

Example:

Croatian = Bijelo ['bjɛlɔ]
Tijelo ['tjɛlɔ]
Rijeka ['rjɛka]

An easy indication on to which pronunciation is required, observe the text rhythms in the music.

Vocalic 'r'

Long [ə:r] and short [əɾ]

Croatian language recognises the 5 cardinal vowels, though few Croatian speakers have identified another vowel in their phonology. The 'Schwa' or [ə] occurs in words which have an 'r' between two consonants. The [ə] vowel always comes before the [r], usually transcribed as [əɾ]. This [ə] sounds closes to the German schwa. The [ə] and [r] are divided equally upon a single rhythmic and syllabic value.

Example:

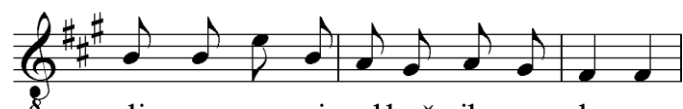
Prvi ['pərvi]	Tvrdo ['tvərdɔ]
Srce ['səɾtse]	Hrvatska ['hərvatska]

This is especially the case for the word 'Prst' [pərst], where the vocalic nature of the phoneme [r] acts as an auxiliary vowel.

The duration of the vocalic 'r' may be dependent of the length of the note value. If over a short duration, the [ə] and the [r] are of equal division within that note value. If the rhythmic value is longer in duration, then the [ə] elongates before reaching the [r]. This allows a singer to sing through the comfort of a vowel instead of tensing the tongue for a rolled 'r' for the duration of the note. Singing the [r] through the duration of a long note is deemed farcical and unpleasant.

Two examples from Mića's aria 'Vidjeleste sidjoh odozgora' from the Opera 'Ero s onoga svijeta' by Jakov Gotovac;

- a) Equal syllabic value of [ə] and [r] in short duration.



gdje sve vr - vi odbož - ih pan - du - ra,
 [gdjɛ svɛ 'vɚ vɪ ɔd bɔʒ 'ix pan 'du ra]

- b) The elongation of the [ə] before the [r] for long duration.



il bije-lo gr - lo
 [ɪl 'bjɛ lɔ 'gɚ:rlɔ]

2. Consonants

The treatment of consonants in the Croatian language should be approached with caution for an English or German speaker. Aspirated consonants are forbidden in Croatian, and can distort the sound of the language and the vocal line. Coincidentally, the consonants in most Slavic languages are not aspirated. Italian, French, Russian, Czech, and Polish are ideal languages to draw comparison between specific consonants.

	Bilabial	Labiodental	Dento-Alveolar	Alveolar	Postalveolar	Palatal	Velar
Plosive	p b		t d				k g
Affricative			ts		tʃ dʒ	tɕ dʑ	
Nasal		m		n		ɲ	ŋ
Fricative		f v	s z		ʃ ʒ		x
Trill				r			
Approximant						j	
Lateral Approximant				l		ʎ	

Consonant chart for Croatian⁶⁷

As shown in the chart are voiced and voiceless variants for most plosive, fricative and affricative consonants. Coupling these phonemes into their respected place of articulation will simplify the process of learning to produce these sounds. In each example, each phoneme couple will be separated into a ‘voiceless’ column on the left side of the page and a ‘voiced’ column on the right.

⁶⁷ This chart is based on: International Phonetic Association, *Handbook of the International Phonetic association*. p. 66.

Bilabial [p], [b], [f], [v], [m]

P [p] and B [b]

These are non-aspirated bilabial stops. [p] is voiceless, with [b] as the voiced.

Example:

English = Part [pa:rt]

English = Bite [ba:ɪt]

Italian = Prendi ['prendi]

Italian = Batti ['bat ti]

Russian = Прежде ['priɛzdʲɛ]

Russian = Боже ['bɔʒɛ]

Czech = Pes [pɛs]

Czech = Bránít ['braniɪt]

Polish = Polska ['pɔlska]

Polish = Bas [bas]

Croatian = Prvi ['pɛrvi]

Croatian = Bolje [boʎɛ]

F [f] and V [v]

These are bilabial fricatives. [f] is voiceless, with [v] as the voiced. Be careful not to lean onto these phonemes, as they might be aspirated.

Example:

English = Fry [fra:ɪ]

English = Verse [vɜ:s]

Italian = Figlio ['fiʎ ʎo]

Italian = Voglio ['voʎ ʎo]

Russian = Фигнер ['fignʲɛr]

Russian = Взгляни [vʒgʎə'ni]

Czech = Fábör [fa:bör]

Czech = Venek ['venɛk]

Polish = Flis [flis]

Polish = Wesołej [vɛ'sɔwɛj]

Croatian = Fakultet [faku'ltɛt]

Croatian = Vani ['vani]

M [m]

[m] is a bilabial nasal consonant found in such English words as 'mother'.

Example:

English = Meet [mi:t]

Italian = Minacca [mi'natʃ'tʃa]

Russian = Молодая [mɔlɔ'dajə]

Czech = Milostné [mlɔ'stnɛ:]

Polish = Miła ['miwa]

Croatian = Molim ['mɔlim]

Dento-Alveolar: [t], [d], [s], [z], [ts]

T [t] and D [d]

These are non-aspirated dento-alveolar stops. [t] is voiceless like ‘ten’, with [d] the voiced like ‘then’.

Example:

English = Ten [ten]	English = Dream [dri:m]
Italian = Tanto ['tanto]	Italian = Duol [dwol]
Russian = Тоской [ta'skɔj]	Russian = Долго ['dɔlgə]
Czech = Ten [ten]	Czech = Dolina [dɔ'lna]
Polish = Trasa ['trasa]	Polish = Długi ['dwugi]
Croatian = Travanj ['travan]	Croatian = Draga ['draga]

S [s] and Z [z]

These are non-aspirated dento-alveolar fricatives. [s] is voiceless like ‘size’, with [z] the voiced ‘zero’.

Example:

English = Size [sa:ɪz]	English = Zero ['ziro:ʊ]
Italian = Sposa ['spoza]	Italian = Casa ['kaza]
Russian = Солнце ['sɔntɕe]	Russian = Золото ['zɔlətə]
Czech = Svět [svjet]	Czech = Zima ['zima]
Polish = Słuchać ['swuxatɕ]	Polish = Zaczny ['zatsnɨ]
Croatian = Sreća ['srɛtɕa]	Croatian = Zlato ['zlatɔ]

C [ts]

The [ts] is a dento-alveolar affricative, sounding close to the ‘ts’ in ‘bits’.

Example:

English =	Fits [fits]
Italian =	Pizza ['pit tsɑ]
Russian =	Царь [tsarʲ]
Czech =	Cena ['tsɛna]
Polish =	Co [tɕɔ]
Croatian =	Cilj [tsɨj]

Alveolar: [l] [r] [n]

R [r]

The Croatian /r/ is the same as the Italian rolled [r]. When spelled in a word, it must follow or precede a vowel to remain a trilled [r]. As discussed above, the /r/ is vocalic when a word contains no visible vowel.

Example:

English =	B <u>r</u> ing ['brɪŋ] (Rolled 'r')
Italian =	<u>R</u> itorno [rit'orno]
German =	<u>R</u> ein [ra:m] (Bühnendeutsch 'r')
French =	P <u>r</u> ésence [pre'zɑ̃sə]
Russian =	Т <u>р</u> ойка ['tɔjkə]
Czech =	Ko <u>r</u> una [kɔ'runa]
Croatian =	Т <u>р</u> i [trɪ]

N [n]

The /n/, an alveolar nasal, is found in such words as 'nose'.

Example:

English =	Note [no:ʊt]
Italian =	Notte ['nɔt.te]
German =	Noch [nɔx]
French =	Notre ['nɔtrə]
Russian =	Н <u>а</u> род [nə'rɔt]
Czech =	Na <u>š</u> í [na'ʃi:]
Polish =	Górn <u>a</u> ['gurnɔw]
Croatian =	Nap <u>a</u> d ['napad]

L [l]

The lateral approximate [l] can be found in such English words as 'land'.

Example:

English =	Love [lʌv]
Italian =	Lontano [lon'tano]
German =	Licht [lɪçt]

French =	Lait [le]
Czech =	Led [let]
Polish =	Ludzie ['ludzɛ]
Croatian =	Lagano ['lagano]

Post-Alveolar [ʃ] [ʒ] [tʃ] [dʒ]

Š [ʃ] and Ž [ʒ]

These are Post-Alveolar fricatives. The voiceless [ʃ] is the same sound as the English 'sh'. The voiced [ʒ] sound like the 'j' in French in 'jai'.

Example:

English =	<u>S</u> hade [ʃe:ɪd]	English =	Treasure = ['treɪʒɜ]
Italian =	P <u>sc</u> i ['peʃi]	French =	Tou <u>js</u> ours [tu'ʒur]
German =	<u>S</u> piegel ['ʃpi:ɡəl]	Russian =	О <u>ж</u> идать [a'ʒɪdətʲ]
French =	<u>C</u> hanger [ʃɑ̃'ʒe]	Czech =	<u>Ž</u> alost ['ʒalɔst]
Russian =	Ду <u>ш</u> и = [du'ʃi]	Croatian =	<u>Ž</u> aba ['ʒaba]
Czech =	<u>Š</u> umá [ʃu'ma:]		
Croatian =	<u>Š</u> est [ʃest]		

Č [tʃ] and Dž [dʒ]

These are palato-alveolar affricates. The voiceless [tʃ] is equivalent to the English 'ch' in chair. The voiced [dʒ] sounds similar to the English 'j' in 'jail'. In the [tʃ] and [dʒ], the blade of the tongue moves from the middle palate towards the alveolar ridge.

Example:

English =	<u>C</u> hird [tʃɜ:p]	English =	<u>J</u> ail ['dʒe:ɪl]
Italian =	<u>C</u> erto ['tʃerto]	Italian =	Giorno ['dʒorno]
Russian =	Умч <u>а</u> лась [um'tʃalɐsʲ]	Czech =	<u>Dž</u> em [dʒɛm]
Czech =	<u>Č</u> as [tʃas]	Croatian =	<u>Dž</u> aba ['dʒaba]
Croatian =	<u>Č</u> avao ['tʃavao]		

Palatal [ɲ], [ʎ], [tɕ], [dʑ]

Nj [ɲ]

The /nj/, or [ɲ], is the combination of the [n] and [j] with a palatal glide. This is the same as ‘gn’ used in some Italian words.

Example:

English = Minions ['mɪnənz]

Italian = Gnocchi ['nɔki]

French = Mignon [mi'ɲɔ̃]

Czech = Domnění [dɔmpɛ'ɲi]

Polish = Dłonie ['dwɔɲɛ]

Croatian = Njegov ['ɲɛgɔv]

Lj [ʎ]

The /lj/, or [ʎ], is the combination of [l] and [j] with a palatal glide. A similar to this sound is the ‘-lli’ in the English word ‘Million’ in 2 syllables.

Example:

Italian = Lieta ['ʎɛ:ta]

Croatian = Ljubav ['ʎubav]

Ć [tɕ] and Ć [dʑ]

These are alveolo-palatal affricates, as opposed to palate-alveolar variants. The voiceless [tɕ] is exactly the same as the Polish ‘ć’. The voiced [dʑ] is exactly the same as the Polish equivalent, usually spelled as ‘dzi-’. The difference between hard (palato-alveolar) and soft (alveolo-palatal) affricates is the motion of the tongue. In the [tɕ] and [dʑ], the blade of the tongue moves from the alveolar towards the middle palate.

Example:

Polish = Słuchać ['swuxatɕ]

Polish = Dzieciństwo [dʑɛ'tɕɨnstvɔ]

Croatian = Sjeća ['sjɛtɕa]

Croatian = Deram ['dʑɛram]

Velar [k], [g], [x]

K [k] and G [g]

These are back, velar plosives. [k] is voiceless, with [g] as the voiced.

Example:

English = King [kɪŋ]

English = Gun [gʌn]

Italian = Caro ['karo]

Italian = Grillo ['gril.lo]

German = Kein [ka:ɪn]

German = Ganz [gants]

French = Coeur [kœr]

French = Gris [gri]

Russian = Куда [ku'da]

Russian = Годa ['gɔdə]

Czech = Kost [kɔst]

Polish = Gośc [gɔɛtɛ]

Croatian = Krv [kɔrv]

Croatian = Grad [grad]

H [x]

[x] is a velar voiceless fricative. The Russian /x/ and German /ch/ are relatively close sounds to this.

Example:

German = Doch [dɔx]

Russian = Хорошо [xɔrɔ'sʂɔ]

Czech = Chlap [xlap]

Polish = Chleb [xlɛp]

Croatian = Hrast [xrast]

-nk [ŋk] and -ng [ŋg]

[ŋ] is a Velar Nasal. This sound is not recognised as a separate phoneme in Croatian, but it exists within the phonology. This only occurs when a /n/ precedes the velar consonants [g] and [k].

Example:

English = Sing [sɪŋ]

Italian = Anche ['aŋke]

German = Lang [laŋ]

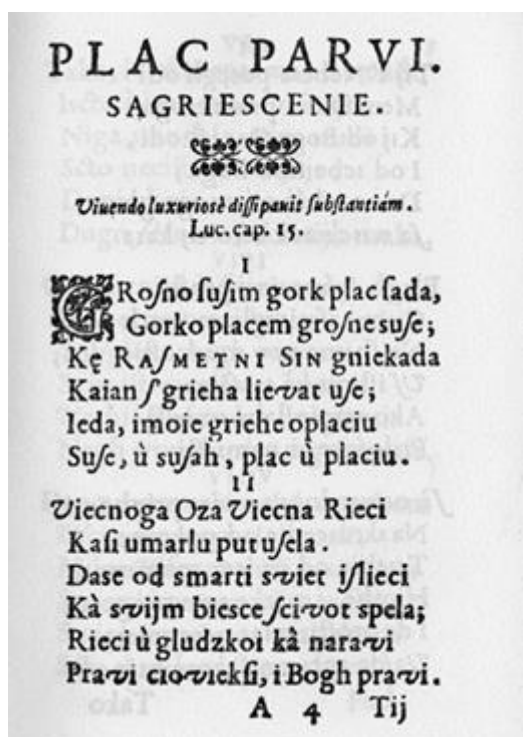
Czech = Tank [taŋk]

Polish = Bank [baŋk]

Croatian = Vanka ['vaŋka]

3. Archaic Croatian Diction

As explained previously, archaic Croatian broadly covers regional and literary styles from the 15th century to the 19th century. The reference to the height of Archaic Croatian would be attributed to the ‘Illyran Movement’ (1830 – 1848), the Croatian national revival. Archaic Croatian language can be drawn into two main literary forms; ‘Dubrovnik’ and ‘Illyrian’. The ‘Dubrovnik’ writing style of the renaissance period was heavily influenced by Italian literary language. Marko Marulić (Renaissance writer and poet) and Ivan Gundulić (Baroque writer and poet) clearly transcribed the sounds of Croatian from the Italian spelling to develop a functional writing style. This writing style was the first attempt to transcribe the sounds of the Croatian through transliteration.



Pláč Prvi

Sagriješnje

1.

Grozno suzim gork plač sada,
Gorko plačem grozne suze,
Ke razmetni sin nekada
Kajan s grijeha ljevat uze;
Je da i moje grijehc oplachu
Suze, u suzah, plač u plachu.

2.

Vječnoga Oca, vječna Riječi,
Ka si umrlu put uzela,
Da se od smrti svijet izliječi
Ka svima bješe život spela,
Riječi, u ljudskoj ka naravi
Pravi čovjek si, i Bog pravi.

Verses 1 and 2 of Ivan Gundulić's Poem "Suze sina razmetnoga" ("Tears of the Prodigal Son") (1622) with a transcription of the text into the standard orthography.

The ‘Dubrovnik’ literary tradition was influential on ‘Illyrian’ writers of the 19th century. Ivan Mažuranić encouraged the use of literary norms from the Dubrovnik style to be the foundation of all Illyrian style literature. Customising the latin alphabet for the Croatian alphabet to best represent the Croatian language was done by Ljudevit Gaj.

Archaic Croatian is lexically and grammatically different from Standard Croatian, making it difficult to translate. The difference between Standard ‘Književni’ and Archaic Croatian

pronunciation is distinguished by orthography. ‘Illyrian’ and ‘Archaic’ orthography was influenced by the proto-Slavic origin of spelling. The current orthography of Standard Croatian is intended to transcribe the sounds phonetically. Russian, Czech, and Polish all maintain these proto-Slavic features in their orthography. The rules of pronunciation in archaic Croatian are based on these proto-Slavic features. Some rules when approaching archaic Croatian include:

The vocalic ‘r’ will use a principal vowel instead of neutral vowel: ⁶⁸

‘Srca’ [‘sərtsa] = ‘Sàrca’ [‘sàrtsa]
 = ‘Sèrca’ [‘sèrtsa] (Kajkavian from Zagreb ‘Illyrian’)
 ‘Tvrdò’ [‘tvərdò] = ‘Tvàrdò’ [‘tvàrdò] (Neo-Štokavian from Dubrovnik)
 = ‘Tvèrdò’ [‘tvèrdò] (Kajkavian from Zagreb ‘Illyrian’)

Devoicing of the final consonant when liaised into, or proceeded by a voiceless consonant:

‘Tuđeg svijeta’ [‘tudzɛg ‘svjɛta] = [‘tudzɛk ‘svjɛta]
 ‘Odkad dušo’ [‘òdkad ‘duʃò] = [‘òtkad ‘duʃò]

Devoicing of final ‘velar stops’ at the ends of phrases : [g] > [k]:

‘Bog’ [bɔg] = [bɔk]
 ‘Vrag’ [vrɔg] = [vrɔk].

The pronunciation of ‘yat’ or ‘ě’ as [jɛ].

‘Tělo’ [tjɛlɔ]
 ‘Bělo’ [bjɛlɔ]

Recently, archaic texts have come back into use amongst some modern composers. An example of this is “Judita” by Frano Parac, composing music for an old text by Marko Marulić. Ensuring that the archaic texts by poets like Marulić and Gundulić are not confused with modern standard diction, a protocol must be made to ensure the correct diction.

⁶⁸ One literary tradition of Dubrovnik specifically used the /a/ which is now omitted in modern speech. The use for the phonetic [ʌ] (as in English ‘up’) is used instead of the vowel [a] because of the characteristically short vowel length. This is instructed to English speakers since the quality of the /r/ takes precedence over the vowel. The Kajkavian treatment of this vowel in the 19th century was recorded with an /e/ before the vocalic ‘r’, as it relates to the proto-Slavic [ɛ] like in the Polish ‘serce’ and Russian ‘сердце’. The pronunciation of the Dubrovnik vocalic ‘r’ is preferred over the Illyrian variant as the Neo-Štokavian model represents a broader standard for archaic diction.

4. Synthesis and Protocol

Most of the available vocal music repertoire in Croatian is published in modern editions. These modern editions often neglect the original archaic text, writing new lyrics for the vocal line. This can remove the natural flow and balance between text and melodic line. In preparation of any repertoire written before the 20th century, it is necessary to refer to the rules of archaic Croatian. Despite the updated modern standard text in current editions, the characteristics of the archaic language allows insight into the composer's soundscape, along with techniques which will assist a singer's performance. This synthesis of diction is combining the current language with the unique characteristics of the archaic accent. To systemise which type of diction is appropriate for specific repertoire, a protocol is established to remove confusion for performers.

Music composed	Text	Diction
Before 1893	Archaic	Archaic
Before 1893	Modern	Synthesis
After 1893	Archaic	Archaic
After 1893	Modern	Academic

Protocol for Croatian diction

The point of separation between archaic and standard 'književni' Croatian is set as the publication date of Ivan Broz's book on orthography *Pravopis (1892)*.⁶⁹ Ivan Broz, in the process of standardising the grammar and orthography, dropped features of the archaic language. Broz's publication was influential for the development of the standard literary language of Croatian in the 20th century.

⁶⁹ Broz, Ivan. *Hrvatski Pravopis*. 1893. [reprint] Kessinger Publishing, 2008

Appendix B:

Recital Program Notes

Recital 1 – Six Romances

Recital 2 – Slavic Arias and Serenades

Recital 3 – Centennial Memoriam: Ivan pl. Zajc

Elder Conservatorium of Music

Six Romances

Šest Romansi

Шесть Романсов



Branko Lovrinov – Tenor

Jamie Cock – Piano

27th June 2014

7:30pm

Elder Hall

Program

Six Songs by Vatroslav Lisinski

Osamljen	<i>(Alone)</i>
Tuga	<i>(Heartache)</i>
U daljini	<i>(In the distance)</i>
Ribar	<i>(Fisherman)</i>
Na vjetar	<i>(On the wind)</i>
Dvije Ptice	<i>(Two birds)</i>

Four Pushkin Romances by Michail Glinka

Адель	<i>(Adel)</i>
Ночной зефир	<i>(The Night Zephyr)</i>
В крови горит огонь желанья	<i>(The fire of desire burns in my blood)</i>
Я помню чудное мгновенье	<i>(I remember that wonderful moment)</i>

-Interval-

‘Шесть Романсов’ (Six Romances)
Op. 73 (1893) by Pyotr Ilyich Tchaikovsky

Мы сидели с тобой	<i>(We sat together)</i>
Ночь	<i>(Night)</i>
В эту лунную ночь	<i>(On this moonlit night)</i>
Закатилось солнце	<i>(The sun has set)</i>
Средь мрачных дней	<i>(On gloomy days)</i>
Снова, как прежде	<i>(Again, as before, alone)</i>

Six Songs by Ivan Zajc

Domovini i Ljubav - Op. 338	<i>(The Homeland and Love)</i>
Vir - Op. 374	<i>(Whirlwind)</i>
Lastavicam - Op. 375a	<i>(The Swallows)</i>
Moja Lađa - Op. 491	<i>(My little boat)</i>
Sjećaj se mene - Op. 498	<i>(Remember me)</i>
Noć je tiha! - Op. 531	<i>(The night is still)</i>

This recital will be recorded to form part of a Master of Philosophy research project titled
‘Croatian Lyric Diction for Singers: An Exploration through Performance’.

Please switch off your mobile phones!

Program Notes

Six Songs by Vatroslav Lisinski

Vatroslav Lisinski (1819-1854) was a Croatian composer of German-Jewish heritage, mainly recognised for his contribution to the Croatian literary revival, known as the *Ilirski pokret* (1830 – 1848). He composed the first Romantic style opera in the Croatian language, *Ljubav i zloba* (1846), which became the foundation of Croatian opera. Apart from composing operatic works, he wrote chamber music and songs for the domestic performance.

Lisinski composed Croatian vocal music largely from texts by the writer and poet Petar Preradović (1818 – 1872). Four of the six chosen songs have texts by Petar Preradović. The collection of these songs are the first of their kind in Croatian classical repertoire, with themes ranging from lost love, romances, as well as patriotic sentiment towards the homeland. The English translation of these songs were arranged by Branko Lovrinov.

Osamljen – *Vladislav Vežić*

Jadno ti je srce u junaka
Kad mu ljubav crna zemlja krije,
Milu majku dugi puti dijele

Kad od brata ne imate glasa
Ni od seka nježnih uzdaha
Kad sam vene ko listak od gore
A žalosti dijeliti ne more

Jadno ti je srce u junaka,
Kad sam vene ko listak od gore
A žalosti dijeliti ne more.

Tuga - *Petar Preradović*

Odkad, dušo, ti mi ode
Mome oku iz okruge,
Na srce mi pade tuga
Kao mraz na jadan cvijet.

Moje misli bez slobode,
Kano pčele usred zime,
Neće da se leta prime,
Studen im je cio svijet.

Ne znam nigdje mira za se,
Simo-tamo hodajući,
Kad sam vani, moram kući,
A iz kuće moram van.

Tako trajem svoje čase;
Vrijeme, kao iz olova,
Pritiskuje prsa ova,
Vječnost mi se čini dan.
Niti spavam, niti bdijem,

Alone

Miserable is a heroic heart
When the earth holds his loved one,
Dear mother, long has it been since we parted.

When brother sent no message
Of a sisters gentle sigh,
If I alone, like a forest leaf, wilt,
But my mourning cannot be shared.

Miserable is a heroic heart,
If I alone, like a forest leaf, wilt,
But my mourning cannot be shared.

Heartache

Ever since you went, my dear,
From my sight and presence.
Our hearts fell into sorrow
As the frost on a flower.

My thoughts are trapped,
Like bees in the winter,
These thoughts won't fly away,
With such a chill in the world.

I do not know where to find peace,
Yet onward, I must trudge,
When I am outside my house,
I must leave to return.

So I squander my hours;
Time is the one in charge,
With the weight in my breast,
Every day seems eternity.
It cannot sleep, nor can it wake,

Već onako čudno j' meni,
Živim samo u spomeni,
Da si živa još mi ti.

Jeste, dušo, reći smijem,
Da si život žića moga,
Da prva mi jes' do boga,
Anđeo njegve ljubavi!

*U daljini – Nikolaus Lenau
(Trans. into Croatian by Petar Preradović)*

U daljini tuđeg svijeta
Ovu ružu berem sad
Tebi, slatka dušo, tebi,
Donesao bih u rad.

Ali dok bih k tebi došo
Kroz daleki ovaj svijet,
Davno ruža bi uvela
Jer prebrzo vene cvijet.

Nek ne idu nikad dalje
Jedno od drugog srca dva
Neka cvijeta još u ruci
Dar proljeća, ruža ta.

Ili do kud slavuj ide
Skupljat slamke k gnijezdu svom,
Ili do kud pjesan svoju
Šalje tihim vjetrićem.

Ribar - Petar Preradović

Ribice lude hodite amo,
Ribice kuda bježite tamo!
Meka je sladka, udica tanka,
A živjet krasno na zemlji vanka.

Ribicam ovdje ljuska se snima,
Bojnog oklopa ne treba njima;
Jer svatko živi s njimi u miru,
Bogci i bogati stol im prostiru.

Svatko im gleda pribavit slasti,
Mjesto u vodi plove u masti.

Ribice lude kušajte samo
Kako je ovdje bolje neg tamo -
Kušajte jednoć, tako mi sreće
Znam da nijedna vratit se neće!

Everything is strange to me,
The thought alone comforts me,
That you are still alive.

Of course, I must also say now,
That you mean life to me,
That you enlighten me at all times,
You, my loving angel of God.

In the Distance

In the distance of another's world
A rose is ready to harvest,
Thou, sweet dear, thou
Will offer yourself to me.

But should I come to you
In that distant world,
A rose longing to flower
Will have blossomed too soon.

Never let out hearts go further apart
From each other
She holds the flower still in your hand
A gift of spring, the rose.

Oh, how the far nightingale continues
to build a straw nest of its own,
Oh, how far this song
May travel in the silent breeze.

Fisherman

Crazy little fish, come hither,
Little fish come to the surface!
Softness is sweeter, take the bait,
Then you shall all live well on dry land.

The scales can be removed,
As there is no need for armour;
For those living in peace,
The poor and wealthy share the table.

Anyone looking to obtain sweetness,
That place is in the water; like sailing in oil.

Crazy little fish; it is tasty
Things over here are better than over there -
With a single taste, we will be fortunate
And I know that none will go back!

Na Vjetar – *Ivan Kukuljević-Sakcinski*

Duni vjetre, duni vjetre!
Tu, gdje tuži mila,
Nek joj nose moju pjesmu
Tvoja laka krila.

Duni, vjetre, njoj u sobu,
gdje sve dni boravi,
Nosi vijest joj kako za njom
Gorim u ljubavi!

O, moj vjetre, pogladi ju
Po nje licu bijelom,
Nek zna da sam njojzi blizu
Dušom, srcem tijelom.

Nek ne plače, nek ne tuži,
Blizu čas je veće,
Kad se mili s njome dijelit
Nikad više neće!

Dvije Ptice - *Petar Preradović*

Zabludila morska ptica
U daljine kopne zemlje
I susrela kosovicu
Gdje u gaju slatko pjeva.

"Kako možeš pjevat tužna
U pustinji ovoj suhoj
Gdje ni kapi vode nema?" -

""Tu pjevahu i moji stari
U istome ovom gaju."" -
Domovina kakva bila
Rođenom je sinku mila.

On the wind

Blow wind, blow wind!
There, where my sad lover lies,
Carry my song
On your light wings.

Blow, wind, into her room,
Where she pines all her days,
Carry the news to her, say
That my burning love for her is stronger!

Oh, dear breeze,
Stroke across her white face,
Let her know that I was near her
Close to her body, heart, and soul.

Weep no more, all sadness be gone,
The closer to that great hour,
But the passion we share,
It can never be!

Two Birds

There wandered a Swallow
To a vast and distant land
And he came across a Blackbird
In a grove, singing a sweet song.

"How can you sing when it is sad
In this dry desert
Where there is not a drop of water?" -

"" I sing to all my Ancestors
There in a grove, just like this. "" -
My Homeland,
Created with such beauty.

Pushkin Romances by Mikhail Glinka

Mikhail Glinka, a Russian composer known for initiating the Romantic style in opera and art song. Notable works are opera's *A life for the Tsar* (1836) and *Ruslan and Lyudmila* (1842), along with the numerous songs. Glinka pursued a musical expression through the Russian language, and expressed it through the singing voice. The selected repertoire was chosen from texts by **Alexander Pushkin**. The selection aims to illustrate romantic scenes ranging from adoration to a girl named 'Adel', to the fond memory of a lover. The English translations were sourced from Anton Belov for all the songs, except for 'The Night Zephyr' which was translated by Branko Lovrinov.⁷⁰

⁷⁰ "Mikhail Ivanov Glinka", Anton Belov, Russian Art Songs, Last Modified June 23rd 2013, <http://www.russianartsong.com/Glinka.html>.

Адель

Играй, Адель, не знай печали;
Хариты, Лель тебя венчали
И колыбель твою качали;
Твоя весна тиха, ясна;
Для наслаждений ты рождена;

Часы упоений лови, лови!
Младые дни отдай любви,

И в шуме света
Люби, Адель, Мою свирель.

Ночной зефир

Ночной зефир
Струит эфир.
Шумит,
Бежит
Гвадалквивир.

Вот взошла луна золотая,
Тише... чу... гитары звон...
Вот испанка молодая
Оперлася на балкон.

Ночной зефир
Струит эфир.
Шумит,
Бежит
Гвадалквивир.

Скинь мантилью, ангел милый,
И явись как яркий день!
Сквозь чугунные перилы
Ножку дивную продень!

Ночной зефир
Струит эфир...

В крови горит огонь желанья

В крови горит огонь желанья,
Душа тобой уязвлена,
Лобзай меня: твои лобзанья
Мне слаще мирра и вина.

Склонись ко мне главою нежной,
И да почию безмятежный,
Пока дохнёт весёлый день
И двинется ночная тень.

LIBRARY NOTE:

The following translated text has been removed due to copyright, pp. 68-69.

This text is included in the print/archival copy of the thesis held in the University of Adelaide Archives.

Я помню чудное мгновенье

Я помню чудное мгновенье:
Передо мной явилась ты,
Как мимолетное виденье,
Как гений чистой красоты.

В томленье грусти безнадежной,
В тревогах шумной суеты,
Звучал мне долго голос нежный,
И снились милые черты.

Шли годы. Бурь порыв мятежный
Рассеял прежние мечты,
И я забыл твой голос нежный,
Твои небесные черты.

В глуши, во мраке заточенья
Тянулись тихо дни мои
Без божества, без вдохновенья,
Без слез, без жизни, без любви.

Душе настало пробужденье:
И вот опять явилась ты,
Как мимолетное виденье,
Как гений чистой красоты.

И сердце бьется в упоенье,
И для него воскресли вновь
И божество и вдохновенье,
И жизнь, и слезы, и любовь.

- Interval -

‘Шесть Романсов’ Op. 73 (1893) by Pyotr Ilyich Tchaikovsky

Pyotr Ilyich Tchaikovsky, a Russian composer of the Romantic period. He is known to compose music for his ballet, opera, symphonic works as well as chamber music. Notable vocal compositions include the operas *Eugene Onegin* (1879) and *The Queen of Spades* (1890). Tchaikovsky composed 103 art songs and 6 song duets in this genre.

Daniil Rathaus had sent poems to the composer when Tchaikovsky was on his visit to America. Tchaikovsky admired the first two poems so much that he formally requested Rathaus to supply more poems for him to complete a collection of songs. Rathaus instantly grew in popularity from the exposure through Tchaikovsky's composition. The thematic development in this series is very similar to 'Dichterliebe' by Heinrich Heine or 'Die Schöne Müllerin' by Willheim Muller. The common themes in these text include; new found love, uncertain affection, yearning for the lover, the rapturous meeting, the delusions of love, and rejection or isolation. The English translations were sourced from *Tchaikovsky's Complete Songs* by Richard D. Sylvester.⁷¹

⁷¹ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 271-282.

I - Мы сидели с тобой

Мы сидели с тобой у заснувшей реки.
С тихой песней проплыли домой рыбаки.
Солнца луч золотой за рекой догорал...
И тебе я тогда ничего не сказал.

Загремело вдали - надвигалась гроза.
По ресницам твоим покатилась слеза.
И с безумным рыданием к тебе я припал...
И тебе ничего, ничего не сказал.

И теперь, в эти дни, я, как прежде, один.
Уж не жду ничего от грядущих годин.
В сердце жизненный звук уж давно отзвучал...
“Ах, зачем я тебе ничего не сказал!”

II - Ночь

Меркнет слабый свет свечи,
Бродит мрак унылый...
И тоска сжимает грудь
С непонятной силой.

На печальные глаза
Тихо сон нисходит...
И с пришедшим в этот миг
Речь душа заводит.

Истомилась она
Горестью глубокой...
Появись же, хоть во сне,
О, мой друг далекий!

III - В эту лунную ночь

В эту лунную ночь, в эту дивную ночь,
В этот миг благодатный свиданья,
О мой друг! я не в силах любви превозмочь,
Удержать я не в силах признанья.

В серебре чуть колыхнется озера гладь,
Наклонясь, зашептались ивы...
Но бессильны слова! - как тебе передать
Истомленного сердца порывы?

Ночь не ждет, ночь летит. Закатилась луна,
Заалело в таинственной дали...
Дорогая! прости, - снова жизни волна
Нам несет день тоски и печали.

LIBRARY NOTE:

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to copyright, pp. 70-71.

This text is included in the print/archival copy of the
thesis held in the University of Adelaide Archives.

IV - Закатилось солнце

Закатилось солнце, заиграли краски
Мягкой позолотой в синеве небес...
В обаянье ночи сладострастной ласки
Тихо что-то шепчет задремавший лес...

И в душе тревожной умолкают муки,
И дышать всей грудью в эту ночь легко...
Ночи дивной тени, ночи дивной звуки
Нас с тобой уносят, друг мой, далеко.

Вся объята негой этой ночи страстной,
Ты ко мне склонилась на плечо главой...
Я безумно счастлив, о мой друг прекрасный,
Бесконечно счастлив в эту ночь с тобой!..

V - Среди мрачных дней

Среди мрачных дней, под гнетом бед,
Из мглы туманной прошлых лет,
Как отблеск радостных лучей,
Мне светит взор твоих очей.

Под обаяньем светлых снов
Мне мнится: я с тобою вновь
При свете дня, в ночной тиши
Делюсь восторгами души...

Я вновь с тобой! моя печаль
Умчалась в пасмурную даль...
И страстно вновь хочу я жить:
Тобой дышать, тебя любить!

VI - Снова, как прежде

Снова, как прежде, один,
Снова объят я тоской.
Смотрится тополь в окно,
Весь озаренный луной.

Смотрится тополь в окно,
Шепчут о чем-то листья.
В звездах горят небеса...
Где теперь, милая, ты?

Всё, что творится со мной,
Я передать не берусь...
Друг! помолись за меня,
Я за тебя уж молюсь.

Six Songs by Ivan Zajc

Ivan Dragutin Stjepan Zajc (1832-1914) was a Croatian composer, musician and music teacher. His musical character was strongly influenced by Italian opera and Viennese operetta. As a part of his growing success as a Croatian artist, he formed and established the Croatian Academy of Music, which still exists today in Zagreb. Apart from his operatic works in Croatian, Zajc wrote choral music and solo songs. Here are a selection of six songs that he composed during his time in Zagreb (1870 – 1914). English translations have been supplied by Branko Lovrinov.

Domovini i Ljubavi – *Ilija Okrigić*

Domovino, domovino, raju žića moga,
A ti draga, a ti draga, cvijeće raja toga.
U tom raju, u tom raju, sve su moje slasti,
Ljubav, sreća, ljubav, sreća, ponos i sve časti!

Domovino, slatko milovanje,
A ti draga, srca uzdisanje!
Za vas, za vas, za vas samo krvca vrije,
Za vas, za vas srce do svog konca bije!

Domovino, domovino, evo uvijek zrije,
Duša moja, duša moja, jasne zvijezde dvije.
Jedna tvoja, jedna tvoja, druga drage to je,
Jer na svijetu, jer na svijetu, sve ste vas mi dvoje!

Domovino, slatko milovanje...

The Homeland and Love

Homeland, homeland, paradise of my life,
And you, my beloved, flower of that paradise.
In that paradise, all my delights reside:
Love, happiness, pride and all honours.

Homeland, sweet caress,
And you, my beloved, longing of my heart.
For you both, for you only my blood is inflamed,
For you both only my heart beats until its very end!

Homeland, homeland, always maturing,
My soul, shining like two bright stars.
One is for you, my country, the other for my dear.
In this world, the two of you are everything to me.

Homeland, sweet caress...

Vir – *August Šenoa*

Jezero se gorsko ziba, tajni u njem drijema vir,
Staklenoga povrh gliba svud je mir.
Časom tek kroz puste lijese kukavicu možeš čut,
Časom na val jablan strese listak žut.

Nakraj vode stala kuća u toj kući draga dva,
Ljubav srca bje im vruća sreća sva.

I po noći i po danu orio se milka pijev;
Ču ih vila; ljuto planu vilin gnjev.

Pa kad jednom s kasna puta ribar sjeko veslom val,
Zavri voda, čun proguta vilin jal.
Na vidiku sreće hude ciknu draga u sav glas,
Kukavicom sinjom bude isti čas.

Kuka grani sa vrhunca: "kuku jadna, jadna ja!
Bog ti ne dô gledat sunca, vilo zla!"

Whirlpool

The lake upon the mountain, where a whirlpool is
hiding
It is so clear and quiet, and very peaceful.
Only for a moment you can hear the owl through the
trees,
At a fleeting moment, a tree shakes off a single
yellow leaf.

At the edge of the water there lies a house, in that
house were two lovers,
Love-filled hearts kept it warm and fill it with
fortune.

And by night and day the maiden is singing;
Then, the fairy heard them; her envy was ignited.

Then a fisherman rowing on the water late at night,
That stirring water swallowed the fairies anger.
On the horizon arrived the maiden who sang loudly,
And both the owl and the maiden sang at that
moment.

The owl sung from up high: "poor owl, poor me!
May God not grant you to see the Sun, you Evil
Fairy"

Jezero se gorsko ziba, nesta vile, šuti vir; -
Staklenoga povrh gliba vječni mir.

The lake upon the mountain, the whirlpool hushed,
The fairy left; and as before, it was a place of peace.

Lastavicam – *Ivan Zahar*

Swallows

Male ptice lakih krila dižite se vi u zrak,
Već vas zove zemlja mila, zove vrućeg sunca trak.

Little birds with light wings go up in the air!
Calling for their homeland, calling the warm
sunbeam.

Što li čeka sred livada, i prek silnih voda vas?
Malo lasti, puno jada, al' vas majčin zove glas.

What awaits you across the meadows and beyond the
hazardous waters?
Little delight, lots of sorrow, but the mother's voice is
calling.

Zove, vuče, silnom moći južnog sunca vrući sjaj.
O u dom ću i ja doći, pozdrav' te mi rodni kraj.

Calling, luring, with great energy like the southern
Sun's warm glow.
To home, I shall also come, so send my wishes to our
homeland.

Moja Lađa – *Petar Preradović*

My little boat

Plovi, plovi, moja lađo, u koj' godjer kraj;
Ja ti cilja još ne nadjoh, sama cilj si daj!

Sail, sail, my boat, where ever the winds take you;
I still cannot find the direction for you to go!

Kad te amo već zanesla tvoje sudbe moć,
Rasplni jadra, pruži vesla, plovi dan i noć!

When carried away by the winds of destiny,
Spread your sails, use your oars, to sail day and
night!

U vjetra se uzdaj volju i valova bijeg,
U budućnost gledaj bolju, k nebu digni stijeg!

Believe in the gift of the wind and power of the
waves,
And be positive about tomorrow, and raise the flag!

Sjećaj se mene – *Vladimir Nikolić*

Remember me

Mlado zora kad zaplavi
Mrka noć kad se krene
Kad je slavuj pjesmom javi,
Tad se, dušo, sjeti mene.

Young dawn, when your colour changes to blue,
When nights darkness has departed,
When the nightingale sings its song,
Then, my dear, remember me.

Jutrom zora kad zablista,
Sunce zlatom kad se odjene,
Tada, dušo, nek se čista
tvoja ljubav sjeti mene.

In the morning when it shines,
The Sun above is clad in gold,
Then, darling, may it be clear
That your love will remember me.

A kad opet noć se spusti,
Kad je sjene jave njene,
Tad molitvu, dušo izusti,
Pa se uz nju sjeti mene.

And when night falls again,
When the shadows of night return,
Then pray, my dear, with utterance of your soul,
And then, remembers me.

Noć je tiha - *Josip Eugen Tomić*

Noć je tiha, nebo zvijezde siju,
A ja na te mislim u samoći,
Čujem kako kasne ure biju,
Te mi neće san na trud ne oči;

Ne mi srca neda mi do sanki,
I ne pusti odpočinut trudnog,
Snužduje me za bijela danka,
A i u noć svijest mi drži, drži budnog.

A i tko će na san sklopiti oči,
Kad se sa njih suza tok obara,
Tko će mirno da prosniva noći,
Kada grudi srca va paj para?

Tko će mirno za prosniva noci?
A ja na te mislim u samoći!

Night is still

Night is still, the heavens are full of stars,
And I think of you when I am alone.
Looking how the clock chimes at this late hour
And we can not force our eyes to rest,

My restless heart will not let me dream away,
And not let me slip into deep sleep.
Tired even in the brightness of day
And in the night I am compelled to stay awake.

Who can close their eyes,
When they are teary?
How can you sleep this dreamy night,
When your heart is broken?

Who will calm the dreamy night?
And I think of you when I am alone.

Biography

Branko Lovrinov - Tenor

Branko Lovrinov has completed his Bachelor Degree of Music with first class Honours, and is continuing his studies for a Master of Philosophy at the Elder Conservatorium of Music, under the guidance and vocal instruction of Patrick Power and supervision by Dr. Kimi Coaldrake.

Most recently, he has performed the role of 'Pinkerton' in the Puccini Opera 'Madama Butterfly' with Co-Opera. He has also been awarded the 1st Prize in the 'Recitals Australia Performance Award', a George Boland Scholarship and an Australian Postgraduate Award in 2012 to continue his Master's studies at the University of Adelaide.

Jamie Cock - Piano

Jamie Cock began piano studies with Di Spence in Balaklava, subsequently with Noreen Stokes and Stefan Ammer at the Elder Conservatorium, graduating with Honours in Piano Performance. Further studies were undertaken at the Martinu Academy in Prague and the Musikhochschule Freiburg graduating with distinction in Piano Chamber Music.

He worked as a freelance pianist with various soloists and ensembles throughout Europe, and as staff accompanist at the Musikhochschule Zurich-Winterthur with the Cello class of Raphael Wallfisch. He has presented concerts in Germany, France, Italy, Switzerland, the Netherlands, the UK, the US and New Zealand.

A recipient of the Geoffrey Parsons Award, the prize winner at the Mendelssohn-Bartholdy chamber music competition in Berlin, Jamie returned to reside in Australia in 2005. Since then he has been active as accompanist and teacher in everything from Continuo to Cabaret, including concerts for the Firm, Brink Theatre, Ngeringa Herb Farm and Elder Hall Lunch Hour series. He has worked with the State Opera of South Australia, Adelaide Symphony Orchestra and recorded the CD "Night Dreams" with local soprano Emma Horwood.

Acknowledgements

Kimi Coaldrake – Thank you for guiding me in the right direction, and helping me in find the core to research and study at the postgraduate level.

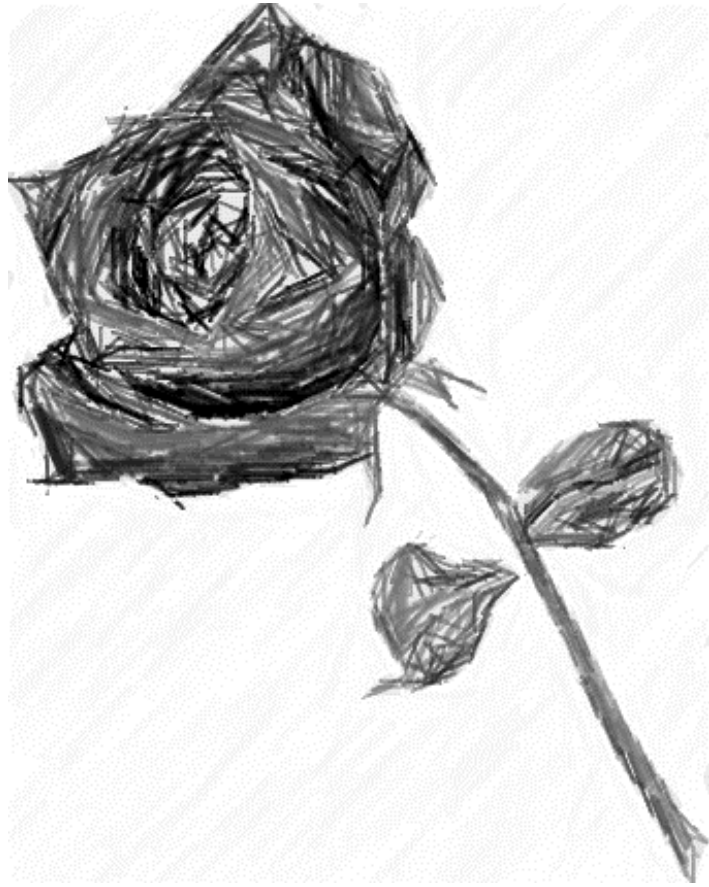
Patrick Power – Thank you for always being the man behind the voice. Without the necessary therapy to my voice since coming back, I might have had been in extreme trouble with the voice.

Jamie Cock – Thank you for being a secure and reliable accompanist to some challenging and neglected repertoire.

Claire Oremland – Thank you for your time and effort in allowing the performance to take place in Elder hall. Thank you for all your effort.

Family – Thank you for giving me the origin to which the project was rooted.

Friends and Audience – Thank you for coming. This performance is a gift to you, allowing you to open up to something new and in a different language.



Elder Conservatorium of Music

Slavic Arias and Serenades

Arije i Serenade

Ариас и Серенады



Branko Lovrinov – Tenor

Jamie Cock – Piano

27th July 2014

7:30pm

Elder Hall

Program

Illyrian Anthem 'Još Hrvatska ni' propala' (1833)

Ferdo Livadić & Ljudevit Gaj

Vukoslav's aria 'Osvetjen bit ću' ('I will be avenged')
latest edition, 1948 from the opera 'Ljubav i zloba' (1846)

Vatroslav Lisinski

Vukoslav's aria 'Bit ću osvećen' ('I will be avenged')
first edition, 1846 from the opera 'Ljubav i zloba' (1846)

Vatroslav Lisinski

Finn's ballad 'Umchalas gada polovina' ('Half a year flew by')
from the opera 'Ruslan and Ludmilla' (1842)

Mikhail Glinka

-Interval-

Lenski's arioso 'Ya lyublyu vas' ('I love thee')
from the opera 'Eugen Onegin' (1879)

Pyotr Ilyich Tchaikovsky

Adel's Turkish love song 'U Turćina đulvodica' ('In a Turkish garden')
from the opera 'Adel i Mara' (1832)

Josip Hatze

Adel's Serenade
from the opera 'Adel i Mara' (1832)

Josip Hatze

'Romance of the Young Gypsy'
from the opera 'Aleko' (1892)

Sergei Rachmaninoff

Adel's aria 'Oj Splite Grade' ('Oh, Town of Split')
from the opera 'Adel i Mara' (1832)

Josip Hatze

This recital will be recorded to form part of a Master of Philosophy research project titled
"Croatian Lyric Diction for Singers: An Exploration through Performance".

Please switch off your mobile phones!

Program Notes

Anthem for the *Illyrian Movement* ‘Jos Hrvatska ni’ propala’ (1833)

This anthem, composed by Ferdo Livadic, signifies the advent of the Croatian literary revival. It was through the efforts of the *Illyrian Movement (1830 -1848)* that it was possible to establish awareness of the Croatian language. The message of this anthem is stated in the title “Croatia has not yet fallen while we live”. This anthem was sung as a protest against *Hungarianisation* of the Croatian language during the early 19th century. The English translation is provided by Branko Lovrinov.

Još Hrvatska ni propala dok mi živimo,
visoko se bude stala kad ju zbudimo.
Ak je dugo tvrdo spala, jača hoće bit,

ak je sada u snu mala, će se prostranit.

Croatia has not yet fallen while we live,
it will rise high when we revive it.
If it's slept this hard and long, it will grow
stronger,
if it's so small in its sleep, it will expand.

Hura! nek se ori i hrvatski govori!

'Hurrah!' let it resound, in our Croatian tongue!

Oj, Hrvati braćo mila, čujte našu riječ,
razdružiti nas neće sila baš nikakva već!
Nas je nekad jedna majka draga rodila,
hrvatskim nas, Bog joj plati, mlijekom dojila.

Oh, Croats, dear brothers, hear us when we say,
there is no force that will separate us now!
One dear mother gave birth to us once,
breastfed us Croatian milk, thank God for that.

Hura! nek se ori i hrvatski govori!

'Hurrah!' let it resound, in our Croatian tongue!

Vukoslav's aria ‘Osvetjen bit ću’ from the opera ‘Ljubav i Zloba’ by Vatroslav Lisinski.

‘Ljubav i zloba’ is the first Croatian opera, composed by one of the first Illyrian composers, Vatroslav Lisinski. The Dalmatian noble, Vukoslav, has witnessed the young lady he admires, Ljubica, showing affection to Obren. He seeks revenge and wishes nothing more than total destruction. The only thought of complete destruction and vengeance brings him peace. The English translation is provided by Branko Lovrinov.

Osvećen bit ću! Nema sumnje više.
Velimir se nagovorit dade,
da je Obren izdajnik i hulja!

I will be avenged! Without a doubt.
Velimir can be persuaded to believe
That Obren is a traitor and scoundrel!

Prisilit kćer će da mu dade jasan znak
da ga se odriče, i to za v'je ke sve!

And to force his daughter to give him a clear sign
Telling him she is his forever!

I još da znade za izdajstvo njegvo,
Koje na njegov svalih ja i da ga prezire!

And for him to know this betrayal,
being known by him, only hatred ensues!

Tako stjerat njegov ću iz njegovog raja,
Znam da ta v'jest će ga raniti jače.

How will I strike him out of his paradise;
I know that that news will hurt him more.

Nek da mu u grud zabodem sve mače.
Osjetit će tako ljuto on osvetu moju!

Let my sword stab him in his chest.
He will feel my anger through my vengeance!

No to još nije osveta moja sva:
Mojom robinjom nora postat Ljubica,

But that would not be enough:
Ljubica must become my slave,

Zapalit ću oca njenog dvore!
Mletačke već čete gradu se bliže,

I'll set her father's palace on fire!
Venetian troops will advance closer to the city,

U luku već su stigle duždeve ladje,
Svi u ropstvo sad će pasti naše

In the port, they arrive with their boats,
All will hold them captive as they fall to our feet.

I tek tad bit ću smiren ja i moja krvna osveta.
I tek tad ću se smirit ja, da! I moja osveta!

And only then will I calm my bloody revenge.
And only then I'll be calm, yes! And my revenge!

Vukoslav's aria 'Bit ću osvećen' from the opera 'Ljubav i Zloba' by Vatroslav Lisinski.

This version of 'Vukoslav's aria' will be performed in the original archaic Croatian. There are notable changes from the standard language compared to the archaic Croatian, allowing a different interpretation of the piece. Due to this complicated language, Goran Lovrinov assisted Branko Lovrinov to provide an accurate English translation.

Bit ću osvetjen! Ja ne dvojim više.
Velimir se nagovorit dade

I will be Avenged! I am not beside myself.
Velimir can be persuaded.

Kćer prisilit da obrenu piše
Da se odrece navěk svake nade!

His daughter compelled to write to Obren,
That he eliminates any hope!

Da je jurve drugom sårce dala
A što njemu kaza bi tek šala.

That she has given a heart to someone else,
And what she said to him must be pure folly.

Tako ćuga bacit, s negvog neba
Ta poruga ranit će ga jače

I will cast him, from his heaven
This provocation will inflict a deeper pain,

Neg da mu ugrud ubodem sve mače
Tako, Tako, osvėtit se trėba.

Let my sword stab him in his chest.
Exactly, just like that, much needed vengeance.

Nuto jošte nije sva osvjeta
Mom robimom ima postak kleta.

But that would not be enough to be fully avenged
Like a curse, they will carry it with them,

Pogorjet ću nėnog otca dvore
Proliti cu mnogo kaplju kårvi

I will burn her father's Palace
And I will spill the blood of others.

I kad bude dole, što je gore,
I sve oganj i oruž je smårvi,

And then, when what is down is then up,
And when all flames and all armour are crushed,

Ta da ću umirit ja!

Then I will have peace!

Finn's ballad 'Umshalas' goda polovina' (The fleeting half of the year) from the opera 'Ruslan and Ludmilla' by Mikhail Glinka

The fairy-tale opera 'Ruslan and Ludmilla' is a setting by Mikhail Glinka of a libretto based on Alexander Pushkin's epic poem. In this excerpt, the sorcerer Finn is encountered by Ruslan, a brave knight. asks who Finn is, to which he replies with a lengthy tale about life and love.

Finn's story begins in his youth as a shepherd in a faraway land. The young man encountered the beautiful and charming Naina, fell in love and declared his love for her, but she rejected him. Mad with grief, he resolved to become a pirate, seeking a life of danger and riches. Returning as a middle aged man, he appears before Naina offering corals, gold and pearls.

Once more he declares his love to her, but she rejects him again. Heartbroken, he turns his fate to sorcery. After many years of studying dark magic, he conjures up a love spell. Naina instantly appears before him as a quivering old woman. When he realises that Naina is no longer beautiful, he runs away from her and lives as a hermit. Finn explains that Naina is also skilled in sorcery and seeks vengeance on him and Ruslan. Anton Belov wrote this translation.⁷²

Recit.

Любезный сын,
Уж я забыл отчизны дальней
Угрюмый край. Природный финн,
В долинах, нам одним известных,
Гоня стадо сёл окрестных,

Но жить в оградной тишине
Дано не долго было мне.

Тогда близ нашего селенья,
Наина, цвет уединенья,
Гремела дивной красотой.
Я деву встретил... роковой,

За взор пламень был наградой,
И я любовь узнал душой
С её небесною отградой,
С её мучительной тоской.

Ballad

Умчалась года половина;
Я с трепетом явился к ней,
Сказал: "люблю тебя, Наина."
Но робкой горести моей.

Наина с гордостью внимала,
Лишь прелести свои любя,
И равнодушно отвечала:
"Пастух, я не люблю тебя!"

И всё мне дико, мрачно стало:
Родная куща, тень дубров,
Весёлы игры пастухов -
Ничто тоски не утешало.

Я вызвал смелых рыбаков
Искать опасностей и злата.
Мы десять лет под звук булата
Багрили кровию врагов.

Сбылися пылкие желанья,
Сбылись давнишние мечты!
Минута сладкого свиданья,
И для меня блеснула ты!

К ногам красавицы надменной
Принёс я меч окровавленный,
Кораллы, злато и жемчуг;

LIBRARY NOTE:

The following translated text has been removed due to
copyright, pp. 81 -83.

This text is included in the print/archival copy of the
thesis held in the University of Adelaide Archives.

⁷² Anton Belov, *Libretti of Russian Operas: Volume 1*, (New York: Leyerle Publications, 2004), 24-29.

Пред нею, страстью упоенный,
Безмолвным роем окруженный
Её завистливых подруг,
Стоял я пленником послушным;

Но дева скрылась от меня,
Примолвя с видом равнодушным:
"Герой, я не люблю тебя!"

К чему рассказывать, мой сын,
Чего пересказать нет силы?
Ах, и теперь один, один,
Душой уснув, в дверях могилы,

Я помню горесть, и порой,
Как о минувшем мысль родится,
По бороде моей седой
Слеза тяжёлая катится.

Но слушай: в родине моей
Между пустынных рыбарей
Наука дивная таится.

Под кровом вечной тишины,
Среди лесов, в глуши далекой
Живут седые колдуны;

И сердце девы я жестокой,
Решился чарами привлечь,
Любовь волшебствами зажечь.

Прошли невидимые годы.
Настал давно желанный миг,
И светлой мыслию постиг
Я тайну страшную природы:

В мечтах надежды молодой,
В восторге пылко желанья,
Творю поспешно заклинанья,
Зову духов - Во тьме ночной,
Стрела промчалась громовая,
Волшебный вихорь поднял вой.

И вдруг сидит передо мной
Старушка дряхлая, седая,
С горбом, с трясучей головой,
Печальной ветхости картина...

Ах, витязь, то была Наина!...
Я ужаснулся и молчал,
И вдруг заплакал, закричал:
Возможно ль! ах, Наина, ты ли!

Наина, где твоя краса?
Скажи, ужели небеса
Тебя так страшно изменили?
Увы, мой сын! все колдово
В порне сбылося по несчастью:
Ко мне пылало новной страстью
Моё седое божество!

Я убежал; но гневом вечно
С тех пор преследуя меня,

Душою чёрной зло любя,
Пылая мщеньем бесконечно,
Колдунья старая конечно,
Возненавидит и тебя.

Но ты Руслан, Наины злобной не страшись!
С надеждой, верою веселой
Иди на всё, не унывай!
Вперёд, мечом и грудью смелой,
Свой путь на полночь пробивай!

-Interval-

Lenski's arioso 'Ya lyublyu vas' from the opera 'Eugen Onegin' by Pyotr Ilyich Tchaikovsky

'Eugen Onegin' a famous Novel in verse, was written by Alexander Pushkin. Lensky, a poet, confesses his love to Olga with heightened poetic expression. His memory of their playful childhood develops into the mature and intense passionate declamation of love for Olga. This text was translated by Anton Belov.⁷³

Я люблю вас, я люблю вас, Ольга,
Как одна безумная душа поэта
Еще любить осуждена.
Всегда, везде одно мечтанье,
Одно привычное желанье,
Одна привычная печаль.

Я, отрок, был тобой пленённый,
Сердечных мук еще не знав,
Я был свидетель умилённый
Твоих младенческих забав.
В тени хранительной дубравы
Я разделял твои забавы, ах.

Я люблю тебя, я люблю тебя,
Как одна душа поэта только любит,
Ты одна в моих мечтаньях,
Ты одно моё желанье.
Ты мне радость и страданье,

Я люблю тебя, я люблю тебя.
И никогда ничто, ни охлаждающая даль,
Ни час разлуки, ни веселья шум,
Не отрезвят души согретой
Девственным огнём любви.

⁷³ Anton Belov, *Libretti of Russian Operas: Volume 1*, (New York: Leyerle Publications, 2004), 237-239.

Adel's Turkish love song 'U Turčina đulvodica' ('In a Turkish garden') from the opera 'Adel i Mara' by Josip Hatze

Josip Hatze composed this tragic love story of a Turk (Adel) and the Croatian girl (Mara) set in Split in the 16th century. This opera is centred on the two protagonists who find love, but are culturally divided. In this aria, Adel first glances at Mara, falls in love, and sings an affectionate song in a Turkish style.

Though similar to a serenade, these Bosnian Muslim love songs called 'Sevdalinke' contain esoteric expressions following a strict modal pattern at the end of verses. The poem used for this aria was published approximately 120 years before the composition of this opera in 1932. This translated has been provided by Branko Lovrinov.

Recit.

Bože, zašto ne ustavi zemlju,
Da se taj rajski pogled no pokvari
Oh čim da ju zanesem!
Pjesmo moja pomoz!

Aria

U Turčina đulvodica slatko miriše;
Al' je ljepša djevojčica, ljepša od ruže;

A ja Turčin ginem za djevojkom,
Za djevojkom, krotkom golubicom!

U Turčina med je sladak, sladak presladak;
Ali usta djevojčice slađe of meda;

A ja Turčin...

Recit.

Lord, why have you delivered me to this land,
To see this beautiful place in spoils.
Oh, how have I pursued her!
Oh, my song, help me!

Aria

In a Turkish garden sweet aromas stir'
Yet the scent of a maiden is sweeter than roses;

I, a Turk, am seeking for a maiden,
A maiden, a shy sweetheart!

In Turkey, honey is sweeter than sweet;
Yet the mouth of a maiden is sweeter than
honey;

I, a Turk...

Adel's Romance from the opera 'Adel i Mara' by Josip Hatze

Adel is singing at evening to lure Mara to her window so he might see her once more. This serenade is in a Mediterranean style, and displays the stylistic elements of the Dalmatian 'Klapa' songs. Klapa, songs and serenades are usually sung acapella in groups, and is a uniquely Dalmatian. English translation is provided by Branko Lovrinov.

Da me hoće draga zdravo dočekati,
Zdravo dočekati, milo pozdraviti:

Što mi nosiš, zlato, iz tog Klisa tvoga?
Ja to nosim, dušo, rumenu jabuku,

I nosim ti, dušo, đulsije vodice
I nosim ti, dušo moja, srce obranjeno.

Pram' jabuci, dušo, mirisom rumeniš
A da bi da srce obranjeno.

Da uzdišeš, dušo, mirisom ružice.
A da vidaš, dušo, srce obranjeno.

If only my darling could soundly welcome me,
To soundly welcome me, and kindly greet me:

My treasure, what will you bring from Klis?
I am bringing you, my dear, a rosy apple,

And I am bringing you perfumed rose-water,
And I bring to you, my dear, my longing heart.

Receive the red apple, my dear,
So that you sigh, my dear, for a longing heart.

That you sigh, my dear, the scent of roses.
And to see, my dear, a longing heart.

‘Song of the Young Gypsy’ (Romance) from the opera ‘Aleko’ by Sergei Rachmaninoff

Alexander Pushkin wrote Aleko drawing upon exotic themes, just like Ruslan i Ludmilla. Set in a Gypsy camp at night under full moon. The ‘young gypsy’ sings a romance to his lover Zemfira. Aleko, a follower of the Gypsy and partner to Zamfira, overhears the serenade and is furious. As with the Gypsy code: “love is free”, but Aleko, through his jealousy, kills both lovers. He is then cast away from clan as the rest of the Gypsies move on. This translation was written by Anton Belov.⁷⁴

Взгляни: под отдалённым сводом
Гуляет вольная луна,
На всю природу мимоходом
Равно сиянье льёт она.

Кто в небе место ей укажет,
Промолвя: там остановись!
Кто сердцу юной девы скажет:
Люби одно, не изменись!

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The following translated text has been removed due to copyright, pp. 85.

This text is included in the print/archival copy of the thesis held in the University of Adelaide Archives.

Adel’s aria ‘Oj Splite Grade’ from the opera ‘Adel i Mara’ by Josip Hatze

Adel has chosen to leave everything behind which he holds most dear: Split, and his beloved Mara. He expresses the anguish of leaving such a beautiful city in such ill circumstances. English translation is provided by Branko Lovrinov.

Recit.

Siromah Frane, a i Melka jedna,
O, i ja jadan! Ljubav što činiš?
Divnog li jutra!
Tolika ljepota a toliko jada!

Recit.

Poor Frane, and Melka is miserable too,
And I am miserable. Love, what have you done?
This wonderful morning!
So much beauty, yet so much pain.

Aria

Oj, Splite grade teško uzdišanje,
Ko te je spleo, divno te je spleo,
Predrago mjesto što te ukrajuje,
Čarobni Marjan, zvonik svetomu Duje...

Aria

Oh, town of Split, breath deeply with hardship,
How you are entwined, wonderfully entwined,
A very dear place which is beautiful, Enchanted
Marjan hill, and the bells of Saint Dominus...

...Blistavo more, i po njemu lađe,
Radosno sunce, noći nigdi slađe.
Jubjeni prozor što ga draga kiti,
O, da mi je tamo vječno biti.

...shimmering sea, with boats afloat on it,
Joyful sunlight, tender nights like nowhere else.
Loves window opens like a tender flower,
Oh, if I could be there forever.

⁷⁴ Anton Belov, *Libretti of Russian Operas: Volume ,1* (New York: Leyerle Publications, 2004), 413.

Biography

Branko Lovrinov - Tenor

Branko Lovrinov has completed his Bachelor Degree of Music with first class Honours, and is continuing his studies for a Master of Philosophy at the Elder Conservatorium of Music, under the guidance and vocal instruction of Patrick Power and supervision by Dr. Kimi Coaldrake.

Most recently, he has performed the role of 'Pinkerton' in the Puccini Opera 'Madama Butterfly' with Co-Opera. He has also been awarded the 1st Prize in the 'Recitals Australia Performance Award', a George Boland Scholarship and an Australian Postgraduate Award in 2012 to continue his Master's studies at the University of Adelaide.

Jamie Cock - Piano

Jamie Cock began piano studies with Di Spence in Balaklava, subsequently with Noreen Stokes and Stefan Ammer at the Elder Conservatorium, graduating with Honours in Piano Performance. Further studies were undertaken at the Martinu Academy in Prague and the Musikhochschule Freiburg graduating with distinction in Piano Chamber Music.

He worked as a freelance pianist with various soloists and ensembles throughout Europe, and as staff accompanist at the Musikhochschule Zurich-Winterthur with the Cello class of Raphael Wallfisch. He has presented concerts in Germany, France, Italy, Switzerland, the Netherlands, the UK, the US and New Zealand.

A recipient of the Geoffrey Parsons Award, the prize winner at the Mendelssohn-Bartholdy chamber music competition in Berlin, Jamie returned to reside in Australia in 2005. Since then he has been active as accompanist and teacher in everything from Continuo to Cabaret, including concerts for the Firm, Brink Theatre, Ngeringa Herb Farm and Elder Hall Lunch Hour series. He has worked with the State Opera of South Australia, Adelaide Symphony Orchestra and recorded the CD "Night Dreams" with local soprano Emma Horwood.

Acknowledgements

Kimi Coaldrake – Thank you for guiding me in the right direction, and helping me in find the core to research and study at the postgraduate level.

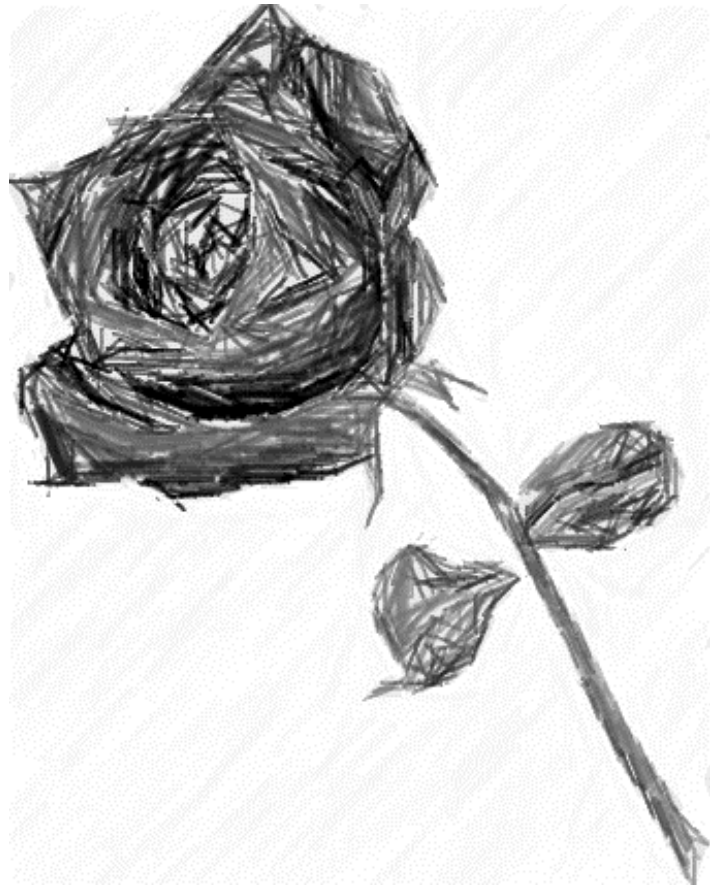
Patrick Power – Thank you for always being the man behind the voice. Without the necessary therapy to my voice since coming back, I might have had been in extreme trouble with the voice.

Jamie Cock – Thank you for being a secure and reliable accompanist to some challenging and neglected repertoire.

Claire Oremland – Thank you for your time and effort in allowing the performance to take place in Elder hall. Thank you for all your effort.

Family – Thank you for giving me the origin to which the project was rooted.

Friends and Audience – Thank you for coming. This performance is a gift to you, allowing you to open up to something new and in a different language.



Elder Conservatorium of Music

Centennial Memoriam:

Ivan pl. Zajc

(1914 – 2014)



Branko Lovrinov – Tenor

Mark Sandon – Piano

20th October 2014

7:30pm

Elder hall

Program

Vladimir's aria 'Medlenno den' ugasal / Akh! Gde Ty' (Slowly the day was fading / Ah, where are you?) from the opera 'Prince Igor'

Alexander Borodin

Miloj's anthem 'Zemlja sva tih je raj' (The whole country is a paradise) from the opera 'Mislav'

Ivan Zajc

Sobinin's aria 'Bratzy, v mitel' (Brothers, into the snowstorm) from the opera 'A Life for the Tsar'

Mikhali Glinka

Finale 'U Boj, U Boj' (To arms, to arms) from the opera 'Nikola Šubić Zrinjski'

Ivan Zajc

-Interval-

Porin's aria 'Zorko moja' (My Zorka) from the opera 'Porin'

Vatroslav Lisinski

Lensky's aria 'Kuda vy udalilis' (Where have you gone...) from the opera 'Eugene Onegin'

Pyotr Ilyich Tchaikovsky

Mica's aria 'Vidjele ste sidjoh od ozgora' (See how I appeared from up above) from the opera 'Ero s onoga Svijeta'

Jakov Gotovac

This recital will be recorded to form part of a Master of Philosophy research project titled "Croatian Lyric Diction for Singers: An Exploration through Performance".

Please switch off your mobile phones!

Program Notes

Ivan Dragutin Stjepan (plemenit) Zajc (1832 – 1914) was a Croatian composer, conductor, and teacher who dominated Croatia's musical culture in the late 19th century. He was born in Rijeka, receiving musical training on the violin and piano at a young age. At the age of 18, he commenced formal training at the Milan Conservatory studying dramatic music. In 1862, he travelled to Vienna to compose many Operas and Operettas, but his unwavering patriotism led him back to Croatia.

On his arrival in 1870, Zajc witnessed the poor state of music culture in Zagreb. He took it upon himself to supply musical training to raise the musical standards of Croatian music. In that time, he composed 3 Croatian Tragedies; *Mislav (1870)*, *Ban Leget (1872 - Fragments)*, and *Nikola Šubić Zrinjski (1876)*. Zajc also established the Croatian Music Academy in Zagreb, often having to teach for free to ensure the financial sustainability of the music school. He has often been called the 'Croatian Verdi' when observing the style of his composition.

This performance is dedicated to Ivan pl. Zajc, on the 100th anniversary of his death.

Vladimir's aria 'Медленно день угасал / Ах! Где ты, где?' from the opera 'Prince Igor' by Alexander Borodin

The day is fading away. Vladimir, Prince Igor's son, describes the dormant nature of the landscape amidst the fall of night. He sings of hope that his love will soon come to him. The problem is that his lover is Konchakovna, the daughter of Kahn Konchak, an enemy of Prince Igor. This text was translated by Philip Taylor.⁷⁵

Recit.

Медленно день угасал,
Солнце за лесом садилось,
Зори вечерняя меркли,
Ночь надвигалась на землю,
Тени ночные черным покровом степь застилали.
Теплая южная ночь,

Грезы любви навевая,
Разливая негу в крови,
Зовёт к свиданью.
Ждешь ли ты меня, моя милая?
Ждешь ли? Чую сердцем,
Что ждешь ты меня.

Aria

Ах! Где ты, где?
Отзовись на зов любви.
Ах! Скоро ль, скоро ли я
Увижу тебя? Ты приди!

LIBRARY NOTE:

The following translated text has been removed due to copyright, pp. 91-92.

This text is included in the print/archival copy of the thesis held in the University of Adelaide Archives.

⁷⁵ Various Artists, *Russian Opera Arias, Vol 2.*, Trans. Philip Taylor (Naxos: 2002), 18-19.

Скорей, скорей на зов любви отзовись.
Вспомни, я в тоске, грудь горит.
Я жду, страстно жду я тебя,
Любви твоей. Больше жизни я люблю тебя!

Что ж ты медлишь, друг мой?
Встань, приди ко мне.
Не бойся, все давно заснули.
Кругом все крепко спит,
Все мирно, тихо спит.

Ах! Где ты, где?
Отзовись на зов любви.
Ах! Дождусь ли, дождусь я
Ласки нежной твоей!
Ты приди!

Скорей на зов любви отзовись.
Приди под кровом темной ночи,
Когда и лес, и воды спят.
Когда лишь звезды, неба очи,
Одни на нас с тобой глядят.

Кругом все мирно, тихо спит.
Крепко спит.
Приди!

Miloj's anthem 'Zemlja sva' from the opera 'Mislav' by Ivan pl. Zajc

Amidst a great famine in mediaeval Croatia, Duke Vojin has ordered that the older population must die in order to save the rest. Miloj addresses the crowd, singing an anthem in objection to this royal decree. But then Mislav, the Croatian elder and leader of the people, agrees that death is the only way to save lives, his sons; Miloj, Spjehota, and Dragoš, plead with him to reconsider.

The character model of Mislav is similar to that of Ivan Susanin from 'a life for the Tsar', sacrifice for the greater good. Due to this complicated language, Goran Lovrinov assisted Branko Lovrinov to provide an accurate English translation.

Miloj
Zemlja sva tih je raj
Buji s tarn pijev se s klada
Svijdije mar, mile sjaj,
Knez ko blag, otac, vlada!
Svim je u kraju tom
Krasan blažen dom!

Vilo krasna sčara tug,
Ka zasjan tupi duh, pade vrh mrak
Rijednim sam te šalje Bog
U naš jad neka tvoje, tvoje mio strah.

Al čuj te krivnju
S koje tež ka sudje nas kob

Miloj
This land is a paradise,
Slowly developing into a harmony,
Peace everywhere, for miles around,
The Duke rules like a gentle father,
The whole of that land,
Fair and blessed home!

The fair maiden mesmerised the sorrow,
Just like a stubborn soul falls in the shadows.
Holy God is delivering for our pain,
Which has turned into our fear.

But listen of the guilt
Which is been thrown upon us.

U boj, knez zvaše da sina smrt osvijeti,
Na vruga podije nas od sav kârv lije! (kârv lije!)
Oj, bijes krut nas g naše sve obre htjasm'o strijeti
Bezmiľjen svuda mori dav se ništi! (Vrag pišti)

Spremni smo svi bijuć se mrijet! (Za naš dom!)
Dušmanin čim nakrupi klet! (Za naš dom!)
Zavneli knez ne mreno zanj! (Već za dom!)
S krivili sam navalmo manj! (Za naš dom!)

Dom nam je svijet! (Da!)
Zanj svaki mrijet! (Zna!)

Za dom boj li bjasm'o? Ne! Knezu onda mrijesmo
Za sina tisuć s ginu nas za jednog? (Nevriejdnog)
Tad gnijev s gasnumasmo navukli jadni nismo za
Narod znali njegov spas umrijeti. (Za sveti)

Spjehota
Za bijesnilo do bog nas kasni,

Dragoš
za boj onaj kruti iz prazni,

Miloj
Sve jadi nas stigoše s gar!

Zbor
(Za slušilismo strašni taj kar)

Miloj
Ah. rajska djevo ti nas spas
Jasni tvoj prodri trag našeg zla mrak
Knezu dižmo molbe glas
Puka svog nevolje jest slomit jak.

Zbor
[Dobri knez naš je nad, čut će on zemlje vaj,
Sreće blag sviće plam, naš će knez pomoć nam.
Tišat želj, tolik glad, skinut spas težki jad,]

Sve
Nić ćem stan proteć vid,
Ljudski rod slaviti pir,
Kraju gredu gorke bijede,
Domu dragom vraća mir.
Da drago našom domu vraća blag se mir.

Bože ti čuvaj dom
Podaj moć njemu stavnu,
Dàrž ga svom desnicom
Postić cilj daj mu slavnu!

Vapi za doma spas svaki u sav glas.

To arms, the Duke will avenge his son's death,
The people fight the Devil and shed their blood.
Oh, the sheer anger has overtaken us, and we have
No mercy until all is destroyed.

We are prepared to fight and die (for our home).
From those who takes a share of our stock (from us).
The greedy Duke takes for himself (from his home),
Taking from what is ours (for our home)

Our home is sacred, (Yes!)
For that, everyone will know how to die! (We know!)

Should a thousand of us die for the avenging of the
Duke's useless son? No!
Then our fury has overwhelmed us, our naive nature
Did not know the value of death to save people.

Spjehota
It all suddenly flared up,

Dragoš
It lashed out at an instant,

Miloj
And now the suffering has come upon us.

Chorus
(And we deserved it.)

Miloj
Ah, Holy mother, you are our saviour,
A clear sign has entered our shadow of darkness.
To our Duke, we are requesting the voice
Of the people which is definitive and strong.

Chorus
[Our good Duke will listen to us, and understand.
Fortune is rising so that the prince will help,
Reduce the craving of such hunger, bringing us
salvation from this pain.]

Tutti
They will start to see that
The people will praise this event.
So much poverty in our homeland
That is now resolving to peace.
Dear father, peace and blessing will return to our home.

Oh God, protect our home,
Deliver the power unto him.
Hold it firm in his right hand
To achieve his goal, give him praise.

As he has saved us, shout out loud.

Sobinin's aria 'Братцы, в метель' from the opera 'A Life for the Tsar' (1836) by Mikhail Glinka

Polish troops approach the house of Ivan Susanin, with the intention of capturing and assassinating the Tsar of Russia. Susanin ventures out in the middle of a snowstorm with the Polish troops, hoping that it will create a window of opportunity to allow the Russian Royal family to seek refuge.

Bogdan Sobinin is betrothed Antonida, Susanin's daughter, and promises to bring her father back. He sings this aria, reassures the men to show the same bravery and sacrifice as Susanin and face the snowstorm. Translation was complete by Philip Taylor.⁷⁶

Братцы, в метель, в неведомой глуши
Мы сразу не могли добраться до врага!
Что нам метель, лесная глубина,
Безпутье, труд и хлад ночной!

Не унывайте, братцы! Не уступайте вьюге
И трудному беспутью - Своё возьмем!
Мы стойкостью Русской, мы преклонным духом
Всю трудность переломим
- Отца найдём!

Ждёт невеста красная! Светик, для тебя
Мы найдём отца, доставим домой!
От тебя я, дорогая,
Жду награды, и любовной и ласки жду!
Взглянешь красным солнышком, - С памяти слетит.
Вьюга, труд и бой - Проглянет любовь!

Братцы, пойдём! Докончим честный труд
И ляху не дадим над нами смех творить.
Путь наш вперёд! Нам люди вменяют в стыд,
Коль без отца придём домой!

Отец в нужде великой – На нас его надежда!
И след ли нам оставить его в нужде?
Велит нам честь святая найти отца и ляха
Казнить за смех над нами
– Пойдём, друзья!

Finale 'U boj, u boj' from the opera 'Nikola Subic Zrinjski' by Ivan pl. Zajc

The Turks are advancing onto the fortress, there are no supplies left in the fortress of Sziget. As a last resort, the Ban (Military leader and Noble) Nikola Šubić Zrinjski decides to advance against the enemy, severely outnumbered, and against the odds of survival. He tells his army not to lose heart, advance the enemy with total force, and fight bravely to meet their destiny. The English translation is provided by Branko Lovrinov.

⁷⁶ Various Artists, *Russian Opera Arias, Vol 2.*, Trans. Philip Taylor (Naxos: 2002), 15-16.

U boj, u boj!
Mač iz toka, bane,
nek dušman zna kako mremo mi!

Grad naš već gori,
stiže do nas već žar:
rik njihov ori,
bijesan je njihov jar!

K'o požar taj grudi naše plamte,
utiša rik mača naših zvek!

K'o bratac brata,
Zrinskog poljub'te svi!
Zrinskom na vrata,
vjerni junaci vi!

Sad zbogom bud',
dome nas zauvijek,
oj, zbogom, od svud i svud
na te dušman ide prijek.

I već u grob sveti trup sklada tvoj, al' neće!
Za te sin svak u boj se kreće!
Dome naš, ti vijekom stoj!

Za dom sad u boj!
Ma paklena množ
na nj dize svoj nož,
Hajd' u boj!
Nas mal, al' hrabar je broj!
Tko, tko će ga strt'?
Smrt vragu, smrt!

Za domovinu mrijeti kolika slast!
Prot dušmaninu! Mora on past'!

To battle, to battle!
Unsheathe your swords, soldiers,
Let the enemy know how we die!

Our city already burns,
The heat is already reaching us:
Their roar resounds,
Their rage is rampant!

Our chests flare up as that fire,
The roar is silenced by the rattling of our swords!

All of you, kiss Zrinjski
As brethren would kiss one another!
Follow him to the gates,
Trusty heroes!

Good bye and fare well,
Our home of old,
Oh, good bye, from everywhere
The grim enemy comes

Already they plan to bury your sacred body, but they
shall not! All your sons move to the fight for you!
Our home, you will stand forever!

For the Homeland, to battle!
For the Homeland, now to the fight!
Even if infernal might raises its knife at it;
To the fight!
We are few, but courageous!
Who, who will bring him down?
Death to the devil, death!

To die for your Homeland - such a delight!
Against the enemy! They must fall!

- Interval -

Porin's aria 'Zorko moja' from the opera 'Porin' by Vatroslav Lisinski

Porin has received word that his betrothed Zorka has been captured by the Frankish army under Kocelin. He laments the thought of losing his dearly beloved Zorka. Passionately, he rallies all his soldiers to fight the Franks. An English translation is provided by Branko Lovrinov.

Zorko moja, Zorko mila,
Jedva da si cvjetat stala,
Jur si gromom z gode pala.

Ah! Na zemlji nema raja,
...tu prebiva zloba jad!

Ah, Zorko moja, Zorko mila,
Ti si meni sunce bila
Zastira me grozna noć.

Zorka, Zorka my dear,
You have not yet bloomed,
Lightning flashed with no warning.

Ah! On this earth there is no paradise,
...there is malice in misery!

Ah, Zorka, Zorka my dear,
You were my radiant sun
Amidst the awful dark of night.

Lenski's aria 'Куда, куда вы удалились' from the opera 'Eugen Onegin' by Pyotr Ilyich Tchaikovsky

Lensky challenged Onegin to a duel in response to Onegin's advances on Lensky's fiancée, Olga. The next morning, as Lensky awaits the arrival of Onegin for the duel, he looks back on his happy youth. He realizes that he will probably die in the duel and does not particularly care if he does. The only great loss in his death would be that he would never see Olga again. Anton Belov wrote this translation.⁷⁷

Куда, куда, куда вы удалились,
Весны моей златые дни?

Что день грядущий мне готовит?
Его мой взор напрасно ловит:
В глубокой тьме таится он!
Нет нужды; прав судьбы закон!

Паду ли я, стрелой пронзённый,
иль мимо пролетит она, -
всё благо; бдения и сна
приходит час определённый!
Благословен и день забот,
благословен и тьмы приход!

Блеснёт завтра луч денницы,
и заиграет яркий день,
а я, быть может, я гробницы
сойду в таинственную сень!
И память юного поэта
поглотит медленная Лета.

Забудет мир меня; но ты, ты, Ольга...

Скажи, придёшь ли, дева красоты,
слезу пролить над ранней урной
и думать: он меня любил!
Он мне единой посвятил
рассвет печальный жизни бурной!

Ах, Ольга, я тебя любил!
Тебе единой посвятил
рассвет печальный жизни бурной!
Ах, Ольга, я тебя любил!

Сердечный друг, желанный друг,
приди, приди!
Желанный друг, приди, я твой супруг!
Приди, приди!

Я жду тебя, желанный друг,
приди, приди, я твой супруг!
Куда, куда, куда вы удалились,
златые дни, златые дни моей весны!

LIBRARY NOTE:

The following translated text has been removed due to
copyright, pp. 96.

This text is included in the print/archival copy of the
thesis held in the University of Adelaide Archives.

⁷⁷ Anton Belov, *Libretti of Russian Operas: Volume 1*, (New York: Leyerle Publications, 2004), 277 – 279.

Mića's aria 'Vidjele ste, sidjoh odozgora' from the opera 'Ero s onoga svijeta' (1932) by Jakov Gotovac

Mića, disguised as 'Ero', is visiting a neighbouring village in Dinara (a mountainous region in Croatia) looking to play tricks on unsuspecting villagers. He hides atop a hay stack to listen in on a group of village girls singing folk songs. He accidentally falls from the hay stack and concocts a story, saying that he dropped down from 'Heaven', and that he is a celestial being called 'Ero'. He tells his story in the form of a 'Bećarac', a strophic folk song from Slavonija with the expectation to improvising new verses. English translation is provided by Branko Lovrinov.

Vidjele ste, sidjoh odozgora,
Iz krajeva što su iznad gora,
Sa oblaka, s mjestaca sa zvijezda,
S božjeg dvora, s anđeoskih gnijezda

You have seen me drop from above,
from places over the mountains peaks
beyond the clouds with stars above
from God's house and the angels home

Gdje Ilija svoja kolagura
Gdje sve vrvi od božjih pandura
Da se red u raj u ne ometa:
Ja sam Ero sa onoga svijeta!

Where Elijah pushes a cart
where we are teeming in God's image
as HE does not like heaven disturbed
I am Ero, from another world

Jer mi smo svi na svijetu onome
Baš isti kao i na ovome.
Jedan bi rado pio,
Drugi bi da kocka,
Trećega želja za ljubavi bocka,
Četvrta bi se gizdala,
Ašikovala peta...
Ali ašik svetom Bogu smeta!

We, in our own celestial world,
Are exactly like this world here
One would like to drink,
Another likes to gamble,
The third wishes to tease their lover
The forth is filled with pride
Flirting for the fifth one...
But flirting, God doesn't approve of it!

Ašik, ljubav, ciljeliv, uzdisaj,
Pogled, šapat, žarkog oka sjaj,
Toga ti nepozna tamo onaj sveti kraj.

Flirting, Loving, Wholeness, Breathlessness,
Looking, Speaking, Sparkles in the eye,
That is unknown in that holy place.

I nigdje ruke da je ogriješ,
Ni struka tankog da ga oviješ.
Zaludu tražiš grudi mirisne
Gdje lice rad bi da se utisne

With nowhere to keep your hand warm,
No thin waist to grab hold of,
In vain to seek the scent of the breast
With face's covered and kept hidden

I bijelo grlo da zagrizu zubi,
Il usne da ih tvoja usna ljubim

And white necks are covered to the teeth
With a mouth that has no lips for kissing

Tko je mladi živ, taj voljet mora,
I ja zato sidjoh og odozgora,
Da potražim koju volim više,
Neku dušu što pod grlom diše,

Those who are young must love,
That is the reason why I came from up above,
To find someone who I can love,
I say this with my heart stuck in my throat,

Za njom ginem, bez nje biti neću,
Rad nje živim, rad nje ja umrijet ću
Kao slika ona mi je sveta:
Ja sam Ero sa onoga svijeta!

For her essence, I cannot go without it,
That is why I live, something I could not live
without,
And like me, she would be divine:
I am Ero, from another world!

Ravno s neba stigoh ja!

Straight from heaven, I have come!

Biography

Branko Lovrinov completed his Bachelor Degree of Music with first class Honours in 2012. He is continuing his studies for a Master of Philosophy with specialisation in Music performance at the Elder Conservatorium of Music, under the guidance and vocal instruction of Patrick Power and the supervision of Dr. Kimi Coaldrake.

Branko has worked with Co-Opera, performing as 'Remendado' in a shortened production of Bizet's 'Carmen'. In 2014, he performed the role of 'Pinkerton' in Co-Opera's production of 'Madama Butterfly'. In 2012, Branko was awarded a scholarship to attend an Opera workshop in Brisbane with Ghillian Sullivan.

Whilst studying at the Elder Conservatorium, he performed as tenor soloist for Handel's "Messiah" (2012), along with Operatic roles of 'Tamino' in Mozart's 'The Magic Flute' (2012), and the 'Witch' from Humperdinck's 'Hansel and Gretel' (2014). In December, he will be playing the role 'Kasper' in Menotti's 'Amahl and the Night Visitors'.

Branko was awarded an Australian Postgraduate Award in 2013 and a George Boland Scholarship allowing him to focus on Russian and Croatian repertoire for his Master's research project at The University of Adelaide. Other prizes include 1st Prize for the 'Recitals Australia Performance Award' (2013). Branko aims to perform rare and popular bel canto tenor roles around Europe. Apart from Opera, art song recitals will be a part of his repertoire. Branko will aim to further study Slavonic languages in singing.

Mark Sandon is an Adelaide-based pianist, specialising in chamber music and accompanying. He studied with Noreen Stokes, Lucinda Collins, and Stefan Ammer at the Elder Conservatorium. He has also performed in numerous masterclasses with performers and répétiteurs such as Boris Berman, Gerard Willems, Roy Howat, Simon Kenway, and Malcom Martineau.

He is currently an accompanist at the Elder Conservatorium, where he has been principal choral accompanist and principal répétiteur, as well as accompanying various repertoire classes and forums for both undergraduate and postgraduate students.

He has also been engaged as an accompanist for the Adelaide Chamber Singers, the Corinthian Singers, the Adelaide International Cello Festival, and the Australian National Band Championships.

As a répétiteur and rehearsal pianist, he has worked with various Australian opera companies and orchestras, including the State Opera of South Australia and the Adelaide Symphony Orchestra. Productions he has been involved with include *Turandot*, *Orfeo*, *The Magic Flute*, *Così fan tutte*, and *Orpheus in the Underworld*.

As a freelance pianist, he regularly finds himself called upon to accompany musicians in recording, competitions and concerts.

He has won several major prizes, including the Geoffrey Parsons Award in 2009, and the Margaret Schofield Award for best accompanist at the 2010 Australian National Liederfest.

Acknowledgements

Kimi Coaldrake – Thank you for guiding me in the right direction, and helping me in find the core to research and study at the postgraduate level.

Patrick Power – Thank you for always being the man behind the voice. Thank you also for introducing me to the area of IPA transcriptions. Without the necessary therapy to my voice since coming back, it might have had been in extreme trouble with the voice.

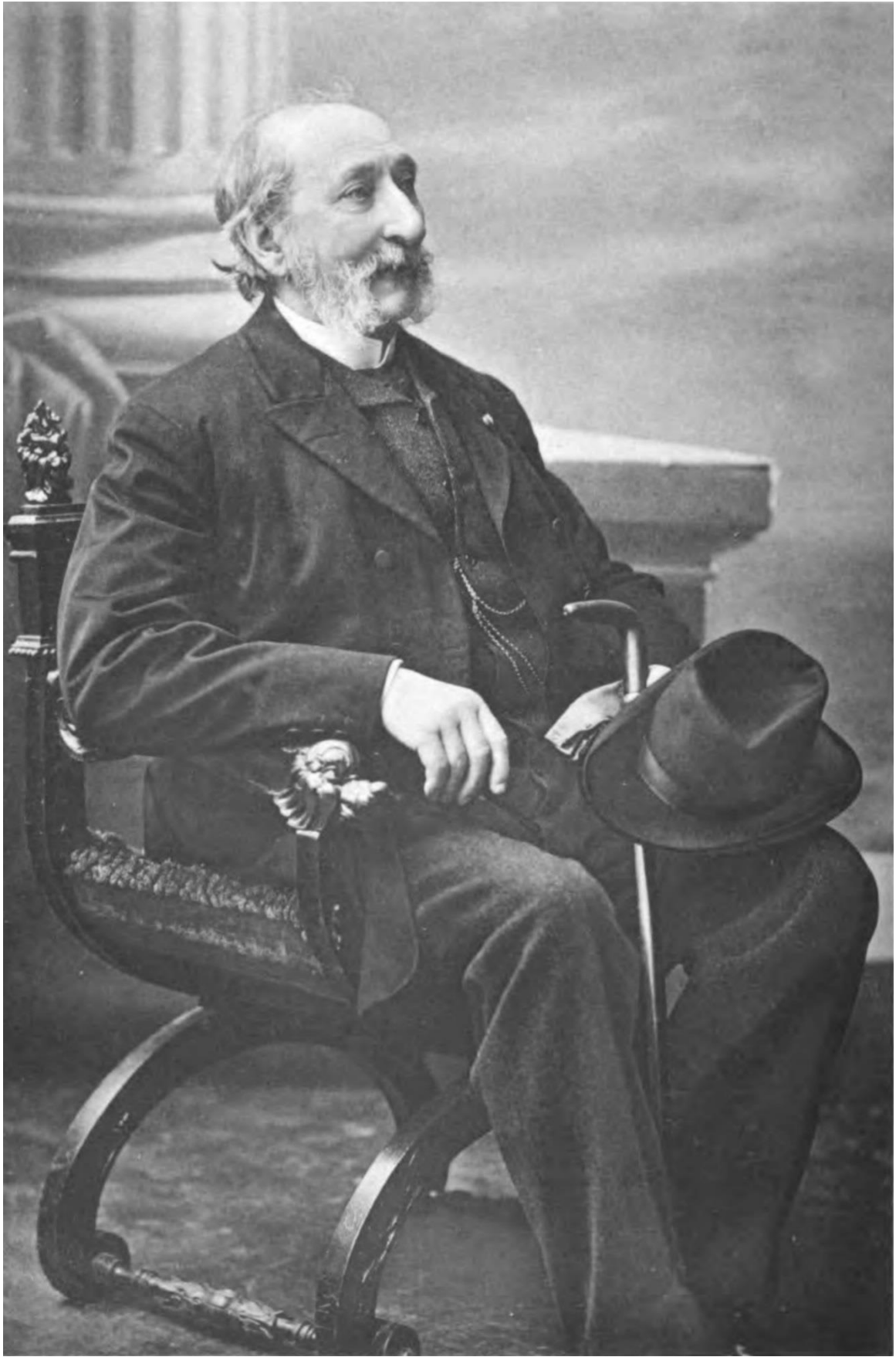
Mark Sandon – Thank you for accompanying me through some rare repertoire. Thank you for helping me in such circumstances of time.

Larissa Schnieder – Thank you for your assistance for the Russian language coaching.

Claire Oremland – Thank you for your time and effort in allowing the performance to take place in Elder hall. Thank you for all your efforts.

Family – Thank you for giving me the origin to which the project was rooted.

Friends and Audience – Thank you for coming. This performance is a gift to you, allowing you to open up to something new and in a different language.



Ivan pl. Zajc (1832 – 1914)

Appendix C:

Lyrics with IPA

Transcription and

Translation

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Recital 1

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Osamljen – *Vatroslav Vežić*

Jadno ti je srce u junaka
['jadno ti je 'sartse u ju'naka]

Kad mu ljubicu crna zemlja krije,
[kad mu 'lubu 'tsarna 'zemlja 'kri:je]

Milu majku dugi puti dijele
['milu 'majku 'dugi 'puti 'dije]

Kad od brata ne imate glasa
[kad od 'brata ne 'imate 'glasa]

Ni od seka nježnih uzdaha
[ni od 'seka 'njeznih 'uzdaha]

Kad sam vene ko listak od gore
[kad sam 'vene ko 'listak od 'gore]

a žalosti dijeliti ne more
[a 'žalosti 'dijeliti ne 'more]

Jadno ti je srce u junaka...

Miserable is a heroic heart

When the earth holds his loved one,

Dear mother, long has it been since we parted.

When brother sent no message,

Of sisters gentle sigh,

If I alone like a forest leaf wilts

But my mourning cannot be shared.

Miserable is a heroic heart...

Tuga - *Petar Preradović*

Odkad, dušo, ti mi ode
['ɔtkad 'duʃɔ ti mi 'ɔde]

Ever since you left me, my dear,

Mome oku iz okruga,
['mɔmɛ 'ɔku iz ɔ'kruga]

From my sight and presence.

Na srce mi pade tuga
[na 'sartɕɛ mi 'pade 'tuga]

Our hearts fell into sorrow

Kao mraz na jadan cvijet.
['kao 'mraz na 'jadan 'tsvjɛt]

As frost falls on a flower.

Moje misli bez slobode,
['mɔjɛ 'misli bɛs slɔ'bɔdɛ]

My thoughts are trapped,

Kano pčele usred zime,
['kanɔ 'pʃɛlɛ 'usred 'zimɛ]

Like bees in the winter,

Neće da se leta prime,
['nɛtɕɛ da se 'lɛta 'primɛ]

These thoughts won't fly away,

Studen im je cio svijet.
['studɛn im jɛ 'tɕio 'svjɛt]

With such a chill in the world.

Ne znam nigdje mira za se,
[nɛ znam 'nigdjɛ 'mira za sɛ]

I do not know where to find peace,

Simo-tamo hodajući,
['simo 'tamo 'xɔdajutɛi]

Yet onward, I must walk on,

Kad sam vani, moram kući,
[kad sam 'vani 'mɔram 'kutɛi]

When I am outside, I have a house,

A iz kuće moram van.
[a iz 'kutɛi 'mɔram van]

And I must leave to go there.

Tako trajem svoje čase;
['takɔ 'trajɛm 'svɔjɛ 'ʧasɛ]

So I spend my hours;

Vrijeme, kao iz olova,
['vrjɛmɛ 'kao iz 'ɔlɔva]

Time is the one in charge,

Pritiskuje prsa ova,
['pritiskuje 'pɫrsa 'ova]

With an expression from the breast,

Vječnost mi se čini dan.
['vjetʃnost mi se 'tʃini dan]

And every day seems eternity.

Niti spavam, niti bdijem,
['niti 'spavam 'niti 'bdi:jem]

Cannot sleep, nor can wake,

Već onako čudno j' meni,
['vetɛ ɔ'nako 'tʃudnoj 'meni]

Everything is strange to me,

Živim samo u spomeni,
['zɪvim 'samɔ u spɔ'meni]

The thoughts comfort me,

Da si živa još mi ti.
[da si 'zɪva jɔʃ mi ti]

That you're still alive.

Jeste, dušo, reći smijem,
['jeste 'duʃɔ 'reɕi 'smi:jem]

Of course, I must also say now,

Da si život žića moga,
[da si 'zɪvɔt 'ziɕa 'mɔga]

The fact that you mean life to me,

Da si prva mi do boga,
[da si 'pɫrva mi dɔ 'bɔga]

That you enlighten me at all times,

Anđeo njegve ljubavi!
['andʒeo 'nejve 'lɔbavi]

You, a loving angel of God.

U daljini – *Nikolaus Lenau (Croatian translation by Petar Preradović)*

U daljini tuđeg svijeta [u da'ʎini 'tuǰɛk 'svjɛta]	In the distance of another's world
Ovu ružu berem sad ['ɔvu 'ruʒu 'berɛm sat]	A rose is ready to harvest,
Tebi, slatka dušo, tebi, ['tɛbi 'slatka 'duʃɔ 'tɛbi]	Thee, sweet dear, you,
Donesao bih u rad. [dɔ'nesao bix u rat]	Bring yourself willing to me.
Ali dok bih k tebi došo ['ali dɔk bix 'ktɛbi 'dɔʃɔ]	But until I come to you
Kroz daleki ovaj svijet, [krɔz da'leki 'ɔvaj svjɛt]	Through this distant world,
Davno ruža bi uvela ['davno 'ruʒa bi u'vela]	A rose longing to be introduced
Jer prebrzo vene cvijet. [jɛr prɛ'brzɔ 'venɛtsvjɛt]	Will blossom too quickly.
Nek ne idu nikad dalje [nɛk nɛ 'idu 'nikad 'daljɛ]	Do not let go ever further apart
Jedno od drugog srca dva ['jɛdno ɔd 'drugɔk 'sartsa dva]	From each other two hearts
Neka cvijeta još u ruci ['neka 'tsvjɛta jɔʃ u 'rutsɪ]	A flower still in her hand
Dar proljeća, ruža ta. [dar 'prɔʎɛtɕa 'ruʒa ta]	A gift of spring, the roses.
Ili do kud slavuj ide ['ili dɔ kut 'slavuj 'idɛ]	Or how the far nightingale continues
Skupljat slamke k gnijezdu svom, ['skupʎat 'slamkɛk 'gnɛzdu svɔm]	to build a straw nest of its own,
Ili do kud pjesan svoju ['ili dɔ kut 'pjesan 'svɔju]	Or how far this song
Šalje tihim vjetricem. ['ʃalɛ 'tixim 'vjɛtritɕɛm]	Will travel in the silent breeze.

IPA and Translation: Branko Lovrinov

Ribar - Petar Preradović

Ribice lude hodite amo,
['rɪbɪtɕɛ 'luɔɛ 'xɔdɪtɛ 'amɔ]

Crazy little fish, come hither,

Ribice kuda bježite tamo!
['rɪbɪtɕɛ 'kuda 'bjeʒɪtɛ 'tamɔ]

Little fish come to the surface!

Meka je slatka, udica tanka,
['mɛka jɛ 'slatka 'udɪtsa 'taŋka]

Softness is sweeter, take the bait,

A živjet krasno na zemlji vanka.
[a 'ʒɪvjet 'krasnɔ na 'zɛmlʲɪ 'vaŋka]

Then you shall all live well on dry
land.

Ribicam ovdje ljuska se s nima,
['rɪbɪtsam 'ɔvdjɛ 'ɭuska sɛ 'snɪma]

The scales can be removed,

Bojnog oklopa ne treba njima;
['bɔjɲɔg ɔ 'kɔpɔla nɛ 'trɛba 'ɲɪma]

As there is no need for armour;

Jer svatko živi s njimi u miru,
[jɛr 'svatkɔ 'ʒɪvɪv 'ɕɲɪmɪ u 'mɪru]

For those living in peace,

Bogci i bogati stol im prostiru.
['bɔktɕɪ ɪ 'bɔgati stɔl ɪm prɔ'stɪru]

The poor and wealthy share the
table.

Svatko im gleda pribavit slasti,
['svatkɔ ɪm 'glɛda 'prɪbavɪt 'slastɪ]

Anyone looking to obtain
sweetness,

Mjesto u vodi plove u masti.
['mjɛstɔ u 'vɔdɪ 'plɔvɛ u 'mastɪ]

The place is the water; it is like
sailing in oil.

Ribice lude kušajte samo
['rɪbɪtɕɛ 'luɔɛ 'kuʃajtɛ 'samɔ]

Crazy little fish; it is tasty

Kako je ovdje bolje neg tamo –
['kakɔ jɛ 'ɔvdjɛ 'bɔɭɛ nɛk 'tamɔ]

Things over here are better than
over there -

Kušajte jednoć, tako mi sreće
['kuʃajtɛ 'jɛdnɔɕ 'takɔ mɪ 'srɛɕɛ]

With a single taste, we will be
fortunate

Znam da nijedna vratit se neće!
[znam da 'nɪ:jɛdna 'vratɪt sɛ 'nɛɕɛ]

And I know that none will go back!

Na Vjetar – *Ivan Kukuljević - Sakcinski*

Duni vjetre, duni vjetre!
['dunɪ 'vjɛtrɛ 'dunɪ 'vjɛtrɛ]

Blow wind, blow wind!

Tu, gdje tuži mila,
[tu gdjɛ 'tuʒɪ 'mila]

There, where my sad lover lies,

Nek joj nose moju pjesmu
[nɛk jɔj 'noʂɛ 'moju 'pjɛsmu]

Let her hold my song

Tvoja laka krila.
['tvɔja 'laka 'krɪla]

On your light wings.

Duni, vjetre, njoj u sobu,
['dunɪ 'vjɛtrɛ nɔj u 'soɓu]

Blow, wind, into her room,

Gdje sve dni boravi,
[gdjɛ svɛ dni bɔ'ravɪ]

Where she resides all her days,

Nosi vijest joj kako za njom
['noʂɪ vjɛst jɔj 'kako za nɔm]

Carry the news to her, say

Gorim u ljubavi!
['gɔrɪm u 'lɔɓavɪ]

That my burning love for her is
worse!

O, moj vjetre, pogladi ju
[ɔ mɔj 'vjɛtrɛ pɔ'gladɪ ju]

Oh, dear breeze,

Po nje licu bijelom,
[pɔ nɛ 'lɪtsu 'bjɛlɔm]

Stroke across her white face,

Nek zna da sam njojzi blizu
[nɛk zna da sam 'nɔjzɪ 'blɪzu]

Let her know that I was near her

Dušom, srcem tijelom.
['duʂɔm 'sɔrɛm 'tjɛlɔm]

Close to her body, heart, and soul.

Nek ne plače, nek ne tuži,
[nɛk nɛ 'plafɛ nɛk nɛ 'tuʒɪ]

Weep no more, and sadness be
gone,

Blizu čas je veće,
['blɪzu ɕas jɛ 'vɛtɛɛ]

The closer to that great hour,

Kad se mili s njome dijelit
[kat sɛ 'mɪlɪ 'ʂnɔmɛ 'djɛlɪt]

But the pleasure we desire

Nikad više neće!
['nɪkad 'vɪʃɛ 'nɛtɛɛ]

Will never be shared!

IPA and Translation: Branko Lovrinov

Dvije Ptice - *Petar Preradović*

Zabludila morska ptica
[za 'bludila 'mɔrska 'ptitsa]

There wandered a water bird

U daljine kopne zemlje
[u da 'lɪnɛ 'kɔpnɛ 'zɛmlɛ]

In the vast distant land

I susrela kosovicu
[ɪ 'susrela 'kɔsɔvitsɥ]

And he came across a Blackbird

Gdje u gaju slatko pjeva.
[gdjɛ u 'gaju 'slatkɔ 'pjɛva]

In a grove, singing a sweet song.

"Kako možeš pjevat tužna
['kakɔ 'mɔzɛʃ 'pjɛvat 'tužna]

"How can you sing when it is
sad

U pustinji ovoj suhoj
[u pu'stɪjnɪ 'ɔvɔj 'suxɔj]

In this dry desert

Gdje ni kapi vode nema?" -
[gdjɛ ni 'kapɪ 'vɔdɛ 'nema]

Where there is not a drop of
water? "-

""Tu pjevahu i moji stari
[tu 'pjɛvaxu ɪ 'mɔji 'stari]

"" I sing to all my Ancestors

U istome ovom gaju.""
[u 'istɔmɛ 'ɔvɔm 'gaju]

in a grove just like this ""

Domovina kakva bila
[dɔmɔ'vɪna 'kakva 'bila]

Homeland, the dearest place

Rođenom je sinku mila.
['rɔdzenɔm jɛ 'sɪŋku 'mila]

Oh, there it is most beautiful.

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thesis held in the University of Adelaide Archives.

¹ Charites—in Greek mythology goddesses of charm, beauty, nature, human creativity and fertility.

² LeI—according to the popular ideas during Pushkin’s time, a Slavic god of spring and procreation. This claim is currently disputed.

Ночной зефир (Night zephyr) - *Alexander Pushkin*

Ночной зефир струит эфир.
[na'tʃnɔj zʲe'fir stru'jit e'fir]

The night zephyr stirs the air.

Шумит, Бежит гвадалквивир.
[ʃu'mʲit biɛ'zit gvə'dal'kʲivʲivʲir]

Rustling, Running over the
Roaring Guadalquivir.

Вот возшла луна золотая,
[vət vza'ʃla lu'na zlə'tajə]

The golden moon rises

Тише... чу... гитары звон...
['tʲiʃɛ tʃu gʲi'tarʲi zvɔn]

Hush!... Listen... a guitar is playing.

Вот испанка молодая
[vət is'pankə mələ'dajə]

A young Spanish maiden appears,

Оперлася на балкон.
[əp'ɛ'plasʲə na bəl'kɔn]

Leaning over her balcony.

Ночной зефир струит эфир...

The night zephyr stirs the air...

Скинь мантилью, ангел милый,
[sʲikʲinʲ mə'nʲtʲilʲju 'angʲɛl' mʲilʲj]

Take off your mantilla, my angel

И явись как яркий день!
[i jə'vʲisʲ kak 'jarʲkʲij dʲenʲ]

And appear to me like a sunny day.

Сквозь чугунные перилы
[skvɔsʲ tʃu'gun:ʲjɛ pʲe'rʲilʲi]

Extend your little foot,

Ножку дивную продень!
['nɔʃku 'dʲivnuju pra'dʲenʲ]

Between the railings of the balcony.

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‘Шесть Романсов’ (Six Romances) Op. 73 (1893)
by Pyotr Ilyich Tchaikovsky

I - Мы сидели с тобой

Мы сидели с тобой у заснувшей реки.
[mi si'i'diel'i s ta'bɔj u zə'snuffej r'e'kʲi]

С тихой песней проплыли домой рыбаки.
['st'ixəj 'p'esin'ej pra'rɫi'i da'məj r'ɪbə'kʲi]

Солнца луч золотой за рекой догорал...
['sɔntsə ludʒ zɔlɑ'tɔj za r'e'kəj dɔgɑ'ral]

И тебе я тогда ничего не сказал.
[i t'e'b'ie ja ta'gda n'itʃ'e'vɔ n'ie skə'zal]

Загремело вдали, надвигалась гроза.
[zəgr'e'm'ieɫə vdə'li nəd'vʲi'galəs'i gra'za]

По ресницам твоим покати́лась слеза.
[pa r'e'sn'itsəm tva'jim pəkə't'iɫəs'i sil'e'za]

И с безумным рыданьем к тебе я припал...
[i z'b'ie'zumnim r'i'dan'jem k'it'e'b'ie ja p'ri'p'al]

И тебе ничего, ничего не сказал.
[i t'e'b'ie n'itʃ'e'vɔ, n'itʃ'e'vɔ n'ie skə'zal]

И теперь, в эти дни, я, как прежде, один.
[i t'e'p'eri 'vet'i d'n'i ja kak 'p'riez'id'e a'd'in]

Уж не жду ничего от грядущих годин.
[uʃ n'ie zdu n'itʃ'e'vɔ ad gr'ia'duʃ'ɫy ga'd'in]

В сердце жизненный звук уж давно отзвучал..
['fs'ier't's'ie 'z'izn'ennij zvuk uʃ də'vnɔ ədzvu'tʃal]

Ах, зачем, я тебе ничего, не сказал!
[ax zə'tʃ'em ja t'e'b'ie n'itʃ'e'vɔ n'ie skə'zal]

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thesis held in the University of Adelaide Archives.

*Translation: Richard D. Sylvester⁷⁸
IPA: Branko Lovrinov*

⁷⁸ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 272.

II - Ночь

Меркнет слабый свет свечи,
['mʲerʲkʲnʲet 'slabʲij sʲivʲjet sʲivʲe'tʲʃi]

бродит мрак унылый...
['brɔdʲit mrak u'nʲilʲij]

и тоска сжимает грудь
[i ta'ska ʒʒi'majet grutʲ]

с непонятной силой.
[sʲ nʲɛpa'nʲatnəj 'sʲiləj]

На печальные глаза
[na pʲe'tʲʃal'nʲije glə'za]

тихо сон нисходит...
['tʲixə sɔnʲ_nʲi'sxɔdʲit]

и с прошедшим в этот миг
[i sprɑ'ʃetʲʃim 'vetət mʲik]

речь душа заводит.
[rʲetʲʃ du'ʃa zə'vɔdʲit]

Истомилася она
[istɑ'mʲiləsʲə a'na]

горестью глубокой...
['gɔrʲes'tʲju glu'bɔkəj]

появись же, хоть во сне,
[pəjə'vʲisʲ ʃe xɔtʲ va snʲe]

о, мой друг далекий!"
[ɔ mɔj druk də'lɔkəj]

*Translation: Richard D. Sylvester⁷⁹
IPA: Branko Lovrinov*

⁷⁹ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 273-274.

III - В эту лунную ночь

В эту лунную ночь, в эту дивную ночь,
['vetu 'lun:uju 'nɔtʃ 'vetu 'diivnuju 'nɔtʃ]

В этот миг благодатный свиданья,
['vetət mʲik bləgə 'datnʲj svʲi' danjə]

О мой друг! я не в силах любви превозмочь,
[ɔ mɔj druk ja nʲe 'fʲsʲiləx lu' bʲivʲi prʲevə 'zmɔtʃ]

Удержать я не в силах признанья.
[udʲe 'rʲzətʲ ja nʲe 'fʲsʲiləx prʲi' znanʲə]

В серебре чуть колыхнется озера гладь,
[fsʲerʲebrʲe tʃutʲ ka' lʲʲfʲetʲsʲə 'ɔzʲerə 'glatʲ]

Наклонясь, зашептались ивы...
[nəkla' nʲasʲ zəʃe' ptalʲisʲə 'ivi]

Но бессильны слова! - как тебе передать
[nɔ bʲe' sʲi:ilʲni slə' va kak tʲe' bʲe prʲerʲe' datʲ]

Истомлённого сердца порывы?
[ista' mlʲɔn:əvə 'sʲertsə pa' rʲivʲ]

Ночь не ждёт, ночь летит. Закатилась луна,
[nɔtʃ nʲe zɔdʲət nɔtʃ lʲe' tʲit zəkə' tʲiləsʲ lu' na]

Заалело в таинственной дали...
[zə: 'fʲelə ftə' jʲstvʲen:əj 'dalʲi]

Дорогая! прости, - снова жизни волна
[dərə' gajə pra' stʲi 'snəvə 'zʲiznʲi va' lna]

Нам несёт день тоски и печали.
[nam nʲe' sʲɔt dienʲ ta' sʲikʲi i pʲe' tʃalʲi]

*Translation: Richard D. Sylvester⁸⁰
IPA: Branko Lovrinov*

⁸⁰ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 275-276.

IV - Закатилось солнце

Закатилось солнце, заиграли краски
[zəkə'tʲiləs' sɔntsʲe zəj' gral'i 'kras'ki]

Лёгкой позолотой в синеве небес...
['lʲɔxkəj pəzə'lɔtəj fsienʲe'vie nʲe'bʲes]

В обаянье ночи сладострастной ласки
[vəbə'janʲje 'nɔtʲi sləda'strastnəj 'las'ki]

Тихо что-то шепчет задремавший лес...
['tʲixə 'ʃtətə 'ʃep'tʲɕet zədrʲe'mafʲj lʲes]

И в душе тревожной умолкают муки,
[i vdu'ʃe tʲrʲe'vɔznəj uma'lkajut 'muk'i]

И дышать всей грудью в эту ночь легко...
[i di'ʃatʲ fsʲej 'grudʲju 'vetu nɔtʲ lʲe'xkə]

Ночи дивной тени, ночи дивной звуки
['nɔtʲi 'dʲivnəj 'tʲen'i 'nɔtʲi 'dʲivnəj 'zvuk'i]

Нас с тобой уносят, друг мой, далеко.
[nas sta'bɔj u'nəsʲət druk mɔj dəlʲe'kə]

Вся объята негой этой ночи страстной,
[fsʲa a'bjatə 'nʲegəj 'etəj 'nɔtʲi 'strastnəj]

Ты ко мне склонилась на плечо главой...
[ti ka mnʲe skla'nʲiləs' na plʲe'tʲɔ glə'vɔj]

Я безумно счастлив, о мой друг прекрасный,
[ja bʲe'zumnə 'stʲasʲtʲlʲif ə mɔj druk pʲrʲe'krasnʲj]

Бесконечно счастлив в эту ночь с тобой!
[bʲeska'nʲetʲfnə 'stʲasʲtʲlʲif 'vetu nɔtʲ sta'bɔj]

*Translation: Richard D. Sylvester⁸¹
IPA: Branko Lovrinov*

⁸¹ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 277.

V - Среди мрачных дней, под гнетом бед...

Среди мрачных дней, под гнётом бед,
[sɾiɛdʲ 'mratʃnɪx dnʲej pad 'ɡnʲətəm bʲet]

Из мглы туманной прошлых лет,
[iz mɡlɪ tu'man:əj 'prɔʃlɪx lʲet]

Как отблеск радостных лучей,
[kak a'dɪb'ɫʲɛsk rəda'stɪx lu'tʃej]

Мне светит взор твоих очей.
[mnʲɛ 'sɪvʲetʲit vzɔr tva'jɪx a'tʃej]

Под обаяньем светлых снов
[pad əbə'janʲem 'sɪvʲɛtlɪx snɔf]

Мне мнится: я с тобою вновь
[mnʲɛ 'mɪnʲitsʲə ja sta'bɔju vnɔʃʲ]

При свете дня, в ночной тиши
[prɪ 'sɪvʲɛtʲɛ dʲɪʲa vna'tʃnɔj tʲi'ʃɪ]

Делюсь восторгами души...
[dʲɛ'ɫʲusʲ va'stɔrgəmʲi du'ʃɪ]

Я вновь с тобой! моя печаль
[ja vnɔʃʲ sta'bɔj ma'ja pʲɛ'tʃalʲ]

Умчалась в пасмурную даль...
[u'mtʃaləsʲ 'ɫʲpasmurnuju dalʲ]

И страстно вновь хочу я жить:
[i'strastnə vnɔʃʲ xa'tʃu ja žɪtʲ]

Тобой дышать, тебя любить!
[ta'bɔj dɪ'ʃatʲ tʲɛ'bʲa ɫʲu'bʲitʲ]

*Translation: Richard D. Sylvester⁸²
IPA: Branko Lovrinov*

⁸² Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 279.

VI - Снова, как прежде, один

Снова, как прежде, один
['snɔvə kak 'priɛzidʲɛ a 'dʲin]

Снова объят я тоской.
['snɔvə a 'bjat ja ta 'skɔj]

Смотрится тополь в окно,
['smɔtrʲitʲisʲə 'tɔpəlʲ v a 'knɔ]

Весь озарённый луной.
['vʲesi ɔzə 'rʲɔn:ij lu 'nɔj]

Смотрится тополь в окно,
['smɔtrʲitʲisʲə 'tɔpəlʲ v a 'knɔ]

Шепчут о чём-то листы.
['ʃɛptʃʊt a 'tʃɔmtə li 'sti]

В звёздах горят небеса...
['vzʲɔzdəx ga 'rʲat nʲɛbʲɛ 'sa]

Где теперь, милая, ты?
[gdʲɛ 'tʲɛrʲɛrʲɪ 'miləjə ti]

Всё, что творится со мной,
[fsʲɔ 'ʃtɔ tva 'rʲitʲisʲə sa mnɔj]

Я передать не берусь...
[ja pʲɛrʲɛ 'datʲ nʲɛ bʲɛ 'rusʲ]

Друг! помолись за меня,
[druk pəma 'lʲisi za mʲɛ 'nʲa]

Я за тебя уж молюсь.
[ja za tʲɛ 'bʲia uʃ ma 'lʲusʲ]

*Translation: Richard D. Sylvester⁸³
IPA: Branko Lovrinov*

⁸³ Richard D Sylvester, *Tchaikovsky's Complete Songs*, (Bloomington: Indiana University Press, 2002), 281-282.

Domovini i Ljubavi - *Ilija Okrigić*

Domovino, domovino, raju žića moga,
[dɔmɔ'vino dɔmɔ'vino 'raju 'ʒiʦea 'mɔga]

Homeland, homeland,
paradise of my life,

A ti draga, a ti draga, cvijeće raja toga.
[a ti 'draga a ti 'draga 'tʃvijetɛ 'raja 'tɔga]

And you, my beloved, flower
of that paradise.

U tom rajju, u tom rajju, sve su moje slasti,
[u tɔm 'raju u tɔm 'raju sve su 'mɔje 'slasti]

In that paradise, all my
delights reside:

Ljubav, sreća, ljubav, sreća, ponos i sve časti!
['lɔbav 'srɛʦa 'lɔbav 'srɛʦa 'pɔnɔs i sve 'tʃasti]

Love, happiness, pride and
all honours.

Domovino, slatko milovanje,
[dɔmɔ'vino 'slatkɔ milɔ'vaje]

Homeland, sweet caress,

A ti draga, srca uzdisanje!
[a ti 'draga 'sartsa uzdi'saje]

And you, my beloved,
longing of my heart.

Za vas, za vas, za vas samo krvca vrije,
[za vas za vas za vas 'samɔ 'kɔrvʦa 'vrije]

For you both, for you only
my blood burns,

Za vas, za vas srce do svog konca bije!
[za vas za vas 'sartse dɔ svɔk 'kɔntsɔ 'bije]

For you both only my heart
beats til its very end!

Domovino, domovino, evo uvijek zrije,
[dɔmɔ'vino dɔmɔ'vino 'evo 'uvjek 'zrije]

Homeland, homeland, always
maturing,

Duša moja, duša moja, jasne zvijezde dvije.
['duʃa 'mɔja 'duʃa 'mɔja 'jasne 'zvjezde 'dvije]

My soul, shining like two
bright stars.

Jedna tvoja, jedna tvoja, druga drage to je,
['jedna 'tvɔja 'jedna 'tvɔja 'druga 'drage tɔ je]

One is for you, my country,
the other for my dear.

Jer na svijetu, jer na svijetu, sve ste vas mi dvoje!
[jer na 'svjetu jer na 'svjetu sve ste vas mi 'dvoje]

In this world, the two of you
are everything to me.

Domovino, slatko milovanje...

Vir - *August Šenoa*

Jezero se gorsko ziba,
['jɛzɛrɔ sɛ 'gɔrsko 'zɪba]

The lake upon the mountain,

Tajni u njem drijema vir,
['tajni u nɛm 'drjɛma vir]

where a whirlpool is hiding,

Staklenoga povrh gliba
['staklɛnɔga 'pɔvɚx 'glɪba]

It is so clear and quiet,

Svud je mir.
[svud jɛ mir]

and very peaceful.

Časom tek kroz puste lijese
['časɔm tɛk krɔz 'pustɛ 'lɛsɛ]

Only for a moment you can hear

kukavicu možeš čut,
['kukavɪtsu 'mɔzɛʃ tʃut]

the owl through the trees,

Časom na val jablan strese
['časɔm na val 'jablan 'strese]

At a fleeting moment, a tree
shakes off

listak žut.
['listak žut]

a single yellow leaf.

Nakraj vode stala kuća
['nakraj 'vɔdɛ 'stala 'kutɕa]

At the edge of the water there
lies a house,

u toj kući draga dva,
[u tɔj 'kutɕi 'draga dva]

in that house were two lovers,

Ljubav srca bje im vruća sreća sva.
['lɔbav 'sɚtsa bje im 'vrutɕa 'srɛtɕa sva]

Love-filled hearts keep it warm
and fill it with fortune.

I po noći i po danu
[i pɔ 'nɔtɕi i pɔ 'danu]

And by night and day

orio se milka pijev;
['ɔrɪɔ sɛ 'mɪlka pjɛv]

the dear one is singing;

Ču ih vila; ljuto planu vilin gnjev.
[tʃu ih 'vila 'lɔtɔ 'planu 'vɪlɪn 'gnɛv]

Then... the fairy heard them; her
envy was ignited.

Pa kad jednom s kasna puta
 [pa kad 'jɛdnɔm 'skasna 'puta]

ribar sjeko veslom val,
 ['riɓar 'sjɛkɔ 'vɛslɔm val]

Zavri voda, čun proguta vilin jal.
 ['zavrɪ 'vɔda tʃun prɔ'guta 'vɪlɪn jal]

Na vidiku sreće hude
 [na vɪ'dɪku 'srɛtɛɛ 'xudɛ]

ciknu draga u sav glas,
 ['tsɪknu 'draga u sav glas]

Kukavicom sinjom bude isti čas.
 ['kukavɪtsɔm 'sɪɲɔm 'bude 'ɪstɪ tʃas]

Kuka grani sa vrhunca:
 ['kuka 'grani sa vɫr'xuntsa]

“kuku jadna, jadna ja!
 ['kuku 'jadna 'jadna ja]

Bog ti ne dô gledat sunca, vilo zla!"
 [bɔk tɪ nɛ dɔ 'glɛdat 'suntsa 'vɪlɔ zla]

Jezero se gorsko ziba,
 ['jezɛrɔ sɛ 'gɔrsko 'zɪba]

nesta vile, šuti vir; -
 ['nɛsta 'vɪlɛ 'ʃutɪ vɪr]

Staklenoga povrh gliba vječni mir.
 ['staklɛnɔga 'pɔvrɫx 'glɪba 'vjɛtʃnɪ mɪr]

On the water late at night,
 A fisherman rowed by.

The stirring water swallowed the
 fairies anger.

On the horizon arrived the lady
 sang with full voice,

The Owl and the woman sang at
 that same moment.

The Owl sung from up high:
 "Poor Owl, poor me!

May god not grant you to see the
 Sun, you evil Fairy!"

The lake upon the mountain,
 the whirlpool hushed, the fairy
 left;

And as before, it was a place of
 eternal peace.

IPA and Translation: Branko Lovrinov

Lastavicam - *Ivan Zahar*

Male ptice lakih krila
['malɛ 'ptɪtɕɛ 'lakix 'krɪla]

Little birds with light wings

Dižite se vi u zrak,
['dɪʒɪtɛ sɛ vɪ u zrak]

go up in the air!

Već vas zove zemlja mila,
[vɛtɛ vas 'zɔvɛ 'zɛmlʲa 'mɪla]

Calling to the dear land,

Zove vrućeg sunca trak.
['zɔvɛ 'vruʧʲɛk 'suntsa trak]

Calling to the warm sunbeam.

Što li čeka sred livada,
[ʃtɔ lɪ 'tɕɛka 'srɛd lɪ'vada]

What awaits you across the
meadows

I sred silnih voda vas?
[ɪ srɛt 'sɪlnɪx 'vɔda vas]

And beyond the hazardous
waters?

Malo lasti, puno jada,
['malɔ 'lastɪ 'punɔ 'jada]

Little delight, lots of sorrow,

Al' vas majčin zove glas.
[al vas 'majtɕɪn 'zɔvɛ glas]

But your mother's voice is calling
you.

Zove, vuče silnom moći
['zɔvɛ 'vuʧʲɛ 'sɪlnɔm 'moʧʲɪ]

Calling, luring, with great energy,

Južnog sunca vrući sjaj.
['juʒnɔk 'suntsa 'vruʧʲɪ 'sjaj]

The southern Sun's warm glow.

O u dom ću i ja doći,
[ɔ u dɔm ʧɛu ɪ ja 'doʧʲɪ]

And to home, I shall also come,

pozdrav' te mi rodni kraj.
['pɔzdrav tɛ mɪ 'rɔdɪnɪ kraj]

Give my regards to my homeland.

Moja Lađa – *Petar Preradović*

Plovi, plovi, moja ladjo,
['plɔvi 'plɔvi 'moja 'ladʒɔ]

Sail, sail, my boat,

U koj' godjer kraj;
[u kɔj 'gɔdjɛr kraj]

Where ever the winds takes you;

Ja ti cilja još ne nadjoh,
[ja ti 'tsɪʎa jɔʃ nɛ 'nadʒɔx]

I still cannot find the direction

Sama cilj si daj!
['sama tsɪʎ sɪ daj]

For you to go!

Kad te amo već zanesla
[kad tɛ 'amɔ vɛtɛ za 'nɛsla]

When carried away

Tvoje sudbe moć,
['tvɔjɛ 'sudbɛ mɔtɛ]

By the winds of destiny,

Razpni jadra, pruži vesla,
['raspni 'jadra 'pruʒɪ 'vɛsla]

Spread your sails, use your ores,

Plovi dan i noć!
['plɔvi dan i nɔtɛ]

To sail day and night!

U vjetra se uzdaj volju,
[u 'vjetra sɛ 'uzdaj 'vɔljɔ]

Believe in the gift of the wind

I valova bieg,
[i va'lova bjɛk]

And power of the waves,

U budućnost gledaj bolju,
[u bu'dutɛnɔst 'glɛdaj 'bɔljɔ]

And be positive about tomorrow,

K nebu digni stieg!
['knɛbu 'dɪgnɪ stjɛk]

And raise the flag!

Sjećaj se mene - *Vladimir Nikolić*

Mlado zora kad zaplavi
['mlado 'zora kad za'plavi]

Young dawn, when your colour
changes to blue,

Mrka noć kad se krene
['mar̩ka no̩t̩e kat se 'kre̩ne]

When nights darkness has departed,

Kad je slavuj pjesmom javi,
[kad je 'slavuj 'pjesm̩m 'javi]

When the nightingale sings its song,

Tad se, dušo, sjeti mene.
[tat se 'duʃo 'sjeti 'mene]

Then, my dear, remember me.

Jutrom zora kad zablista,
['jutrom 'zora kad za'blista]

In the morning when it shines,

Sunce zlatom kad se odjene,
['suntse 'zlatom kat se o'djene]

The Sun above is clad in gold,

Tada, dušo, nek se čista
['tada 'duʃo nek se 't̩ista]

Then, darling, may it be clear

tvoja ljubav sjeti mene.
['tvoja 'l̩ubav 'sjeti 'mene]

That your love will remember me.

A kad opet noć se spusti,
[a kad 'opet no̩t̩e se 'spusti]

And when night falls again,

Kad je sjene jave njene,
[kad je 'sjene 'jave 'nje̩ne]

When the shadows of night return,

Tad molitvu, dušo izusti,
[tad 'molitvu 'duʃo i'zusti]

Then pray, my dear, with utterance
of your soul,

Pa se uz nju sjeti mene.
[pa se uz ŋu 'sjeti 'mene]

And then, remembers me.

Noć je tiha - *Josip Eugen Tomić*

Noć je tiha, nebo zvijezde siju,
[nɔtɛ jɛ 'tixa 'nebo 'zvjezdɛ 'siju]

A ja na te mislim u samoći,
[a ja na te 'mislɪm u sa 'mɔtɛɪ]

Čujem kako kasne ure biju,
['tɕujɛm 'kako 'kasnɛ 'urɛ 'biju]

Te mi neće san na trudne oči;
[tɛ mi 'nɛtɛɛ san na 'trudnɛ 'ɔtɛɪ]

Ne mi srca neda mi do sankana,
[nɛ mi 'sɔɾtsa 'nɛda mi dɔ 'saŋka]

I ne pusti odpočinut trudnog,*
[i nɛ 'pustɪ ɔtpɔ 'tɕɪnut 'trudnɔk]

Snužduje me za bijela danka,
['snuzdɔujɛ mɛ za bi:jɛla 'daŋka]

A i u noć svijest mi drži, drži budnog.**
[a i u nɔtɛ svjɛst mi 'dɔɾʒɪ 'dɔɾʒɪ 'budnɔk]

A i tko će na san sklopiti oči,
[a i tko tɛɛ na san 'sklɔpɪtɪ 'ɔtɕi]

Kad se sanjih suza tok obara,
[kad se 'saŋɪx 'suze tɔk ɔ'bara]

Tko će mirno da prosniva noći,
[tko tɛɛ 'mɪrnɔ da prɔ'snɪva 'nɔtɛɪ]

Kada grudi srca va paj para?
['kada 'grudɪ 'sɔɾtsa va paj 'para]

Tko će mirno za prosniva noći?
[tko tɛɛ 'mɪrnɔ za prɔ'snɪva 'nɔtɛɪ]

A ja na te mislim u samoći!
[a ja na te 'mislɪm u sa 'mɔtɛɪ]

Night is still, the heavens are full
of stars,

And I think of you when I am
alone.

Looking how the clock chimes at
this late hour

And we will not force sleep on our
eyes,

My restless heart will not let me
dream away,

And not let go into deep sleep.

Tired even in the brightness of day

And in the night I am held to stay
awake.

Who can close their eyes,

When they are teary?

How can you sleep this dreamy
night,

When your heart is broken?

Who will calm the dreamy night?

And I think of you when I am
alone.

IPA and Translation: Branko Lovrinov

* 'budnog' for male gender. Change to 'budnu' for female gender.

** 'trudnog' for male gender. Change to 'trudnu' for female gender.

Recital 2

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Vukoslav's aria 'Osvetjen bit ću' from the opera 'Ljubav i Zloba' 1846
by Vatroslav Lisinski (revised text by Tito Strozzi - 1948)

Osvećen bit ću! Nema sumnje više. [ɔ'svetɛɛn bit ɛu 'nɛma sumɲɛ viʃɛ]	I will be avenged! Without a doubt.
Velimir se nagovorit dade, ['vɛlimir sɛ 'nagɔvɔrit 'dadə]	Velimir can be persuaded to believe
da je Obren izdajnik i hulja! [da jɛ 'ɔbrɛn iz'dajɲik i 'xula]	That Obren is a traitor and scoundrel!
Prisilit kćer će da mu dade jasan znak [pri'silit kɛɛr ɛɛ da mu 'dadə 'jasan znak]	And to force his daughter to give him a clear sign
da ga se odriče, i to za v'je ke sve! [da ga sɛ ɔd'riɕɛ i tɔ za vjɛ kɛ svɛ]	Telling him she is his forever!
I još da znade za izdajstvo njegov, [i jɔʃ da 'znadə za iz'dajstvɔ 'ɲɛgvo]	And for him to know this betrayal,
Koje na njegov svalih ja i da ga prezire! ['kojɛ na ɲɛg 'svalix ja i da ga 'prezire]	being known by him, only hated ensues!
Tako stjerat njegov ću iz njegovog raja, ['takɔ 'stjɛrat ɲɛg ɛu iz 'ɲɛgvɔg 'raja]	How will I will strike him out of his paradise;
Znam da ta v'jest će ga ranit jače. [znam da ta vjɛst ɛɛ ga 'ranit 'jaɕɛ]	I know that that news will hurt him more.
Nek da mu u grud zabodem sve mače. [nɛk da mu u grud za'bɔdɛm svɛ 'maɕɛ]	Let my sword stab him in his chest.
Osjetit će tako ljuto on osvetu moju! [ɔ'sjɛtit ɛɛ 'takɔ 'ɭuto ɔn ɔ'svetu 'moju]	He will feel my anger through my vengeance!
No to jošte nije osveta moja sva: [nɔ tɔ 'jɔʃtɛ 'ɲijɛ ɔ'svɛta 'moja sva]	But that would not be enough:
Mojom robinjom mora postat Ljubica, ['mojɔm 'rɔbɲɔm 'mɔra 'pɔstat 'ɭubitsa]	Ljubica must become my slave,
Zapalit ću oca njenog dvore! [za'palit ɛu 'ɔtsa 'ɲɛnɔg 'dvɔrɛ]	I'll set her father's palace on fire!
Mletačke već ćete gradu se bliže, ['mɛlatɕkɛ vɛɕ ɕɛtɛ 'ɕɛtɛ 'gradu sɛ 'blizɛ]	Venetian troops will advance closer to the city,

U luku već su stigle duždeve ladje,
[u 'luku vɛtɛ su 'stiglɛ 'duʒdɛvɛ 'ladʒɛ]

Svi u ropstvo sad će pasti naše
[svi u 'rɔpstvɔ sad tɛɛ 'pastɪ 'naʃɛ]

I tek tad bit ću smiren ja,
[i tɛk tad tɛu 'smirɛn ja]

i moja krvna osveta.
[i 'mɔja 'kɔrvna ɔ'svɛta]

I tek tad ću se smirit ja, da! I moja osveta!
[i tɛk tad tɛu sɛ 'smirit ja da i 'mɔja 'ɔsvɛta]

In the port, they arrive with their boats,

All will hold them captive as they fall to
our feet.

And only then will I calm

my bloody revenge.

And only then I'll be calm, yes! And my
revenge!

IPA and Translation: Branko Lovrinov

Vukoslav's aria 'Bit ću osvećen' from the opera 'Ljubav i Zloba' 1846
by Vatroslav Lisinski (Original text by D. Demeter - 1846)

Bit ću osvetjen! Ja ne dvojim više. [bit tɛu ɔ' svɛtɛɛn ja nɛ 'dvoʒim 'viʃɛ]	I will be Avenged! I am not beside myself.
Velimir se nagovorit dade ['vɛlimir sɛ nago'vɔrit 'dade]	Velimir can be persuaded.
Kćer prisilit da obrenu piše [ktɛɛr pri'stilit da ɔ'brɛnu 'piʃɛ]	His daughter compelled to write to Obren,
Da se odreće navěk svake nade! [da sɛ ɔ'drɛtɛɛ 'navjɛk 'svakɛ 'nade]	That he eliminates any hope!
Da je jurve drugom sàrce dala [da jɛ 'jurvɛ 'drugɔ 'sàrtɛɛ 'dala]	That she has given a heart to someone else,
A što njemu kaza bi tek šala. [a ʃtɔ 'njɛmu 'kaza bi tɛk 'ʃala]	And what she said to him must be pure folly.
Tako ćuga bacit, s negvog neba ['takɔ 'tɛuga 'batsit 'snɛgvɔg 'nɛba]	I will cast him, from his heaven
Ta poruga ranit će ga jače [ta pɔ'ruga 'ranit tɛɛ ga 'jaʃɛ]	This provocation will inflict a deeper pain,
Neg da mu ugrud ubodem sve mače [nɛg da mu u'grud u'bɔdɛm svɛ 'maʃɛ]	Let my sword stab him in his chest.
Tako, Tako, osvētiti se trēba. ['takɔ 'takɔ ɔ'svɛtiti sɛ 'trɛba]	Exactly, just like that, much needed vengeance.
Nuto jošte nije sva osvjeta ['nutɔ 'joʃtɛ 'nije sva ɔ'svjɛta]	But that would not be enough to be fully avenged
Mom robimom ima postak kleta. [mɔm 'rɔbimɔm 'ima 'pɔstak 'kleta]	Like a curse, they will carry it with them,
Pogorjet ću nēnog otca dvore [pɔ'gɔrʒɛt tɛu 'nɛnɔg 'ɔtsa 'dvɔrɛ]	I will burn her father's Palace
Proliti ću mnogo kaplju kàrvi ['prɔliti tɛu 'mnɔgɔ 'kaplju 'kàrvi]	And I will spill the blood of others.
I kad bude dole, što je gore, [i kad 'budɛ 'dɔlɛ ʃtɔ jɛ 'gɔrɛ]	And then, when what is down is then up,

I sve oganj i oruž je smàrvi,
[i sve ɔ'ganj i ɔ'ruʒ je 'smarvi]

Ta da ću se umirit ja!
[ta da tɛu sɛ u'mirit ja]

And when all flames and all armour are crushed,

Then I will have peace!

*Translation: Goran Lovrinov and Branko Lovrinov
IPA: Branko Lovrinov*

Finn's ballad 'Umchalas goda polavina' from the opera 'Ruslan i Lyudmila' by Mikhail Glinka

This is a scanned copy of pages 24 to 29 from
Libretti of Russian Operas Vol. 1 by Anton Belov⁸⁴

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copyright, pp. 134-142.

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thesis held in the University of Adelaide Archives.

⁸⁴ Anton Belov, *Libretti of Russian Operas: Volume 1*, (New York: Leyerle Publications, 2004), 24-29.

Lensky's arioso 'Ya lublu vas' from the opera 'Eugene Onegin' by Pyotr Ilych Tchaikovsky

This is a scanned copy of pages 237 - 239 from
Libretti of Russian Operas Vol. 1 by Anton Belov.⁸⁵

⁸⁵ Anton Belov, *Libretti of Russian Operas: Volume 1*, (New York: Leyerle Publications, 2004), 237-239.

¹ In Russian there is a clear distinction between the formal (ВЫ) and the informal (ТЫ) ways of address. It is similar to French *tu* and *vous*, or Italian *tu* and *lei* (archaic *voi*) . In the beginning of his aria, Lensky addresses Olga formally as ВЫ but in the more passionate second section, he proceeds to address her familiarly as ТЫ. This switch from formal to informal is rather striking. It creates a sudden effect of intensified intimacy. Incidentally, similar transformation occurs in Tatiana's letter scene and in the final duet of the opera between Onegin and Tatiana. The opposite example is the Eugene's first act aria. In it, Eugene addresses Tatiana only formally thus creating a feeling of controlled detachment.

Adel's aria 'U Turčina đulvodica' from the opera 'Adel i Mara' by Josip Hatze

Recit.

Bože, zašto ne ustavi zemlju,
['bɔʒɛ 'zaʃtɔ nɛ u 'stavi 'zɛmlju]

Da se taj rajski pogled ne pokvari
[da se taj 'rajski 'pɔglɛd nɛ pɔ 'kvari]

Oh čim da ju zanesem!
[ɔ tʃim da ju za 'nesɛm]

Pjesmo moja pomози!
['pjɛsmɔ 'mɔja pɔ 'mɔzi]

Aria

U Turčina đulvodica slatko miriše;
[u 'turʃina 'dʒulvɔditsa 'slatkɔ mi 'riʃɛ]

Al' je ljepša djevojčica, ljepša od ruže;
[al jɛ 'lɛpʃa 'dɛvɔjʃitsa 'lɛpʃa ɔd 'ruʒɛ]

A ja Turčin ginem za djevojkom,
[a ja 'turʃin 'ginɛm za dɛ 'vɔjkɔm]

Za djevojkom, krotkom golubicom!
[za dɛ 'vɔjkɔm 'krɔtkɔm gɔlu 'bitʃɔm]

U Turčina med je sladak, sladak presladak;
[u 'turʃina mɛd jɛ 'sladak 'sladak prɛ 'sladak]

Ali usta djevojčice slađa od meda;
[alɪ 'usta 'dɛvɔjʃitʃɛ 'sladʒa ɔd 'mɛda]

Recit.

Lord, why have you delivered me to
this land,

To see this beautiful place in spoils.

Oh, how have I pursued her!

Oh, my song, help me!

Aria

In a Turkish garden sweet aromas stir'

Yet the scent of a maiden is sweeter
than roses;

I, a Turk, am seeking for a maiden,

A maiden, a shy sweetheart!

In Turkey, honey is sweeter than
sweet;

Yet the mouth of a maiden is sweeter
than honey;

IPA and Translation: Branko Lovrinov

Adel's Romance 'Da me hoče draga' from the opera 'Adel i Mara' by Josip Hatze

Da me hoče draga zdravo dočekati,
[da mɛ 'hɔʃɛ 'draga 'zdravɔ dɔ'ʃɛkati]

If only my darling could soundly welcome
me,

Zdravo dočekati, milo pozdraviti:
['zdravɔ dɔ'ʃɛkati 'milo pɔ'zdraviti]

To soundly welcome me, and kindly greet me:

Što mi nosiš, zlato, sa tog Klisa moga?
[ʃto ti 'nosɪʃ 'zlatɔ sa tɔg 'klɪsa 'mɔga]

My treasure, what will you bring from Klis?

Ja ti nosim, dušo, rumenu jabuku,
[ja ti 'nosim 'duʃɔ ru'mɛnu 'jabuku]

I am bringing you, my dear, a rosy apple,

I nosim ti, dušo, đulsije vodice
[i 'nosim ti 'duʃɔ 'dʒulsije 'vɔdɪtɛ]

And I am bringing you perfumed rose-water,

I nosim ti, dušo moja, srce obranjeno.
[i 'nosim ti 'duʃɔ 'mɔja 'sɛrtɛ ɔ'brɔɲɛno]

And I bring to you, my dear, my longing
heart.

Pram' jabuci dušo, da mi se rumeniš,
[pram ja'butɪ 'duʃɔ da mi sɛ ru'mɛnɪʃ]

Receive the red apple, my dear,

Da uzdišeš, dušo, mirisom ružice.
[da u'zdiʃɛʃ 'duʃɔ mi'risɔm ru'ʒɪtɛ]

So that you sigh, my dear, for a longing heart.

Da uzdišeš, dušo, da mi se rumeniš,
[da u'zdiʃɛʃ 'duʃɔ da mi sɛ ru'mɛnɪʃ]

That you sigh, my dear, the scent of roses.

A da vidaš, dušo, srce obranjeno.
[a da 'vidaʃ 'duʃɔ 'sɛrtɛ ɔ'brɔɲɛno]

And to see, my dear, a longing heart.

IPA and Translation: Branko Lovrinov

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'Libretti of Russian Operas Vol. 1' by Anton Belov.⁸⁶

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⁸⁶ Anton Belov, *Libretti of Russian Operas: Volume 1* (New York: Leyerle Publications, 2004), 413.

Adel's aria 'Oj, Splite grade' from the opera 'Adel i Mara' by Josip Hatze

Recit.

Siromah Frane, a i Melka jadna,
['sɪrɔmax 'frane a i 'melka 'jadna]

O, i ja jadan! Ljubav što činiš?
[ɔ i ja 'jadan 'lʊbavɪ ʃtɔ 'tʃɪnɪʃ]

Divnog li jutra!
['dɪvnɔg li 'jutra]

Tolika ljepota a toliko jada!
['tɔlika lɛ'pɔta a tɔlikɔ jada]

Aria

Oj, Splite grade teško uzdisanje,
[ɔj 'splɪtɛ 'grade 'tɛʃkɔ uz'disajɛ]

ko te je spleo, divno te je spleo
[kɔ tɛ jɛ 'splɛɔ 'dɪvnɔ tɛ jɛ 'splɛɔ]

predrago mjesto što te ukrasuje
[prɛ'dragɔ 'mjɛstɔ ʃtɔ tɛ u'krasujɛ]

Čarobni Marjan, zvonik svetomu Duje...
['tʃarɔbni 'marjan 'zvɔnik 'svɛtɔmu 'duje]

...blistavo more, i po njemu lađe
['blɪstavo 'mɔrɛ i pɔ 'njɛmu 'ladzɛ]

radosno sunce, noći nigdje slade
['radosno 'suntɛ 'noʦi 'nɪgdjɛ 'sladzɛ]

Ljubjeni prozor što ga draga kiti
['lʊbjɛni 'prɔzɔr ʃtɔ ga 'draga 'kitɪ]

O, da mi je tamo vječno bit.
[ɔ da mi jɛ 'tamɔ 'vjɛʧnɔ bit]

Recit.

Poor Frane, and Melka is miserable too,

And I am miserable. Love, what have you done?

This wonderful morning!

So much beauty, yet so much pain.

Aria

Oh, town of Split, breath deeply with hardship,

How you are entwined, wonderfully entwined,

A very dear place which is beautiful,

Enchanted Marjan hill, and the bells of Saint Dominus...

...shimmering sea, with boats afloat on it,

Joyful sunlight, tender nights like nowhere else.

Loves window opens like a tender flower,

Oh, if I could be there forever.

IPA and Translation: Branko Lovrinov

Recital 3

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Vladimir's aria 'Медленно день угасал / Ах! Где ты, где?' from the opera *Prince Igor* by Alexander Borodin

Recit

Медленно день угасал,
['mʲedlʲɪ ɲɛ n:ə 'dʲenʲ u gə 'sɑl]

Солнце за лесом садилось,
['sɔnʲ tsɪɛ zɑ 'lʲɛ səm sə 'dʲɪ ləsʲ]

Зори вечерняя меркли,
['zɔ rʲɪ vʲɛ 'tʃʲer nʲɪ jə 'mʲerk lʲɪ]

Ночь надвигалась на землю,
['nɔtʃʲ nə dʲɪvʲɪ 'gɑ ləsʲ nɑ 'zʲem lʲu]

Тени ночные чёрным покровом
['tʲɛ nʲɪ nɔtʃʲ 'nʲɪ jə 'tʃʲɔr nʲɪm pɑk 'rɔ vəm]

степь застилала.
['stʲɛpʲ zə stʲɪ 'lɑ lʲɪ]

Теплая южная ночь,
['tʲɔp lə jə 'juʒ nə jə 'nɔtʃʲ]

Грезы любви навеяла,
['grʲɔ zɪ lʲub 'vʲɪ nə vʲɛ 'vɑ jə]

Разливая негу в крови,
[rəzʲɪ lʲɪ 'vɑ jə 'nʲɛ guf kra 'vʲɪ]

Совет к свиданью.
[zɑ 'vʲɔt ksʲvʲɪ 'dɑ nʲu]

Ждешь ли ты меня,
['ʒdʲɔʃʲ lʲɪ 'tʲɪ mʲɛ 'nʲɑ]

моя милая?
[mɑ 'ja 'mʲɪ lə jə]

Ждешь ли? Чую сердцем,
['ʒdʲɔʃʲ lʲɪ 'tʃu ju 'sʲɛr tsɛm]

Что ждешь ты меня.
[ʃtɔ ʒdʲɔʃʲ tʲɪ mʲɛ 'nʲɑ]

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Aria

Ах! Где ты, где?

[ax gidʲe ti gidʲe]

Отзовись на зов любви.

[ad za 'vʲisʲi na zɔf lʲub 'vʲi]

Ах! Скоро ль, скоро ли я

[ax 'skɔ rəlʲi 'skɔ rəlʲi ja]

Увижу тебя? Ты приди!

[u 'vʲi zu tʲe 'bʲa ti prʲi 'dʲi]

Скорей, скорей на зов любви отзовись.

[ska 'rʲej ska 'rʲej na zɔf lʲubʲi 'vʲi ad za 'vʲisʲi]

Вспомни, я в тоске, Грудь горит.

['fspɔ mnʲi jaf ta 'skʲe grutʲi ga 'rʲit]

Я жду, страстно жду я тебя, Любви твоей.

[ja zdu 'stra stnə zdu ja tʲe 'bʲa lʲub 'vʲi tva 'jʲej]

Больше жизни я люблю тебя!

['bolʲ sʲe 'zʲiz nʲi ja lʲub 'lʲu tʲe 'bʲa]

Что ж ты медлишь, друг мой?

[ʃtɔ ʃti 'mʲedʲi lʲiʃʲ druk mɔj]

Встань, приди ко мне.

[fstanʲ prʲi 'dʲi ka mnʲe]

Не бойся, все давно заснули.

[nʲe 'bɔj sʲə fsʲe dʲəv 'nɔ zəs 'nu lʲi]

Кругом все крепко спит,

[kru 'gɔm fsʲə 'krɛp kə spʲit]

Все мирно, тихо спит.

[fsʲə 'mʲir nɔ 'tʲi xə spʲit]

Ах! Где ты, где?

[ax gidʲe ti gidʲe]

Отзовись на зов любви.

[ad za 'vʲisʲi na zɔf lʲubʲi 'vʲi]

Ах! Дождусь ли, дождусь я

[ax daʒ 'dusʲi lʲi daʒ 'dusʲi ja]

Ласки нежной твоей? Ты приходи!
['lasʲ kʲi 'nʲeʒ nəj tva 'jɛj tʲi pʲrʲi 'dʲi]

Скорей на зов любви отзовись.
[ska 'rʲeʲ na zɔf lʲub 'vʲi ad za 'vʲisʲ]

Приди под кровом темной ночи,
[pʲrʲi 'dʲi pat 'krɔ vəm 'tʲəm nəj 'nɔ tʲʲi]

Когда и лес, и воды спят.
[kaɣ 'da i 'lʲes i 'vɔ di spʲat]

Когда лишь звезды, неба очи,
[kaɣ 'da lʲiʃʲ 'zʲivʲɔ zdi 'nʲe bə 'ɔ tʲʲi]

Одни на нас с тобой глядят.
[adʲ nʲi na nas - sta bɔj glʲə dʲat]

Кругом все мирно, тихо спит.
[kru 'gɔm fʲsʲɔ 'mʲir nə 'tʲi xə spʲit]

Крепко спит. Приди!
['krʲeɸ kə spʲit pʲrʲi 'dʲi]

Translation: Philip Taylor⁸⁷
IPA: Branko Lovrinov

⁸⁷ Various Artists, *Russian Opera Arias, Vol 2.*, Trans. Philip Taylor (Naxos: 2002), 18-19.

Miloj's anthem - 'Zemlja sva' from the Opera *Mislav* by Ivan pl. Zajc

Miloj

Zemlja sva tih je raj
['zɛm ʎa sva tɪx jɛ raj]

Buji s tarn pijev se s klada
['bu jɪ starn pjɛv sɛ 'skla da]

Svigjdje mar, milje sjaj,
['svɪg djɛ mar 'mɪ ʎɛ sjaj]

Knez ko blag, otac, vlada!
[knɛz kɔ blag 'ɔ tats 'vla da]

Svim je u kraju tom
[svɪm jɛ u 'kra ju tɔm]

Krasan blažen dom!
['kra san 'bla žɛn dɔm]

Vilo krasna sčara tug,
['vɪ lɔ 'kras na 'stʃa ra tuk]

Ka zasjan tupi duh, pade vrh mrak
[ka za 'sjan 'tu pɪ dux 'pa dɛ vrɔx mrak]

Rijednim sam te šalje Bog
['rjɛd nɪm sam tɛ 'ʃa ʎɛ bɔk]

U naš jad neka tvoj, tvoj mio strah.
[u naʃ jad 'nɛ ka tvɔj tvɔj 'mɪ jɔ strax]

Al čuj te krivnju
[al ʧuj tɛ 'krɪv nju]

S koje tež ka sudje nas kob
['skɔ jɛ 'tɛʃ ka 'sud jɛ nas kɔp]

U boj, knez zvaše da sina smrt osvijeti,
[u bɔj knɛz 'zva ʃɛ da 'sɪ na smɔrt ɔ 'svjɛ tɪ]

Na vruga podije nas od sav kàrv lije!
[na 'vra ga 'pɔd jɛ nas ɔd sav kɔrv 'lɪ: jɛ]

Zbor

kàrv lije!
[kɔrv 'lɪ: jɛ]

Miloj

This land is a paradise,

Slowly developing into a harmony,

Peace everywhere, for miles
around,

The Duke rules like a gentle father,

The whole of that land,

Fair and blessed home!

The fair maiden mesmerised the
sorrow,

Just like a stubborn soul falls in the
shadows.

Holy God is delivering for our pain,

Which has turned into our fear.

But listen of the guilt

Which is been thrown upon us.

To arms, the Duke will avenge his
son's death,

The people fight the Devil and shed
their blood.

Chorus

...their blood!

Miloj

Oj, bijes krut nas g naše
[ɔj bjes krut nas 'gnaʃe]

sve obre htjasmo strijeti
[sve 'ob re'x tjas mɔ 'strje ti]

Bezmiljen svuda mori dav se ništi!
[bez 'miʎen 'svu da 'mɔ ri dav se 'niʃ ti]

Zbor

Vrag pišti
[vrak 'piʃ ti]

Miloj

Spremni smo svi bijući se mrijeti!
['sprem ni smɔ svi bi: juće se mrjet]

Zbor

Za naš dom!
[za naʃ dom]

Miloj

Dušmanin čim nakrupi klet!
['duʃ ma nin ʃim na 'kru pi klet]

Zbor

Za naš dom!
[za naʃ dom]

Miloj

Zavneli knez ne mre no zanj!
[za 'vne li knez ne 'mre nɔ zanj]

Zbor

Već za dom!
[veće za dom]

Miloj

S krivili sam navalmo manj!
['skri vi li sam na 'val mɔ man]

Zbor

Za naš dom!
[za naʃ dom]

Miloj

Dom nam je svijet!
[dɔm nam je svjet]

Miloj

Oh, the sheer anger has overtaken
us,

And we have no mercy until all is
destroyed.

Chorus

To hell.

Miloj

We are prepared to fight and die

Chorus

For our home!

Miloj

From those who takes a share of
our stock

Chorus

From our home!

Miloj

The greedy Duke takes for himself!

Chorus

From his home

Miloj

Taking from what is ours

Chorus

(for our home)

Miloj

Our home is sacred!

Zbor
Da!
[da]

Miloj
Zanj svaki mrijet!
[zaɲ 'sʋa kɪ mrjɛt]

Zbor
(Zna!)
[zna]

Miloj
Za dom boj li bjasmo? Ne! Knezu onda mrijesmo
[za dɔm bɔj lɪ 'bjas mɔ ne 'knɛ zu 'ɔnda 'mrjɛs mɔ]

Za sina tisuć s ginu nas za jednog?
[za 'sɪ na 'tɪ sʋɛ 'zɡɪ nu nas za 'jɛd nɔk]

Zbor
Nevrijednog
[ne 'vrjɛd nɔk]

Miloj
Tad gnijev s gasnumasmo navukli jadni nismo
[tad ɡɲɛʋ zɡas nu 'mas mɔ na 'ʋuk lɪ 'jad nɪ 'nɪs mɔ]

Za narod znali njegov spas umrijeti.
[za 'na rɔd 'zna lɪ 'jɛ ɡɔʋ spas u 'm rjɛ tɪ]

Zbor
Za sveti!
[za 'sʋɛ tɪ]

Spjehota
Za bijesnilo do bog nas kasni,
[za 'bjɛs nɪ dɔ bɔɡ nas 'kas nɪ]

Dragoš
za boj onaj kruti iz prazni,
[za bɔj 'ɔ naj 'kru tɪ ɪs 'praz nɪ]

Miloj
Sve jadi nas stigoše s gar!
[sʋɛ 'ja dɪ nas 'stɪ ɡɔʃɛ zɡar]

Zbor
(Za slušilismo strašni taj kar)
[za 'sluʃɪ lɪs mɔ 'straʃ nɪ taj kar]

Chorus
(Yes!)

Miloj
For that, everyone will know how
to die!

Chorus
(We know!)

Miloj
Should a thousand of us die

For the avenging of the Dukes son?
No!

Chorus
He is unworthy

Miloj
Then our fury has overwhelmed us,
our naive nature.

Did not know the value of death to
save the people.

Chorus
So holy!

Spjehota
It all suddenly flared up,

Dragoš
It lashed out at a moment,

Miloj
And now the suffering has come
upon us.

Chorus
(And we deserved it.)

Miloj

Ah! Rajska djevo ti nas spas
[ax 'raj ska 'dje vɔ ti nas spas]

Jasni tvoj prodri trag našeg zla mrak
['jas ni tvoj 'prod ri trag 'na ʃɛg zla mrak]

Knezu dižmo molbe glas
['knɛ zu 'dɪʒ mɔ 'mɔl bɛ glas]

Puka svog nevolje jest slomit jak.
['pu ka svɔg nɛ 'vɔ lɛ jest 'slɔ mit jak]

Tutti

Nić ćem stan proteć vid,
[niʧ ʧɛm stan 'pɔ rɛʧɛ vit]

Ljudski rod slaviti pir,
['ljud ski rɔt 'sla vit pir]

Kraju gredu gorke bijede,
['kra ju 'grɛ du 'gɔr kɛ 'bjɛ dɛ]

Domu dragom vraća mir.
['dɔ mu 'dra gɔm 'vra ʧɛa mir]

Da drago našom domu vraća blag se mir.
[da 'dra gɔ 'na ʃɔm 'dɔ mu 'vra ʧɛa blak sɛ mir]

Bože ti čuvaj dom
['bɔ ʒɛ ti 'ʧu vaj dɔm]

Podaj moć njemu stavnu,
['pɔ daj mɔʧɛ 'njɛ mu 'stav nu]

Dàrž ga svom desnicom
[dɔrʒ ga svɔm 'dɛs ni ʧɔm]

Postić cilj daj mu slavnu!
['pɔ stitɕ ʧilj daj mu 'slav nu]

Vapi za doma spas svaki u sav glas.
['va pi za 'dɔ ma spas 'sva ki u sav glas]

Miloj

Ah, Holy mother, you are our
saviour,

A clear sign has entered our shadow
of darkness.

To our Duke, we are requesting the
voice

Of the people which is definitive
and strong.

Tutti

They will start to see that

The people will praise this event.

So much poverty in our homeland

That is now resolving to peace.

Dear father, peace and blessing will
return to our home.

Oh God, protect our home,

Deliver the power unto him.

Hold it firm in his right hand

To achieve his goal, give him
praise.

As he has saved us, shout out loud.

*Translation: Goran Lovrinov & Branko Lovrinov
IPA: Branko Lovrinov*

Sobinin's aria 'Братцы, в метель' from the Opera *A Life of the Tsar* by Mikhail Glinka

Братцы, в метель,
['bra tsi v mʲe 'tʲelʲ]

в неведомой глуши
[vnʲe vʲe də 'mɔj glu 'ʃʲi]

Мы сразу не могли
[mi 'sra zu nʲe magʲi 'li]

добраться до врага!
[da 'bra tʲsʲə da vra 'ga]

Что нам метель,
[ʃtə nam mʲe 'tʲelʲ]

лесная глубина,
[lʲes 'na jə 'glu bʲi nə]

Безпутье, труд
[bʲes 'pu tʲe trut]

и хлад ночной!
[i xlat natʃ 'nɔj]

Не унывайте, братцы!
[nʲe u ni 'vaj tʲe 'bra tsi]

Не уступайте вьюге
[nʲe us tu 'raj tʲe 'vʲu gʲe]

И трудному беспутью
[i 'trud nə mu bʲes 'pu tʲju]

- Своё возьмём!
[sva 'jə bazi 'mʲəm]

Мы стойкостью Русской,
[mi 'stɔj kəs tʲu 'rus: kəj]

мы преклонным духом
[mi prʲek 'lɔn: im 'du xəm]

Всю трудность переломим
[fsʲu 'trud nəsʲtʲi pʲe rʲe 'lɔ mʲim]

- Отца найдём!
[a 'tsa nəj 'dʲom]

LIBRARY NOTE:

The following translated text has been removed due to
copyright, pp. 155-157.

This text is included in the print/archival copy of the
thesis held in the University of Adelaide Archives.

Ждёт невеста красная!
[zdʲɔtʲ nʲe 'vʲe stə 'kras nə jə]

Светик, для тебя
['svʲe tʲik dʲlʲa tʲe 'bʲa]

Мы найдём отца,
[mʲi nəj 'dʲɔm a 'tsa]

доставим домой!
[da 'sta vʲim da 'mɔj]

От тебя я, дорогая,
[at tʲe 'bʲa ja da ra 'ga jə]

Жду награды,
[zdu nə 'gra dʲi]

и любовной ласки жду!
[i lʲu 'bɔv nəj 'la sʲkʲi zdu]

Взглянець красным солнышком,
['vʲizʲgʲlʲa nʲeʃʲ 'kras nʲim 'sɔl nʲɪʃ kəm]

- С памяти слетит
['spa mʲə tʲi sʲlʲe 'tʲit]

Вьюга, труд и бой
['vju gə trut i bɔj]

- Проглянет любовь!
[pragʲ 'lʲa nʲetʲ lʲu bɔʃʲ]

Братцы, пойдём!
['bra tsi paj 'dʲɔm]

Докончим честный труд
[da 'kɔn tʲɪm 'tʲɛst nʲɪʃ trut]

И ляху не дадим
[i 'lʲa xu nʲe də 'dʲim]

над нами смех творить.
[nad 'na mʲi sʲmʲɛx tva 'rʲitʲ]

Путь нам вперёд!
[putʲ nam ʲɪpʲe 'rʲjɔt]

Нам люди вменят в стыд,
[namʲ 'lʲu dʲi 'vʲmʲe nʲət fstit]

Коль без отца домой придём!
[kɔlʲ bʲɛz a 'tsa da 'mɔj pʲrʲi 'dʲom]

Отец в нужде великой
[a 'tʲɛts vnuzʲ 'dʲɛ vʲɛ 'lʲi kɔj]

– На нас его надежда!
[na nas jɛ 'vɔ nɐ 'dʲɛz dɐ]

И след ли нам оставить
[i sʲlɛdʲ lʲi nam as 'ta vʲitʲ]

его в нужде?
[jɛ 'vɔ vnuzʲ 'dʲɛ]

Найти отца
[nɔj 'tʲi a 'tsa]

велит нам честь святая и ляха
[vʲɛ 'lʲit nam 'tʲfɛstʲ sʲvʲɔ 'ta jɐ i 'lʲa xɐ]

Казнить за смех над нами
[kɔz 'nʲitʲ za smʲɛx nad 'na mʲi]

- Пойдём, друзья! Пойдём!
[pɔj 'dʲɔm dru 'zʲa pɔj 'dʲɔm]

*Translation: Philip Taylor*⁸⁸
IPA: Branko Lovrinov

⁸⁸ Various Artists, *Russian Opera Arias, Vol 2.*, Trans. Philip Taylor (Naxos: 2002), 15-16.

‘U boj, u boj!’ (To arms, to arms) from the Opera *Nikola Šubić Zrinjski* by Ivan pl. Zajc

U boj, u boj!
[u bɔj u bɔj]

To battle, to battle!

Mač iz toka, bane,
[maʃ iz 'tɔ ka 'ba nɛ]

Unsheathe your swords, soldiers,

nek dušman zna kako mre mo mi!
[nek 'duʃ man zna 'kako 'mre mɔ mi]

Let the enemy know how we die!

Grad naš već gori,
[grad naʃ vɛtɛ 'gɔ ri]

Our city already burns,

stiže do nas već žar:
['stɪ ʒɛ dɔ nas vɛtɛ ʒar]

The heat is already reaching us:

rik njihov ori,
[rik 'ni xɔv 'ɔri]

Their roar resounds,

bijesan je njihov jar!
['bje san je 'ni xɔv jar]

Their rage is rampant!

K'o požar taj grudi naše plamte,
[kɔ 'pɔ ʒar taj 'gru di 'na ʃɛ 'plam tɛ]

Our chests flare up as that fire,

utiša rik mača naših zvek!
[u 'ti ʃa rik 'ma tʃa 'na ʃix zvek]

The roar is silenced by the rattling of our swords!

K'o bratac brata
[kɔ 'bra tats 'bra ta]

All of you, kiss Zrinjski

Zrinjskog poljub'te svi!
['zriɲ skɔk pɔ 'ʎup tɛ svi]

As brethren would kiss one another!

Zrinjskom na vrata,
['zriɲ skɔm na 'vra ta]

Follow him to the gates,

vjerni junaci vi!
['vjer ni ju 'na tsɪ vi]

Trusty heroes!

Sad zbogom bud',
[sad 'zbo ɡɔm but]

Good bye and fare well,

dome nas zauvijek,
['dɔ mɛ nas za'u vjek]

Our home of old,

oj, zbogom, od svud i svud
[ɔj 'zbo ɡɔm ɔd svud i svut]

Oh, good bye, from everywhere

na te dušman ide prijek. [na tɛ 'duʃ man 'ide prjɛk]	The grim enemy comes
I već u grob sveti trup sklada tvoj, [ɪ vɛtʃ u grɔp 'svɛti trup 'skla da tvɔj]	Already they plan to bury your sacred body,
Al' neće! [al 'nɛ tɛɛ]	but they shall not!
Za te sin svak u boj se kreće! [za tɛ sin svak u bɔj sɛ 'krɛ tɛɛ]	All your sons move to the fight for you!
Dome naš, ti vijekom stoj! ['dɔ mɛ naʃ ti 'vje kɔm stɔj]	Our home, you will stand forever!
Za dom sad u boj! [za dɔm sad u bɔj]	For the Homeland, to battle!
Ma paklena množ [ma 'pak lɛ na mnoʒ]	For the Homeland, now to the fight!
nanj diže svoj nož; [nanj 'di ʒɛ svɔj noʒ]	Even if infernal might raises its knife at it;
Hajd' u boj! [xajd u bɔj]	To the fight!
Nas mal, al' hrabar je broj! [nas mal al 'xra bar jɛ broj]	We are few, but courageous!
Tko, tko će ga strt'? [tkɔ tkɔ tɛɛ ga strt]	Who, who will bring him down?
Smrt vragu, smrt! [smɔrt 'vra gu smɔrt]	Death to the devil, death!
Za domovinu mrijeti kolika slast! [za dɔ mɔ 'vi nu 'mrje ti kɔ 'li ka slast]	To die for your Homeland - such a delight!
Prot dušmaninu! Mora on mora past'! [prɔt duʃ ma 'ni nu 'mɔ ra ɔn 'mɔ ra past]	Against the enemy! They must fall!

IPA and Translation: Branko Lovrinov

Porin's Aria 'Zorko moja, Zorko mila' from the Opera 'Porin' by Vatroslav Lisinski

Zorko moja, Zorko mila,
['zɔr kɔ 'mɔ ja 'zɔr kɔ 'mɪ la]

Jedva da si cvjetat stala,
['jɛ dva da sɪ 'tʃvjetat 'sta la]

Jur si gromom s gode pala,
[jur sɪ 'grɔ mɔm 'zgɔ dɛ 'pa la]

Ah, na zemlji nema raja!
[a na 'zɛm lɪ 'nɛ ma 'ra ja]

Tu prebiva zloba jad! Ah!
[tu prɛ 'bɪ va 'zlɔ ba jad a]

Zorko moja, Zorko mila,
['zɔr kɔ 'mɔ ja 'zɔr kɔ 'mɪ la]

Tisi meni sunce bila,
['tɪ sɪ 'mɛ nɪ 'sun tɛɛ 'bɪ la]

Zastira me grozna noć.
[za 'stɪ ra mɛ 'grɔz na nɔtɛ]

Zorko moja, Zorko mila...

Zorka, Zorka my dear,

You have not yet bloomed,

Lightning flashed with no warning.

Ah! On this earth there is no paradise,

There is malice in misery!

Ah, Zorka, Zorka my dear,

You were my radiant sun

Amidst the awful dark of night.

Zorka my dear...

IPA and Translation: Branko Lovrinov

Lensky's aria 'Kuda, kuda vy udalilis' from the opera 'Eugene Onegin' by Pyotr Ilyich Tchaikovsky

This is a scanned copy of pages 277 to 279 from
'Libretti of Russian Operas Vol. 1' by Anton Belov.⁸⁹

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⁸⁹ Anton Belov, *Libretti of Russian Operas: Volume 1* (New York: Leyerle Publications, 2004), 277 – 279.

Mića's Aria – 'Vidjele ste sidjoh odozgora' from the Opera 'Ero s onoga svijeta'
by Jakov Gotovac

Vidjele ste, sidjoh odozgora, ['vid je le ste 'si dʒox ɔd ɔz 'gɔ ra]	You have seen me drop from above,
Iz krajeva što su iznad gora, [iz 'kra je va ʃto su 'iz nad 'gɔ ra]	from places over the mountains peaks
Sa oblaka, s mjestaca sa zvijezda, [sa 'ɔb la ka 'smjes ta tsa sa 'zvjez da]	beyond the clouds with stars above
S bož jeg dvo ra, s andjeoskih gnijezda [z bɔʒ jeg 'dvo ra 'san dʒe ɔs kix 'gnez da]	from God's house and the angels home
Gdje Ilija svoja kolagura [gdje i 'li ja 'svɔ ja ko la 'gu ra]	Where Elijah pushes a cart
Gdje sve vrvi od božjih pandura [gdje sve 'vɔr vi ɔd 'bɔ ʒjix pan 'du ra]	where we are teeming in God's image
Da se red u raj u ne ometa: [da se red u 'ra ju ne ɔ 'me ta]	as HE does not like heaven disturbed
Ja sam Ero sa onoga svijeta! [ja sam 'e ro sa 'ɔ no ga 'svje ta]	I am Ero, from another world
Jer mi smo svi na svijetu onome [jer mi smɔ svi na 'svjetu 'ɔno me]	We, in our own celestial world,
Baš isti kao i na ovome. [baʃ 'isti 'kao i na 'ɔvo me]	Are exactly like this world here
Jedan bi rado pio, ['jedan bi 'rado 'pio]	One would like to drink,
Drugi bi da kocka, ['drugi bi da 'kɔtska]	Another likes to gamble,
Trećega želja za ljubavi bocka, ['treće ga 'ʒelja za 'lʉbavi 'bɔtska]	The third wishes to tease their lover
Četvrta bi se gizzdala, ['tʃetvɔrta bi se 'gizzdala]	The forth is filled with pride
Ašikovala peta... ['aʃikɔvala 'peta]	Flirting for the fifth one...

Ali ašik svetom Bogu smeta!
['alɪ 'aʃɪk 'svɛtɔm 'bɔɡu 'smɛta]

Djula

A što te vodi natrag u naš svijet?
[a ʃtɔ tɛ 'vɔdɪ 'natrag u naʃ svjɛt]

Mića

Do sadio mi onaj, jer je preveć svet!
[dɔ 'sadiɔ mi 'ɔnaj jɛr jɛ 'prɛvɛtɛ 'svɛt]

Djula

Zar tamo nema radosti ni smijeha
[zar 'tamɔ 'nɛma 'radɔsti ni 'smjɛxa]

Žene

Šta vrijedi raj bez ašika i grijeha
[ʃta 'vrjɛdɪ raj bɛz 'aʃɪka ɪ 'grjɛxa]

Mića

Ašik, ljubav, cjeliv, uzdisaj,
['aʃɪk 'lʉbav 'tʃɛlɪv 'uzdɪsaj]

Pogled, šapat, žarkog oka sjaj,
['pɔɡlɛd 'ʃapat 'zarkɔɡ 'ɔka sjaj]

Toga ti nepozna tamo onaj sveti kraj.
['tɔɡa tɪ nɛ'pɔzna 'tamɔ 'ɔnaj 'svɛtɪ kraj]

I nigdje ruke da je ogriješ,
[ɪ 'nɪgdjɛ 'rukɛ da jɛ ɔ'grɪjɛʃ]

Ni struka tankog da ga oviješ.
[nɪ 'struka 'tankɔɡ da ga ɔ'vɪjɛʃ]

Zaludu tražiš grudi mirisne
[za'ludu 'traʒɪʃ 'grudɪ 'mɪrɪsnɛ]

Gdje lice rad bi da se utisne
[gdjɛ 'lɪcɛ rad bɪ da sɛ u'tɪsnɛ]

I bijelo grlo da zagrizu zubi,
[ɪ 'bjɛlɔ 'gɔrlɔ da za'grɪzu 'zubɪ]

Il usne da ih tvoja usna ljubim
[ɪl 'usnɛ da ɪx 'tvɔja 'usna 'lʉbɪm]

Tko je mladi živ, taj voljet mora,
[tkɔ jɛ 'mladɪ ʒɪv taj 'vɔlɛt 'mɔra]

But flirting, God doesn't approve of it!

Djula

And what leads you here to our world?

Mića

I got away from them, that they were too saintly!

Djula

Is there no joy or pleasure on your world?

Women

At what time does heaven go without flirting and indiscretion?

Mića

Flirting, Loving, Wholeness,
Breathlessness,

Looking, Speaking, Sparkles in the eye,

That is unknown in that holy place.

With nowhere to keep your hand warm,

No thin waist to grab hold of,

In vain to seek the scent of the breast

With face's covered and kept hidden

And white necks are covered to the teeth

With a mouth that has no lips for kissing

Those who are young must love,

I ja zato sidjoh odozgora,
[ɪ ja 'zato 'sɪdʒɔx ɔdɔz'gɔra]

Da potražim koju volim više,
[da pɔ'traʒɪm 'kɔju 'vɔlim 'vɪʃɛ]

Neku dušu što pod grlom diše,
['nɛku 'duʃu ʃtɔ pɔd 'gɛrlɔm 'dɪʃɛ]

Za njom ginem, bez nje biti neću,
[za nɔm 'ɡɪnɛm bɛz nɛ 'bɪtɪ 'nɛtɛu]

Rad nje živim, rad nje je umrijet ću
[rad nɛ 'ʒɪvɪm rad nɛ je u'mrɪjɛt tɛu]

Kao slika ona mi je sveta:
['kao 'slɪka 'ɔna mɪ je 'svɛta]

Ja sam Ero sa onoga svijeta!
[ja sam 'ɛrɔ sa 'ɔnɔga 'svɪjɛta]

Ravno s neba stigoh ja!
['ravno s 'nɛba 'stɪgɔx ja]

That is the reason why I came from up
above,

To find someone who I can love,

I say this with my heart stuck in my throat,

For her essence, I cannot go without it,

That is why I live, something I could not
live without,

And like me, she would be divine:

I am Ero, from another world!

Straight from heaven, I have come!

IPA and Translation: Branko Lovrinov

Appendix D: Scores (PDF)

This appendix consists of scores from the recitals. These files are found in the CD titled ‘Appendix D: Scores’.

Each score is identified, and follow the order of the sound tracks found in CD 1, CD2, and CD 3.

Full details of sources are found in the bibliography.

For convenience, the list of repertoire is duplicated here.

Appendix D: Scores

Recital 1

Six Songs by Vatroslav Lisinski

'Osamljen' (Alone) - *Vatroslav Vežić*

'Tuga' (Heartache) - *Petar Preradović*

'U daljini' (In the distance) - *Nikolaus Lenau (Trans by Petar Preradović)*

'Ribar' (Fisherman) - *Petar Preradović*

'Na vjetar' (On the wind) - *Ivan Kukuljević - Sakcinski*

'Dvije Ptice' (Two birds) - *Petar Preradović*

Four Pushkin Romances by Michail Glinka

'Адель' (Adel)

'Ночной зефир' (The Night Zephyr)

'В крови горит огонь желанья' (The fire of desire burns in my blood)

'Я помню чудное мгновенье' (I recall that wonderful moment)

'Шесть Романсов' (Six Romances) of Daniil Rathaus by

Pyotr Ilyich Tchaikovsky Op. 73 (1893)

'Мы сидели с тобой' (We sat together)

'Ночь' (Night)

'В эту лунную ночь' (On this moonlit night)

'Закатилось солнце' (The sun has set)

'Средь мрачных дней' (On gloomy days)

'Снова, как прежде' (Again, as before, alone)

Six Songs by Ivan pl. Zajc

'Domovini i Ljubav' Op.338 (The Homeland and Love) - *Ilija Okrigić*

'Vir' Op.374 (Whirlwind) - *August Šenoa*

'Lastavicam' Op.375a (The Swallows) - *Ivan Zahar*

'Moja Lađa' Op.491 (My little boat) - *Petar Preradović*

'Sjećaj se mene' Op.498 (Remember me) - *Vladimir Nikolić*

'Noć je tiha!' Op.531 (The night is still) - *Josip Eugen Tomić*

Appendix D: Scores

Recital 2

Vukoslav's aria 'Osvetjen bit ću' ('I will be avenged') (latest edition, 1948)
from the opera 'Ljubav i zloba' (1846) by Vatroslav Lisinski

Vukoslav's aria 'Bit ću osvećen' ('I will be avenged') (first edition, 1846)
from the opera 'Ljubav i zloba' (1846) By Vatroslav Lisinski

Finn's aria 'Umchalas' gada polovina' ('Half a year flew by') from the
opera 'Ruslan and Ludmilla' (1842) by Mikhail Glinka

Lenski's arioso 'Ya lyublyu vas' ('I love thee') from the opera 'Eugen
Onegin' (1879) by Pyotr Ilyich Tchaikovsky

Adel's Turkish love song 'U Turćina' ('In Turkey') from the opera 'Adel i
Mara' (1932) by Josip Hatze

Adel's serenade 'Da me hoće draga' (If only my darling) from the opera
'Adel i Mara' (1932) by Josip Hatze

'Romance of the Young Gypsy' from the opera 'Aleko' (1892) by Sergei
Rachmaninoff

Adel's aria 'Oj Splite Grade' ('Oh, Town of Split') from the opera 'Adel i
Mara' (1932) by Josip Hatze

Appendix D: Scores

Recital 3

Vladimir's aria 'Medlenno den' ugasal / Akh! Gde Ty' (Slowly the day was fading / Ah, where are you) from the opera 'Prince Igor' (1890) by Alexander Borodin

Miloj's anthem 'Zemlja sva tih je raj' (The whole country is a paradise) from the opera 'Mislav' (1870) by Ivan Zajc

Sobinin's aria 'Bratzy, v mitel' (Brothers, to the snowstorm) from the opera 'A life of a Tsar' (1838) by Mikhail Glinka

Finale 'U Boj, U Boj' (To arms, to arms) from the opera 'Nikola Šubić Zrinjski' (1876) by Ivan Zajc

Porin's aria 'Zorko moja' (My Zorka) from the opera 'Porin' (1851) by Vatroslav Lisinski

Lensky's aria 'Kuda vy udalilis' (Where have you gone...) from the opera 'Eugene Onegin' (1881) by Pyotr Ilyich Tchaikovsky

Mica's aria 'Vidjele ste sidjoh od ozgora' (See how I appeared from up above) from the opera 'Ero s onoga Svijeta' (1933) by Jakov Gotovac

Appendix E:

IPA and Linguistic

Resources

- The International Phonetic Alphabet
- Places of Articulation
- Croatian Phonology
- International Phonetic Alphabet for Singers : phoneme [ɛ] and [ɔ]
- Forward to *Kratka osnova Hrvatskog pravopisa (1830)*
- Preface to *Dramatička pokušnja I (1838)*

Appendix E:

Chart: The International Phonetic Alphabet ⁹⁰

LIBRARY NOTE:

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copyright, pp. 172.

This text is included in the print/archival copy of the
thesis held in the University of Adelaide Archives.

⁹⁰ “Full IPA Chart” International Phonetic Association. Last modified April 24th 2015,
<https://www.internationalphoneticassociation.org/content/full-ipa-chart>, viewed on June 20th 2015.

Appendix E:

Excerpt: Place of Articulation from the *Handbook of the International Phonetic Association (1999)* ⁹¹

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copyright, pp. 173.

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thesis held in the University of Adelaide Archives.

⁹¹ The International Phonetic Association, *Handbook of the International Phonetic Association*, (Cambridge: Cambridge University Press, 1999), 7.

Appendix E:

Excerpt: Place of Articulation from the *Handbook of the International Phonetic Association* (1999)⁹²

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copyright, pp. 174-177.

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thesis held in the University of Adelaide Archives.

⁹² The International Phonetic Association, *Handbook of the International Phonetic Association*, (Cambridge: Cambridge University Press, 1999), 66 - 69.

Appendix E:

Excerpt: *International Phonetic Alphabet for Singers (1991)* :
Phoneme [ɛ] and [ɔ]⁹³

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copyright, pp. 178-179.

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thesis held in the University of Adelaide Archives.

⁹³ Joan Wall, *International Phonetic Alphabet for Singers*, (Dallas: Pacific Isle Publishing, 1991) 36, 70.

Appendix E:

Excerpt: Forward from *Kratka Osnova Horvatsko-slavenskiga Pravopisanja* (1830) by Ljudevit Gaj⁹⁴

Note: This is the earliest book on orthography published for the 'Gajica' alphabet in the early 19th century.

V s t u p l e ň e.

Ako Horvatu premišljavaŋe nastojne i nevtrud-
live marlivosti svojeh bratov slavenskeh osebito
Čehov, Lehov i Rusov, z' kojum oni obćinski vert
naroda obdelavati žuriju se, istinito vživaŋe prave
narodne radosti i slasti donaša; tak mu ogled na
premilu dragu domovinu i ŋene sine vu dnu nu-
trine serdca žalost i tuguvaŋe zbuđava, kojega ko-
reŋe glibêe je, neg da se ŋegva žuhkoča i gor-
kost zmeriti more. — Vidi onde slavno i krasno
razcvetujuče se slovstvo (literatur.), tak se mu vu

ŋegvi domovini malo - kteri tragi takvoga kažú,
koji samo za okerhke zpomenikov dobroga hoteŋa
nekojeh narodoľubcev imati se moraju. — Vidi
onde materinski jezik vu dostojnom pošteŋu i čas-
ti, tak ga ovde boreŋe, kojem se dobra majka i
verna stara gospodarica vu lastovitem domu z'
prirevniciami svojemi boriti primorana je, na vru-
če suze britke žalosti gene. — A kada vidi, da
isti síni milu staricu svoju iz gospodarstva izrinuti
hočeju, da okinćni povsud priatnoj Teuti, ali
meŋe izobraženi *), preľuto z' nepravdenum pod-
stupľivostjum nasilnoj susedi vklaŋati se mogu,
onda se persa ŋegova zdižú visoko, i skerbno po-
ziva pravičnost! — — —

⁹⁴ Ljudevit Gaj, *Kratka Osnova Horvatsko-slavenskiga Pravopisanja*, (Zagreb: Cymelia Croatica, 1983), 1-3.

„Plemenite serdčnosti je, istinu od-
perto valovati; hrabrene jakosti, ňu
sluřati moči.“

Materinski jezik vu horvatski zemli, ako bař
za niřtar i nemar nederži se; vu nikakovem vendar
pořtenu nestoji izviřen. — Muřev, koji se za ňe-
ga nekuliko trudili i starali jesu, plača bila je ruř-
na nezahvalnost, nekda pače sramota, ter kaj više
je, odurjavaňe i pregon. — Nili vre čas suprot-
řtaviti se takovem nevořam? — A kdo k' občin-
skom' dobru z' preobladaňem řkodliveh predsud-
ikaj doprinesti mogučega se čuti, nesme prez gre-
ha proti domovini mučati.

Nut domorodci! nepustemo vu de-
vetnajstom stoletju Horvate k' pred-
metu pravičnoga poteptavaňa poniziti

*) Obraz (Bild), izobrařen, — gebildet, cultus; — vu
ovem znamenovaňu od Rusov, Serbov, kak takaj
vu Staro-slavenskem jeziku stalno potrebuje se.

se, zverho kojeh hrabrosti i jakosti
osupňeni puki čudili se jesu. — Dajte
da sada vu vremenu mira vitezi vu du-
hu budemo, da tak jezik, kojega naj-
vekři Muřevi naroda našega z' ljubav-
jum govorili, kojega z' imetkom i z'
predragum kervčicum svojum junački
branili jesu, (vre prez toga od zle dvorbe po-
habřen) joř naj potlam *v' temni grob* ne-
zakopa se!? —

Appendix E:

Excerpt: Preface to *Dramatička pokušenja I* (1838) by Dimitrija Demeter ⁹⁵

PREDGOVOR.



Dramatičko pësnieftvo skupa s kazalištem, sa kojega se očituje, jest bez dvojbe jedno od najglavniih srëdstvah za razprostranit izobraženje; jerbo kano njemu, nijednoj drugoj grani knjižestva nemogu se većim pravom poznate ove i izkustvom stolëtjah potvadjene rëči priljubiti: » omne tulit punctum, qui miscuit utile dulci « to jest: izvaršio je onaj sva, koi je korisno s ugodnim sjediniti znao.

Kako se daleko dogodovština u starinu pruža, bilo je kazalište najstrastnija zabava svih ikoliko izobraženih narodah, i jošte vazda obajajućom nëkom silom množinu k sebi privlaći; zaisto dosta dokaza, da je dramatičko obličeje najshodnie ukusu svakoga naroda! Kako bi dakle nauk u ugodnoj ovoj slici svoj cilj promašiti mogao?

⁹⁵ Dimitrija Demeter, *Dramatička pokušenja I*, (Zagreb: Ilirske Tiskare, 1838), iii – viii.

Nu negledeć na to, da dobro uredjeno kazalište k oplemenjenju ukusa, društvenoga života i sarca varlo mnogo doprinaša, već i zato našu pozornost zaslužuje, jer š njega književni jezik najlaglje, najbarže i najobćenie razprostranit se može. Iz toga jurve vidi se, da je to za one osobito narode veoma potrešno, kod kojih narodno knjižestvo nije se jošte na toliko razširilo, da bi se njihovi učeni i izobraženi ljudi materinskim jezikom u obhodjenju obće služili; jer zaisto ostat će materinska rěč, bila ona i najizobraženia tako dugo iz višjih društva izključena, doklegod si srěcnom zgodom u svih javnih zabavah parvenstvo neosvoji.

Mi se u istom slučaju nalazimo; tarsimo se dakle, ako nam plamen ljubavi k narodnosti našoj jošte u sarcih gori, i ovo dragocěno srědstvo k razširenju izobraženosti sebi pribaviti.

Istina je, okolnosti naše jošte su toli nemile, da o uzdignutju narodnoga kazališta (kakovo trěba da bude) jošte malo ufanja gojit možemo, nu opet daržani smo, koliko je moguće, k ovoj lěpoj budućnosti pripravljat se, i zato nam jedna od parvih skarbih biti mora, s dovoljnim brojem dobrih i prikazanju shodnih dramatičkih proizvodah pomanj-

kanje ono naknaditi, koje nas do danas jedino može biti prisililo jest zabave naše u tuđem jeziku tražiti.

Nadahnut iskrenom željom i moje premda slabe sile domovini posvetiti odlučih dèlo to započeti, a ako bi i bez cène ovo moje pokušenje bilo, nadam se da ću joj bar tim koristan biti, što ću druge od mene sposobnije ovim mojim dèlcem podbosti da na istu stazu stupe. Svako bo sème, koje se u plodnosnu zemlju baci, obilni plod donosi!

U početku ni na um mi nepadè kano dramatički pèsnik svètu se ukazati; hotiah bo samo nekoliko dramah naših starih Dubrovčanah, koje se većom stranom u rukopisih nalaze izdati, budući da sam o njihovom kazalištu mnogo hvale vrèdna čitao; ali kad se, pročitavši ih nèkoje, uvèrih, da pored svih njihovih pèsničkih lèpotah zahtèvanje današnje kritike ni najmanje neizpunjavaju, bih prisiljen moje sobstvene sile pokusiti.

Za gradju ovoga mojega poduzetja izabrah čine iz dvih dubrovačkih dramah, to jest: jedan iz »Zorislave« Ljeljevića, a drugi iz »Sunčanice« S. Gundulića jednoga unuka našega neumarloga pèsnika od Osmanide. To pako ne radi njihove izvarsnosti za

da si upotrèbljenjem njihovih krasotah posao oblakušam, zaista ne zato! jerbo i ova dva komada boluju o nedostacih ostalih dubrovačkih dramah, ili bolje reći: o nedostacih vremena, u kojem su pisana, i kano ostala puna su nevjerojatnostih, nepristojnostih i suvišnih, dapače smetajućih epizodah, ter bez ikoje dèlu tomu potrebne vèštine pisana, što se osobito od posljednjega reći može, budući da je ne samo po sada neobičnoj navadi starih Garkah i Rimljanah razborećim sborom i pèsnami, nego jošte nedostojnimi lakardiami napunjeno, koje moć cèloga dèla nemalo oslabljivaju. Ja ih dakle njihove izvarnosti radi neizabrah, nego samo zato, jerbo čini, koji im za temelj služe, uprav dramatički život u sebi zaključuju.

Osim nèkoliko strofah iz Ljeljevićeve Zorislave, koje radi njihove osobite pèsničke krasote u moju pod imenom »Ljubav i Dužnost« izdèlanu dramu uvesti za potrebno daržah, nisu mi gore imenovani igrakazi drugu uslugu pružiti mogli, nego što stare kronike mnogim inim pèsnikom pružaju, koji iz njih čine za svoja dramatička dèla vade; što se osobito na moju drugu dramu, koja ime »Karvna osveta« nosi preteže, jer u njoj nijednoga redka od Gundulićeve »Sunčanice« nezadaržah.

Ovdě jošte spomenuti moram, da sam, hoteći mojim domorodcem ovu stvar tim ugodniu učiniti mojoj parvoj drami — Ljubav i dužnost — historički temelj podložio, budući da se njezin predmet s jednim događajem iz života kralja horvatskoga Kresimira tretjega Velikim nazvanoga, koga mi moj visoko učeni priatelj g. Dr. Ljudevit Gaj ustmeno soběi, veoma slaže.

Onim pako, koji bi mi za zlo primili što sam nekoje slabosti toga velikoga muža světu odkrio, neka odgovori dogodovština, koja kaže: da veliki ljudi i velike falinge imadu! nu čověčje slabosti potamniti nemogu slavu neumarlih dělah njihovoga velikoga duha, kano niti jasnost sunca skvarnje njegove! U ostalom pako mislim, da konac činjenja toga veću jasnost varhu imena ovoga osobitoga viteza i kralja razprostira, nego njegove najveće dobiti, jer nadvladanje samoga sebe najveća je dobit! —

Što se dalje metra tiče, kojega u ovih dvih dramah upotrěbih, imam slědeća soběiti: budući da sam u mojoj parvoj drami kano što sam već spomenuo, dobar broj Ljeljevićevih redakah zadržao, bih usiljen jednosličnosti radi u dubrovačkom metru cělu dramu izdělati, premda sam uvěren, da

je ovaj metrum više za liričku nego dramatičku poeziju prikladan, i zbog eliziah većoj strani naše obćine neobičan, budući da je priviknuta na němačko pěsnićtvo, u kojem se elizie nenalaze; iz toga dakle uzroka upotrěbih u mojem drugom sasma izvornom dělu — Karvna osveta — onu verst redakah, u kojoj su naše narodne junačke pěsme izpěvane, i koju želim zadržati i u slědećih mojih dramatićkih dělih, od kojih, ako okolnosti dopuste, izlazit će svake godine po jedan ovoj knjizi sličan svezak.

Na svarhu jošte molim, da bi svaki pri pretresanju ovih mojih parvenacah, njih kano pokušenje samo smatrat izvolio, iz kojega uzroka ih tako i imenovah.

U Zagrebu dana 1. Rujna 1838.

D^{or}. D. Demeter.

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