

SUMMARY

TRADITIONAL ORIGIN OF THE COMPOSITION *KOLEDA*, COMPOSED BY THE SPLIT'S COMPOSER JAKOV GOTOVAC

Jakov Gotovac (1895 – 1982), composer and conductor from Split, often uses traditional elements in his work. Besides *Koleda*, the anthological work of Croatian choral music, Gotovac also composed operas and numerous pieces for vocal, orchestral, solo and other ensembles.

Koleda is the name for “the ancient Slavic custom, which is held in the South Slavs as a folk rite on the eve of Christmas, New Year and Epiphany”, as the composer informs us in the preface to his own score. *Koledanje* is a term used for congratulatory singing led by men (*koledžani*, *koledvači*, *kolijani*), and Gotovac turns it into a musical rite, a composition that he forms into five movements accompanying the rite in scenes: *Koledari dolaze*, *Koledari pred kućom*, *Koledari u kući*, *Koledari u kolu* and *Koledari odlaze*. The work premiered in Split in 1925, at a concert dedicated to Jakov Gotovac's compositions (organised and conducted by Josip Hatze), and the score was printed twice, first by the Zagreb publishing house Albini (1930 (?)), and then, decades later, it became part of Schott's edition (1962). The composer shapes his thoughts by following a text, forming asymmetrical units or dance movements. The form is derived from traditional customs, and the compositional techniques used by Gotovac belong to standard compositional approach. The author of this paper sees the composition through the prism of performance and interpretation, where the observation of musical elements goes beyond the simplicity of notation. The composer is inspired by both old modality and tonal support, including *kolendar*-type singing, Mediterranean melodiousness, and Gregorian chant elements with “abrupt and nostalgic micro-intervals of Dalmatian Karst and stone” (Kuljerić 2003: 211). Those are musical idioms that shape Gotovac's composing poetics.

The composition is an example and an impetus for the revaluation of numerous compositions by other composers whose authors are of various nationalities. It is a collection of works that are examples of standard creation inspired by tradition. Such works do not introduce major innovations to the composing technique itself; they rivet one's attention with their character and a traditional thread that, whether quoted or taken as a source of composer's inspiration, remains recognisable in musical material. For this reason, it is possible to find fertile ground for discovering new determinants and definitions in terminological aspect that would encompass, connect and show similarities (but also differences) of such works.

Gotovac is building a historic bridge over which many other composers will rise, thus linking the traditional and the classical to the uniqueness of the composer's style.

Key words: Jakov Gotovac, *Koleda*, analysis, tradition, interpretation