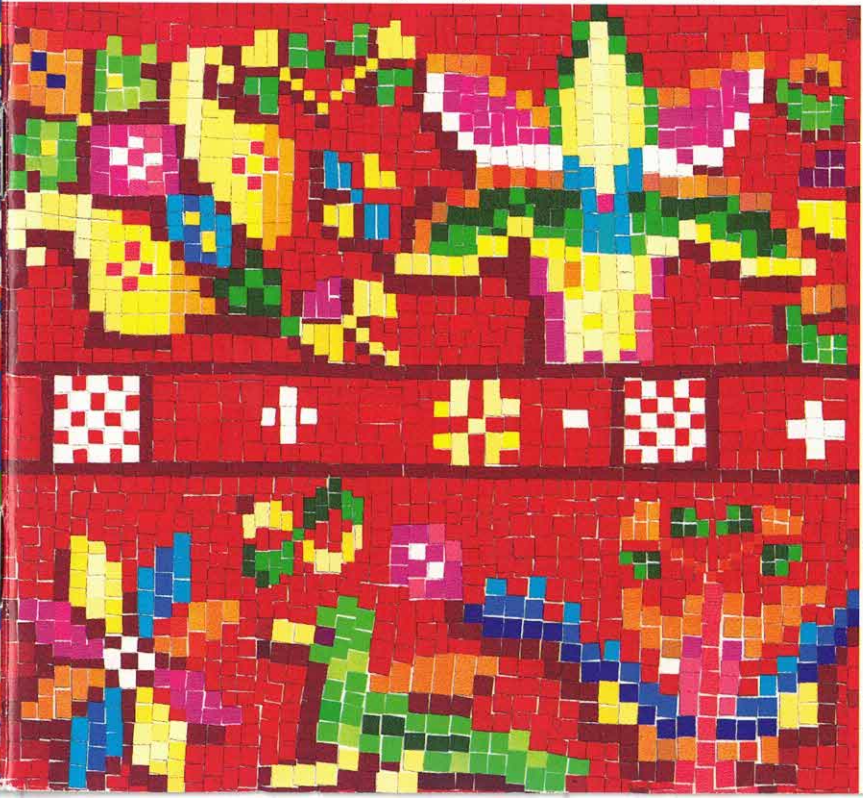


# ZVONIMIR

C R O A T I A N C H O I R



PJEVAJ MI, PJEVAJ

## PJEVAJ MI, PJEVAJ/ SING TO ME

### ZVONIMIR Croatian Choir

1. Pjevaj mi, pjevaj sokole	1:43	11. Lepi Juro	1:49
2. Majko	3:11	12. Pod kopinom	0:51
3. Rojena valo	3:12	13. Slavonska poskočica	1:57
4. Drago brdo	2:09	14. Izašla je zelena naranča	1:50
5. Lijepo pjeva	2:24	15. Na Neretvi vodi hladnoj	2:57
6. Bratec kosi	2:10	16. Sušna zikva na školju	4:04
7. Ladarke idu u selo	2:13	17. Na parvi dan od godišća	1:47
8. Pred starim majkama	1:53	18. Omili mi	3:08
9. Hvala vami stare majke	3:12	19. Dremle mi se, dremle	2:49
10. Ivanjska igra pred starim majkama	2:12	20. Ne dirajte mi ravnicu	3:59

#### Croatian Language Pronunciation Guide

c = ts (lots)	j = y (yolk)
č = ch (church)	lj = lu (volume)
ć = tu or che (tune or chew)	nj = ne(new)
đ =dg (lodge))	š = sh (shine)
g = g (go)	u = oo (moon)
i = e (east)	ž = s (measure)

### ZVONIMIR Croatian Choir

Proudly bearing the name of one of the latest Croatian kings, Zvonimir (12th century, name a combination of words zvoniti = to ring, and mir =peace), ZVONIMIR mixed choir began as a more or less informal group of enthusiasts who would meet and make music together at various community gatherings. Since the mid 70's the choir has operated under the auspices of the Croatian cultural organization, the Society of Friends of Matica Hrvatska, in Vancouver, B.C.(Canada). The men, also known as "Klapa Zvonimir", have gained much popularity for their klapa singing, i.e. a Southern Croatian style of a cappella singing. The women, "Druzba Jele", when singing on their own, have been performing mostly Northern Croatian folk music. For the repertoire of the Zvonimir mixed choir, the rich musical heritage of the various regions of their native Croatia, primarily (though not exclusively) traditional folk music, has been a sustaining source.

Praised for their fine harmony, ZVONIMIR performed at numerous community gatherings, took part in folk festivals, but it was the arrival of the conductor Joško Čaleta in 1989, that made all the difference. Already in the spring of 1990 "Klapa Zvonimir" came first among the ethnic choirs in British Columbia. In 1994, with their soulful performances of "Sušna zikva na škoju", ZVONIMIR won the first prize in the ethnic choir division of the CBC Choral Competition.

The members of the choir are all amateurs, and come from different regions of Croatia and from different walks of life: they are fishermen, engineers, nurses, teachers, etc., and their age range is from the mid-twenties to the late seventies. The force which binds them together and makes them go on is a result of several components: their universal love of music, the joy derived from singing, and last but not least - the pride in their Croatian heritage.



### JOŠKO ČALETA, conductor

Joško Čaleta (pronounced YOSH ko CHA leta) was born in Trogir, an ancient town near Split (Dalmatia, Southern Croatia). His talent for music was noticed early. At age fifteen he became a member of one of the finest male cappella groups practicing the art of klapa singing, "Klapa Trogir". By 1985 he was its leader. They toured Europe and the U.S.A., cut two records, and three times were voted the best klapa at the most prestigious traditional klapa festival in Omiš, Croatia.

A graduate of the University of Split ('88, B.A. in music), in 1989 Mr. Čaleta headed for Canada, to Vancouver B.C., to continue his studies at the University of British Columbia. He was soon asked to conduct ZVONIMIR. Through the choir's success he too gained wider recognition as a choir leader and a specialist in a capella singing, 'klapa' style. He is often invited to conduct workshops both in Canada and the U.S. In 1994 Mr. Čaleta received his Master's Degree in Ethnomusicology from UBC. Mr. Čaleta is married to Jacqueline, also a ZVONIMIR singer.



### GRADEC Tamburitza Orchestra

Also from Vancouver, B.C., orchestra is part of GRADEC Croatian Folk Dancing Ensemble. Established in 1978, it was named after the medieval fortification in the city of Zagreb, Croatia's capital. Over the years GRADEC has gained reputation as much for its fine performances, as for its authentic performance practices. It has performed throughout Western Canada, Washington State, and toured Croatia in 1989 and 1992.

### Notes on Croatian Folk Music

Folk music in Croatia is a hybrid of many cultural forces. It is predominantly based in Slavic culture with evident European and Oriental influences. The geography of Croatia, with its Pannonian lowlands, high mountains, long and picturesque Adriatic coast lined with many

islands, together with the stirring historical events (including massive migrations during various wars), have encouraged great diversity in its folk music.

Thousands of miles from where they were composed, ZVONIMIR's songs still reflect the diversity of the Croatian folk tradition. They are sung in varied vocal styles, from chest singing to sotto voce, their rhythm being either strict(*giusto*) or free(*rubato*). Free rhythm is found particularly in solo songs (e.g. *Dremle mi se, dremle*) where the performer has to interpret the emotional context, and where melody and text are closely linked. Strict rhythm is found in instrumental dance melodies and dance-songs (e.g. *Slavonska poskocica*).

ZVONIMIR's repertoire comprises both newer and older folk traditions, rural and urban folk songs. Songs performed come from three main geographical regions of Croatia: Pannonian, Dinaric, and Littoral. Most of them have been arranged in a folk manner by prominent Croatian composers, song collectors or ethnomusicologists, such as Vinko Žganac, Emil Cossetto, Jakov Gotovac, Krsto Odak, etc.

Two main singing styles represented on this CD are chest singing, characteristic of northern Croatia, and 'klapa' singing, typical for southern Croatia. Chest singing is open, free, spontaneous, i.e. it does not follow any specific performing conventions. It is guttural and robust. The range of the women's voices is limited to the first octave which enables them to sing freely in a powerful pectoral register. Conventional division into soprano and alto is therefore not necessary. The men's voices blend with the women's in a strong forte. The main characteristics of the style are simplicity and fullness of sound.

Songs are often accompanied by a tamburica (tamburitza) orchestra. The tambura, or tamburica (a diminutive), is a national instrument of Croatia. It is a custom made string instrument, with a pear-shaped body and a long fretted neck, somewhat similar to the mandolin. Apparently it is related to the Sumerian instrument called pandur (pan-tur= small bowl). Based upon the size and the number of strings there are six types of tamburica, differing in tuning systems and in the sound they produce. Through migration of Croatians, the popularity of the instrument has spread even to North America. In 1937, Duquesne University of Pittsburgh organized a tamburitza orchestra, that has kept its popularity to this day.

# ZVONIMIR

Conductor: Joško Čaleta

Choir Leader: Zdravko Kažulin

## Sopranos

Stanka Bagarić  
Ankica Brkić  
Sofija Dirscherl  
Danica Ivšak\*  
Magdalena Martinjak  
Marija Matek  
Spomenka Pribanić  
Verica Rožić  
Ana Uzelac

## Tenors

Josip Cyitanović  
Paško Čipin  
Georg Dirscherl  
Antun Trojan

\*women's choir coordinator

## Altos

Sonja Borović  
Jacqueline Čaleta  
Karmela Čuljak  
Žana Mirošević  
Jelica Pavlović  
Suzana Rupčić  
Tonka Ursić

## Basses

Tomislav Borojević  
Ignacije Borović  
Veljko Kažulin  
Zdravko Kažulin  
Berislav Pavlović  
Slavko Rožić

PJEVAJ MI PJEVAJ SOKOLE  
(SING TO ME, SING MY FALCON)  
Traditional (Lika, Central Croatia)  
Arr: Emil Cossetto, Joško Čaleta

Coming from the mountainous region of Lika (central Croatia), where lack of fertile land and harsh living conditions have produced people of exceptional physical strength and tenacity, qualities which are well reflected in their music. Therefore, it should not come as a surprise that inspite of its bold forte, this song is really a - serenade!

Pjevaj mi pjevaj sokole,  
k'o što si sinoć pjevao,  
pod moje drage prozorom.  
Moja je draga zaspala,  
dragi joj kamen pod glavom.  
Ja sam joj kamen izmak'o ,  
i desnu ruku podmak'o.



Sing to me, sing my Falcon,  
the way you sang last night,  
beneath my sweetheart's window.  
My sweetheart fell asleep  
with a precious stone for a pillow.  
I removed the precious stone  
and replaced it with my right hand

MAJKO  
(OH, MOTHER)  
Music and text: Zdenko Runjić  
Arr: Joško Čaleta

Majko, djetinjstva moga vilo,  
majko, sve blaženo ti bilo.  
Prokleta je sirotinja ,  
što nas je majko po svijetu rasula.

Majko, čežnja mi para grudi,  
majko, ti zdrava meni budi.  
Otvori vrata sinu svom,  
vraćam se majko  
samo je jedan dom.

Vodi me, vodi zvijezdo daleka,  
tamo gdje sama na pragu svom  
me majka čeka.

Majko, nek vatra uvijek gori.  
Majko, nek' topli su nam dvori.  
Ognjište naše premilo  
čuvaj mi majko,  
nama je suđeno!

Oh mother, you good fairy of my child-  
hood,  
mother, may you be blessed in whatever  
you do.

I curse the poverty that has strewn us,  
mother,  
all over the world.  
Oh mother, my breast is torn by yearning,  
mother, stay healthy for me.  
Open the door to your son,  
I'm coming back, oh mother,  
there is but one home.

Guide me, oh guide me my distant star,  
to where my mother is waiting alone on her  
doorstep.

Oh mother, keep the fire burning,  
mother, may our house be always warm,  
you keep our beloved home for me, mother,  
it was meant to be ours.

## ROJENA VALO

(MY NATIVE COVE)

Music: Zdenko Runjić

Text: J. Fiamengo

Arr: Joško Čaleta

In the past many Dalmatians, especially those from the islands, have reluctantly emigrated due to the poor local economy. Some of them fled to the mainland, others to far-away coasts. Beloved blue Adriatic Sea and their lovely women are the subjects most often praised in a song.

Ka' niki piz je sta' na srcu mome  
i grop u grlu svaku rič mi kida,  
dok tebe gledan 'di za punton toneš,  
rojena valo srce san ti prida.

Refrain:

A brod me nosi, i gre sve daje,  
i sve ča vridi sve manje traje.  
A brod me nosi, i blidi žalo,  
u more tone sve ča je cvalo.  
I nek' je proklet 'ko mi tebe ote,  
rojena valo, rojena valo, lipi moj živote.

Ka' prinčepesa bila si i traješ,  
a to ča čeka da je bilo škivat,  
jer sjaš ka' uvik i na lipost daješ,  
rojena valo komu sada pivat?  
Refrain: A brod ....

It feels like there's a stone on my heart,  
the knot in my throat is breaking every word  
as I watch you sinking behind the cape,  
my native cove, my heart belongs to you.

Refrain:

But the ship carries me away,  
sailing further and further,  
and all that has any worth  
lasts less and less.  
But the ship carries me away  
and the shore is fading,  
and all that used to bloom  
is sinking now into the sea.  
And I'll curse anyone who would take you  
away from me,  
my native cove, my sweet life.

Like a princess you were to me and still are,  
if only I could have avoided that which awaits  
me.

Ever shining and beautiful you are,  
my native cove, who will I sing for now?

Refrain

## DRAGO BRDO

Traditional(Dalmatia, Southern Croatia)

Arr: Jakov Gotovac

Soloist: Josip Cvitanović, tenor.

Marjan is a hill situated on a small peninsula, within the perimeter of the ancient city and a major port of Split. Beautiful parks and gardens with fragrant and balmy Mediterranean flora, and an abundance of scenic views, have made it a most popular promenade, one praised in many a song. Over the years it also became a symbol of Dalmatian resistance to any oppression.

Oj, Marjane, Marjane,  
Marjane, Marjane.

Oj, Marjane, Marjane,  
ča barjak ne viješ?

Oj, ča barjak ne viješ,  
milu trobojnicu?

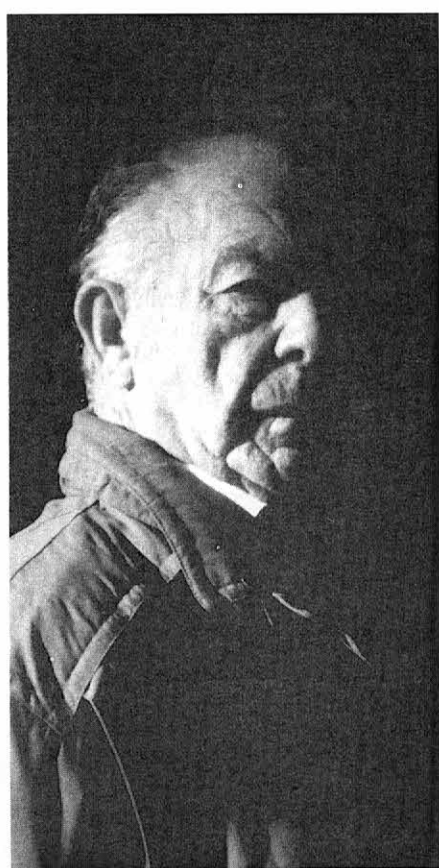
Oj, ol' si prizvoljan,  
il' te volja nije?

Oy, Marjane, Marjane  
Marjane, Marjane.

Oy, Marjane, Marjane  
why don't you wave our flag?

Oy, why don't you wave our flag,  
our beloved tricolor?

Oy, are you angry  
or you do not care?



LIJEP0 PJEVA  
(BEAUTIFUL SINGING)

Music: Emil Cossetto

Inspired by the traditional folk music of Northern Croatia, this song was composed for the acclaimed Croatian National Folk Ensemble "Lado". The principal characteristic of this song is the so called 'chest singing', i.e. open guttural style of vocalization.

Lijepo pjeva za lugom djevojka.  
Lijepo pjeva, lijepo pjeva,  
lagano, tanano.  
Lijepo pjeva  
daleko se čuje.

A maiden sings beautifully  
behind the grove.  
A maiden sings beautifully  
slowly, delicately.  
A maiden sings beautifully  
she may be heard far away.



BRATEC KOSI  
(BROTHER IS SCYTHING)

Traditional (Turopolje, Northern Croatia)

Arr: Božo Potočnik

Soloists: Sofija Dirscherl, soprano; Žana Mirošević and Jacqueline Čaleta, altos

A young man is scything the green fields, when his sister comes along with his lunch. Touched by her caring, he tells her she deserves a kiss on her face. But his sister declines, reminding him that it would be sinful.

Bratec kosi, oj, livadu zelenu.  
Bratec kosi, sestrice mu, oj, ručak donášala.  
To bi vredno, oj, lišće poljubiti.  
To bi vredno, to bi vredno, oj lišće poljubiti.  
Nemoj bratec, oj, grehota bi bila.  
Nemoj bratec, jedna nas je, oj, majka porodila.

LADARKE ( suite for mixed folk choir)

Music: Emil Cossetto

Text: Emil Cossetto - liberal interpretation of folk lyrics

Orchestra: GRADEC Tamburitza Orchestra

Celebrating the feast of St. John's (Ivanjdan, Ivanje), in a way similar to customs of many other European nations, the old tradition of "Ladarke" (maiden carolers) has been well preserved in many villages of Northern Croatia.



In a song a procession of maiden carolers are addressing either the master or the mistress of a household, and bestowing upon them good wishes for health, happiness, and prosperity. In return, the maiden carolers are given token gifts in food, symbolic of the last harvest. (In pre-Christian times, Lado was a pagangod of harvest).

### 1. LADARKE IDU U SELO

(Procession of the ladarke)

Soloists: Jacqueline Čaleta, alto  
Jelica Pavlović, alto

Mi nosimo zelen venčec,  
daj nam Lado, lepi Lado  
Zelen venčec šipkovine,  
daj nam Lado, lepi Lado!

Jaboke tri zlatne na njem,  
prvo dajmo v polje naše,  
daj nam Lado lepi Lado!

Da nam žito gore hodi  
sako zrno da se zmnoži,  
pet vagonov žita dalo,  
daj nam Lado, lepi Lado!

Da nam selo bo veselo,  
sakoj hiži nevestica,  
sakom momku devojčica,  
daj nam Lado, lepi Lado!



We're carrying a green wreath,  
give us Lado, good Lado!  
Green wreath made of wild roses,  
give us Lado, good Lado!  
Three golden apples are on it.  
we offer them firstly for our fields.  
Give us Lado, good Lado:  
That our wheat will grow tall,  
and every grain will multiply,  
to bring us five wagons of wheat.  
Give us Lado, good Lado!  
That our village be merry,  
that each house has a new bride,  
that each boy finds a girl.  
Give us Lado, good Lado!



## 2. PRED STARIM MAJKAMA

( In front of old mothers, i.e. grandmothers)

Dobro jutro stare majke  
vašom dvoru vašom rodu,  
došle so vam Ivančice, Ivančice devojčice,  
dajte, dajte stare majke probudite kćerke  
svoje,  
da doneso ladne vode iza gore Ivanove,  
da češljaju žute kose, Ivi kose do pojasa,  
dajte, dajte stare majke mi moramo dalje iti.  
Donesite stare majke kaj ste snočka obečale,  
kruha sira i pogačo, i pogačo bazlamačo,  
dajte, dajte stare majke kaj nemate to  
ne dajte!

Good morning, old mothers, to your home and  
to your family,  
Ivancice have arrived, Ivancice young maid-  
ens, come on, come on old mothers, awake  
your daughters!  
Let them bring the cool water from the Ivan's  
mountain,  
let them comb out their golden hair, Iva's long  
hair,  
come on, come on old mothers, we have to  
move on.  
Bring us, old mothers, what you have  
promised last night,  
bread, cheese and a cake, a tasty cake,  
come on, come on old mothers,  
what you don't have, you need not give.



### 3. HVALA VAMI STARE MAJKE

(Thanks to you old mothers)

Soloists: Karmela Čuljak, alto

Antun Trojan, tenor

Hvala vami stare majke, hej,  
poštenomu vašom dvoru, hej!  
Majršim, vekšim, najvrednejšim,  
celoj hiži svoj družini,  
daj im Lado dobro leto,  
daj im, daj!  
Kak sončece nebom brodi, hej!  
Tak i Lado selom hodi, hej!  
Mi moramo dalje iti gospodara pohoditi.  
Daj im Lado dobro leto i predobro,  
lepo ste si stare majke darovale koledare,  
jos ste lepše darovale Ivančice devjčice,  
starim majkam puno zdravlja,  
puno zdravlja k tom veselja,  
Lado dobro leto daj im, daj.

I thanks to you old mothers,  
and to your honest family!  
To the young ones and old ones,  
and to those most deserving,  
to your home and everyone in it,  
give them Lado a good year,  
give them please!  
Like the sun travelling through the skies,  
Lado is passing through the village.  
We have to move on  
and visit the master of the household.  
Give them, Lado,  
a good year and even better.  
You've been very generous to the carolers,  
grandmothers, even more so to the maidens.  
We wish you good health, good health and  
happiness, give them a good year Lado, give  
them please.



### 4. IVANJSKA IGRA PRED STARIM

MAJKAMA

(St. John's Day dance)

Soloists: Ana Uzelac, soprano

Antun Trojan, tenor

Ignacije Borovič, bass

Je l' vam se hoće Lado da nas bude više?  
Nam se hoće Lado, nam se hoće da nas bude više.  
Je l' vam se hoće Lado mladega junaka?  
Nam se hoće Lado, nam se hoće mladega junaka!  
Je l' vam se hoće junak ze lepim imenom?  
Nam se hoće junak, nam se hoće ze lepim imenom!  
Zberite si junaka ze lepim imenom!  
Zberimo ga Lado, zberimo ga ze lepim imenom!

Gledajte ga kak vam tanca, kak vam tanca lepi Ivo!  
Gledajte ga, gledajte!  
Gledajte ga kak vam tanca, kak vam tanca lepi Ivo!  
Gledajte ga kak vam tanca!(Repeated)

Je l' vam se hoće Lado kaj nas bude više?  
Nam se hoće Lado, nam se hoće kaj nas bude više!  
Je l' vam se hoće Lado i mladu devojkju?  
Nam se hoće Lado, nam se hoće i mladu devojkju!  
Zberite si devojkju ze lepim imenom!  
Zberimo ju Lado, zberimo ju ze lepim imenom!  
Gledajte ju kak vam tanca, kak vam tanca lepa Jana!

Gledajte ju kak vam tanca kak vam tanca lepa Jana,  
gledajte ju kak vam tanca!(Repeated)  
Gledajte kak vam tanca,  
kak vam tanca lepa Jana!  
Ijuh, Ijuh, juh, juh,  
iju, ju, ju, hej!

Gledajte ju kak vam tanca, kak vam tanca lepa Jana!  
Gledajte ju kak vam tanca, kak tanca, kak vam tanca  
lepa Jana juh!

Would you like, Lado, there were more of us?  
We would Lado, we would like that!  
Would you like to see a young man?  
We would Lado, we would like that!  
Would you like a young man with a nice name?  
We would Lado,  
we would like one with a nice name!  
Do choose a young man with a nice name!  
Let's choose him Lado,  
let's choose him with a nice name!

Look, how he's dancing,  
how handsome Ivan's dancing!  
Look at him, look!

Would you like, Lado, there were more of us?  
We would Lado, we would like that!  
Would you like to see a young girl?  
We would Lado, we would like that!  
Would you like a young girl with a nice name?  
We would Lado, we would like one with a nice  
name!  
Do choose a young girl with a nice name!  
Let's choose her Lado, let's choose her with a nice  
name!  
Look how she's dancing, how pretty Jana's dancing!  
Look at her, look!

LEPI JURO  
(HANDSOME GEORGE)  
Traditional (Turopolje, Northern Croatia)  
Text: F. Lučić  
Arr: Emil Cossetto

In honour of St. George's Day, a spring feast, carolers sing about handsome George making bonfires and weaving wreaths, symbols of the power and richness of nature.

Lepi Juro krijes nalaže,  
z desnom rukom krijes nalaže  
na Jurjevo navečer.  
Hej navečer, haj navečer.

Z desnom rukom krijes nalaže,  
z levom rukom venčec vija  
na Jurjevo navečer.  
Hej navečer, haj navečer.



Handsome George is making a bonfire,  
with his right hand  
he's making a bonfire,  
on St. George's Day evening,

With his right hand  
he's making a bonfire,  
with his left hand  
he's weaving a garland,  
on St. George's Day evening,

POD KOPINOM  
(UNDER THE BLACKBERRY)  
Traditional (Medimurje, Northern Croatia)  
Arr: Vinko Žganec

Pod kopinim pod zelenom tam je njemu  
spavati,  
tam je njemu spavati.  
Obečal mi svilen robec nerad' bi mi davati,  
nerad' bi mi davati.  
Refrain: ...  
Ako njeg'va stara mati neće mi ga davati  
neće mi ga davati.

Pod kopinom pod zelenom tam je njemu spavati ,  
tam je njemu spavati.  
Obečal mi zlaten prsten nerad' bi mi davati,  
nerad' bi mi davati.  
Refrain: ...

Pod kopinom pod zelenom tam je njemu spavati,  
tam je njemu spavati.  
Obečal mi žute čizme nerad' bi mi davati,  
nerad' bi mi davati.  
Refrain: ...

Beneath the blackberry,  
beneath a green one  
that's where he should sleep ,  
he has promised me a silken kerchief,  
but is reluctant to give.  
Refrain: ...  
Unless his old mother allows him to give,  
allows him to give.

Beneath the blackberry,  
beneath the green one  
that's where he should sleep  
he has promised me a golden ring,  
but is reluctant to give.  
Refrain: ...

Beneath the blackberry,  
beneath the green one  
that's where he should sleep ,  
he has promised me tan leather boots,  
but is reluctant to give.  
Refrain: ...

SLAVONSKA POSKOČICA  
(SLAVONIAN HOPPING DANCE)  
Traditional (Slavonia, North-Eastern Croatia)  
Arr: Emil Cossetto  
Orchestra: GRADEC Tamburitza Orchestra

Oh my eye, you blue and ebony one,  
you've cheated enough already.

Refrain:  
Op, (tambura) string, string, string,  
my cloak is shaking.  
(repeat)

Okno moje plavo i garavo  
dosta si mi svita izvaralo.  
Op, žica, žica, žica, drma mi se kabanica.  
Op, žica, žica, žica, žica, žica,  
drma mi se kabanica.

It is nice to be kissing older folks,  
but even sweeter to kiss the young ones.  
Refrain (2x)

Lipo ti je ljubiti starije  
još je slađe poljubiti mlađe.  
Op, žica, žica, žica, drma mi se kabanica.  
Op, žica, žica, žica, žica, žica,  
drma mi se kabanica.

It is nice to kiss my sweetheart  
in the plum orchard,  
with grass under and blue plums above us.  
Refrain (2x)

Lipo j' diku ljubiti u šljiviku  
doli trava gori šljiva plava.  
Op, žica, žica, žica, drma mi se kabanica  
Op, žica, žica, žica, žica, žica,  
drma mi se kabanica.

I'm not just a rake,  
though they do say I am one,  
from now on I'll be that,  
so they will lie no more.  
Refrain (2x)

IZAŠLA JE ZELENA NARANČA  
(A GREEN ORANGE SPRANG UP)  
Traditional (Dalmatia)  
Arr.: Dinko Fio, Joško Čaleta

Izašla je zelena naranča,  
iza mire od bijeloga grada.  
Trga mi ih Mare lijepa Mare.

Prvu Mare, k'u je otrgala,  
tu mi šalje gradu Dubrovniku.  
A njoj grade o' zlata jabuku.

Na tomu mu Mare zahvalila:  
Hvala tebi grade Dubrovniče,  
Hvala tebi na jabuci zlatnoj.

NA NERETVI VODI LADNOJ  
(ON THE COLD NERETVA WATERS)

Traditional (Dalmatia)  
Soloist: Tomislav Borojević, bass;  
Antun Trojan, tenor

A typical klapa song with humorous, teasing  
lyrics.

Na Neretvi vodi 'ladnoj lipa Mare robu prala.  
Lipa Mare robu prala o drači je razgrčala.  
Vrag donese mlado momče  
i ukrade Mari gaće.  
Kuka Mare i nariče, oj:  
Ja ne žalim svojih gaća,  
već ja žalim svoga veza!

A green orange sprang up, sprang up,  
Ta, na na, nana nana na a green orange.  
Behind the walls of the white city  
picking them was Mary, pretty Mary.  
The first one she picked  
she sent to the city of Dubrovnik,  
the city then sent her a golden apple.  
Mary offers her thanks:  
Thank you city of Dubrovnik  
Thank you for the golden apple.

On the cold Neretva waters beautiful Mary  
was doing her laundry.  
As she washed it she layed it over the shrubs.  
But then a devil itself made a young lad come  
by,  
and steal Mary's drawers.  
Now she's weeping and lamenting:  
It's not the drawers I'm sorry for,  
but my fine embroidery.

SUŠNA ŽIKVA NA ŠKOLJU  
(AN EMPTY CRADLE ON THE ISLAND)

Music: Krešimir Magdić

Text: Slavko Govoričin

Soloists: Antun Trojan and Joško Čaleta,  
tenors

A contemporary song, inspired by traditional musical elements of klapa singing, as well as by elements of liturgical chanting. The strong pathos of the lyrics (written in the local dialect of an island in the Zadar archipelago) bemoan migration from the island, and express a deep yearning for the return of life to its empty cradles. By introduction of contemporary elements into harmonization, this song moves away from the basic features of traditional klapa singing.

O more mati; plač diteta čujin na školju,  
a draga ozvanja i glas nosi svitun

Tiho neka spi! Sanjan, ča li?

Solo:

Oli me gorčina slutnje mori?

A ja san živ s mrtvima živ.

Oli mrtve lažimi dojin

ja san živ, s mrtvima živ!

Chorus: Ja san živ, s mrtvima živ!

O more mati! Plač diteta čujin na školju,  
a draga ozvanja i glas nosi svitun

Tiho neka spi! Sanjan, ča li?

Solo:

Oli mrtav mrtvimi molitvu kajanja pojnin?

Dah moj stine i pokrop ćutin i zvun

A školj provun na vetar zove zove  
ruke umorne kapi stišću u kamiku!

Chorus:

Oli mrtav pojnin? Dah moj ćutin i zvun

A školj vetar zove

I ruke stišću!

I u kamika kamiku grih išću

i moje oči išću išću!

Plač diteta na školju!

Tiho neka spi! Sanjan ča li!?

Chorus:

Oh sea, Mother!

I can hear a child crying on the island,  
and the cove echoes,  
taking the tidings to the world.

Let her sleep quietly!

It's only my dream, isn't it?

Solo:

Maybe I am troubled by the bitter premonition?

But I am alive, alive among the dead!

Am I lying to the dead?

Chorus: I am alive, alive among the dead!

Refrain: (Oh, sea, Mother!.....)

Solo:

Could a dead man sing?

Could I be dead and chanting remorsefully?

I feel my waning breath,  
and hear the sound of a tombstone.

The wind is calling to the island,  
my hands are squeezing tired olive drops  
into the stone press

and they're seeking for the answer in it,  
while my eyes are searching, searching!  
Crying of a child on the island!

Let her sleep quietly!

It's only my dream, isn't it?

NA PARVI DAN OD GODIŠĆA  
(ON THE FIRST DAY OF THE YEAR)

Traditional, Christmas carol ( Dalmatia)

Arr: Krešimir Magdić,

Soloist: Verica Rožić

(Na parvi dan od godišća,  
na parvi dan od godišća.  
Došli smo vas pozdraviti,  
kano drage prijatelje.

I litoskoj i do lita ovdje,  
na dobro von Mlado lito dojde.)

Ovdje ćemo dosta stati gospodine moj,  
priprav'te nam paršurate,  
s vami anđel stoj!  
Posli toga dobra vina gospodine moj,  
a ne vodna vengo cila,  
s vami anđel stoj!

I litoskoj i do lita, gospodine moj!  
Na dobro von Mlado lito,  
s vami anđel stoj!

I nazvat von dobre danke,  
dobre danke Mlado lito!

On the first day of the year,  
we came to greet you as old friends.  
This year and the next one here,  
may you have a happy New Year.

We will stop here for a while, my dear sir,  
make for us some parsurate,  
may your angel be with you.  
After that some fine wine, please offer us,  
dear sir,  
one that's pure, not watered down,  
may your angel be with you.

This year and the next one, my dear sir,  
may you have a good New Year,  
may your angel be with you.

We came to wish you good times,  
good times, a happy New Year.

Note: paršurate (parshoorate) n.= Dalmatian  
specialty of small, leavened, fried cakes simi-  
lar to doughnuts.

OMILI MI  
( I GREW FOND)

Traditional

Arr: Jakov Gotovac

A typical klapa song, characteristic of  
Southern Croatia. Usually performed a  
capella, with lyrics that most often speak of  
love, rhythm of the klapa songs is parlando-  
rubato, while singing is in a serenade style  
(sotto-voce).

Omili mi u selu divojka,  
malo plava al' je srcu draga,  
i mome je srcu omilila, oj  
pitat ću je ako mi je dadu.  
Ako li je ne tidoše dati,  
poć' ću junak srid gore zelene,  
pivat 'oću jutrom i večerom, oj  
e da bi se mlada smilovala.  
Ako li se smilovati neće,  
ocrnću sve 'aljine svoje,  
samo neću pasa ni marame,oj  
pasa neću rad' majčina glasa,  
a marame rad' moje divojke.

I grew fond of a lass from my village,  
small and blond, but dear to my heart.  
My heart grew so fond of her!  
I will ask for her hand if they let me.  
If they will not let me have her,  
I shall go deep into the green woods,  
I will sing there day and night  
until she takes pity on me.

If they will not take pity on me,  
I shall colour all my robes black,  
but not my belt nor my kerchief!  
The belt I'd spare because of my mother,  
and the kerchief because of my lass.



**\*DREMLE MI SE, DREMLE  
( FEELING SLEEPY)**

Traditional (Međimurje, Northern Croatia)

Arr: Krsto Odak

Soloist: Antun Trojan

This is a serenade. The lyrics, in dialect, tell us about a young girl who is feeling sleepy but does not want to fall asleep. She tells her mother to light a candle because her sweetheart is coming by to stroll beneath her window with his tamburitza.

Dremle mi se dremle, spati mi se neće,  
gda mi moj golobek pod oblokom šeće.

Gledi moje lasi kak su lepi zlati,  
s perom počesljani osemnajset gombov.

Vužgi majka svečko ide dimo dečko,  
s tom paradnom glavom i s lisastom šargom.

I'm feeling quite drowsy,  
but do not want to sleep  
while my darling is walking  
beneath my windows.

Look at my hair,  
how beautifully golden it is,  
so carefully combed.

Mother, do light a candle,  
my boy is going home,  
he looks so dashing with his tambura.

**\*NE DIRAJTE MI RAVNICU  
(DO NOT TOUCH MY PLAINS)**

Music and text: Miroslav Škoro

Arr: Joško Čaleta, Nikica Kalogjera

Soloists: Verica Rožić, soprano

Marija Matek, soprano

Antun Trojan, bass

Choirs: Zvonimir, Chor Leoni, Elektra,  
University Singers of UBC, Phoenix Chamber  
Choir, Musica Intima

The author of this song, an immigrant himself, homesick and nostalgic for his native Slavonia (Northeastern Croatia), originally wrote it for a tamburitza band just prior to the 1991 war. During the siege of the heroic city of Vukovar which eventually was completely destroyed, this song fast became immensely popular. It successfully captured the essence of the feelings of the thousands of refugees driven from their homesteads, the fertile plains of Baranja and Srijem: their deep-rooted love for the land as well as their resolution to never give it up.

Večeras me, dobri ljudi, nemojte ništa pitati.  
Neka suze samo teku, pa će manje boljeti.

Refrain:...

Ne dirajte mi večeras uspomenu u meni,  
ne dirajte mi ravnice, jer ja ću se vratiti. (2X)

Još u sebi čujem majku, kako tiho govori:  
Kad se jednom vratiš sine, ja ću te čekati.

Refrain:...

Mene zovu moja polja, mene zovu tambure,  
prije nego sklopim oči da još jednom vidim  
sve.

Refrain:...

\* Performances recorded live by CBC Radio  
at the Metropolitan Tabernacle, Vancouver,  
B.C. on September 25 1994. Producer: Janet  
Lea. Recording Engineer: Grant Rowledge



Tonight, my good people,  
do not ask me anything  
Let the tears flow softly,  
maybe it will hurt me less.  
Refrain:  
Do not touch my memories tonight  
do not touch my plains,  
because I will return.

I can still hear my mother ever so sadly  
telling me:  
When you come back,  
my sweet son,  
I will be waiting for you here.  
Refrain...

My fields are calling to me,  
so are my tamburas too,  
before I close my eyes forever,  
I must see them once again.  
Refrain...

Publisher:

**SOCIETY OF FRIENDS OF MATICA HRVATSKA**

Acknowledgements:

Producer: MICHAEL JUK

Recording Engineer: GRANT ROWLEDGE

Design: Georg Dirscherl

Computer Layout: Frane Martinjak

Text Editing & Translation: Magdalena Martinjak

Photography: Laurence M. Svirchev

Special thanks to: Chris Cutress, Janet Lea, Rob McAllister, Chor Leoni, Elektra, Musica Intima, Phoenix, University Singers, Gradec Tamburitza Orchestra and its leader Bernarda Hadjikan, Croatian Cultural Centre, Croatian Catholic Parish Immaculate Heart of Mary .

This recording was generously funded by the Society of Friends of Matica Hrvatska. Proceeds from the sale of this CD will be directed back into Croatian arts and cultural programs.