

REPRESENTATION AND SIGNIFICANCE OF WORKS BY CROATIAN AND ITALIAN COMPOSERS IN THE ARCHIVAL LEGACY OF NELLO MILOTTI AT THE FACULTY OF EDUCATIONAL SCIENCES IN PULA

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Abstract: Part of the musical legacy of Nello Milotti (Trieste, 11 November 1927 – Pula, 10 March 2011) is preserved in the Nello Milotti Hall at the Faculty of Educational Sciences of Juraj Dobrila University of Pula. The Istrian composer completed his secondary music education in Zagreb and graduated in composition from the Academy of Music in Ljubljana. He worked as a music teacher at the Italian Gymnasium in Pula and later as a clarinet and solfeggio teacher at the Music School “Ivan Matetić Ronjgov”, where he also served as director. From 1977 onwards, he was a professor at the Pedagogical Faculty in Rijeka, at the Department of Teacher Education in Pula. For more than fifty years, Milotti conducted amateur choirs in Pula and Pazin (Matko Brajša Rašan, Lino Mariani and Roženice), achieving notable success in performances both in Croatia and abroad. As a composer, he was active in various musical fields, ranging from popular music, choral and instrumental works to stage music for children’s plays. His compositional work was strongly inspired by Istrian folk music traditions of both Croatian and Italian origin.

This paper examines the valuable collection of musical and documentary materials preserved at the Faculty of Educational Sciences. In addition to Milotti’s autograph manuscripts and printed works, the archive also contains compositions by other authors that are important for documentation, educational purposes and for a better understanding of the cultural and historical context in which the composer was active. Many of these works are directly related to Milotti’s professional activities, including his teaching, conducting and collaboration with choirs and musical institutions, as well as his engagement with musical repertoire.

The archive includes scores, arrangements and music literature used by Milotti. These materials illustrate the broader scope of his professional work and help reconstruct his musical life in the twentieth century. The analysis of works by other composers shows that the legacy represents not only an archival collection but also the working materials of a music educator and composer. It also provides insight into his aesthetic and methodological perspectives, as well as his selection of repertoire for educational purposes. Some of the materials are related to the regional musical heritage of Istria. The collection therefore provides a valuable foundation for future musicological research.

The paper presents the first phase of mapping the Nello Milotti archive, including an alphabetical list of composers and the titles of their works preserved in the Nello Milotti Hall. This mapping was carried out between 1 October 2025 and 1 March 2026. Due to the large amount of material, this article focuses on works by Croatian and Italian composers. The research methodology included analysis, listing, cataloguing and synthesis. The aim of this research is to identify the Faculty of Educational Sciences as a future research site not only for the works of the Istrian composer Nello Milotti but also for the works of other Istrian composers and the broader musical environment in which he was active, thereby contributing to the preservation, protection and interpretation of musical heritage.

Keywords: Nello Milotti archive, musical heritage, sheet music collection, Istrian musical culture, Faculty of Educational Sciences in Pula

1. INTRODUCTION

At the Faculty of Educational Sciences of the Juraj Dobrila University of Pula, part of the legacy of the Istrian composer Nello Milotti (Trieste, 1927 – Pula, 2011) is preserved. His professional and artistic work left a significant mark on the musical life of Istria and the broader Croatian cultural space (Duraković, 2024; Gortan-Carlin, 2022, 2007; Gortan-Carlin & Lovrinić, 2021; Marin & Duraković, 2024). The materials were donated to the Faculty after the composer’s death, partly because Milotti spent a significant part of his professional career at this institution, where he worked as a pedagogue and music professional and where he eventually retired. Another part of his archival legacy is preserved at the State Archives in Pazin, meaning that Milotti’s documentation is distributed between two institutions that play an important role in preserving the cultural and historical heritage of the Istrian region.

In the Republic of Croatia, archival records are primarily preserved within the network of state archives, as well as in various related systems covered by archival legislation, such as private and specialised archives within individual

institutions (Šlogar, Borić, Duspara, 2023). Such archives often result from the activities of scientific, cultural, or educational institutions that generate significant documentary and archival material during their work. However, it is important to note that many of these institutions, although their activities and character correspond to the definition of archival institutions, are not formally registered as archives in the narrower administrative sense.

According to the provisions of the Croatian Act on Archival Records and Archives (Art. 31, Official Gazette 61/2018), specialised archives – including university archives – have the right “to collect and preserve documentary and archival records created through the work of their founders and other domestic legal and natural persons.” In such cases, users of archival materials are often also their custodians, which implies a specific dynamic in archive management. Unlike traditional state archives, where the functions of preservation and use are clearly separated, in specialised archives, the staff of the institution often assume multiple roles – researchers, documentarians, and users of the materials. In this context, criteria such as frequency of use and functional relevance of the material become important indicators of its value both for the institution itself and for the broader scientific and cultural community. Precisely, this model contributes to the preservation and long-term sustainability of specialised archives (Šlogar, Borić, Duspara, 2023).

The work of Nello Milotti in Pula and Istria places his creative output among the significant components of the regional musical culture. Milotti distinguished himself as a composer, conductor, arranger, and pedagogue, and his work was marked by a strong interest in local musical tradition. His compositions are characterised by the integration of elements from the Istrian folk tradition, both Croatian and Italian, where a synthesis of local folkloric elements and academic compositional techniques is evident. As a pedagogue, Milotti developed a methodological approach based on the systematic connection of theoretical knowledge, analytical thinking, and practical performance discipline. For this reason, his work represents an important starting point for further musicological, pedagogical, and archival research, as well as for a broader evaluation of Istrian musical tradition within the national cultural context. The inventory of Nello Milotti’s music materials preserved at the Faculty of Educational Sciences was compiled in 2013, immediately after the donation of the archive. After the initial processing, a series of projects followed related to the publication and presentation of individual collections and compositions (Gortan-Carlin, Okmaca, 2020; Milotti, 2017; Milotti, 2016). In recent decades, there has been a continuous increase in the number of external users of private and specialised archives, especially in research and scientific contexts (Šlogar, Borić, Duspara, 2023, 68), which created the need for additional systematic cataloguing of the musical materials of other composers present in the archive. The aim of this process was to consolidate the inventory and content of the specialised archival music materials, and to further establish the Faculty as a relevant source of music materials and documentation for research into the musical history of Istria.

2. MATERIALS AND METHODS

The analysed archival materials comprise various types of musical sources, including printed scores, manuscript records, transcriptions, arrangements, and music and pedagogical materials directly or indirectly related to the professional activities of Nello Milotti. This diversity of sources enables a more comprehensive insight into the repertoire Milotti used in his artistic and pedagogical work. The first phase of the research, which can be described as the initial mapping and sorting of materials, lasted from 1 October 2025 to 1 March 2026. During this period, preliminary identification, classification, and basic cataloguing of the available musical materials were carried out. The initial part of the score-sorting process was conducted in cooperation with students of the Music Academy in Pula within the course “Croatian Music History.” The inclusion of students in the research process had a dual function: on one hand, it enabled efficient preliminary recording and classification of the musical materials, while on the other hand, it represented an important pedagogical aspect by providing students with direct insight into working with archival materials.

The first analytical step involved a content analysis of the materials, during which the basic bibliographic and musicological data were identified, such as the name of the composer, the title of the work, the type of record (manuscript, printed edition, or arrangement), and basic information about the work itself. This was followed by the cataloguing process, during which a systematic database was created in the form of an Excel table, organised alphabetically by composer. This documentation procedure represents the initial stage in understanding the structure of the archive and enables a more precise identification of the repertoire that Milotti used during his career. Methods of cataloguing, classification, and data synthesis were applied in the analysis, allowing systematic organisation of the collected information. Within the framework of this paper, particular attention is given to works by Croatian and Italian authors, as this repertoire forms the largest part of the materials Milotti used in his work. This predominance can partly be attributed to the composer’s personal and family background, as he was born into a family of mixed national identity, with an Italian father and a Croatian mother. This cultural and identity context likely influenced his artistic interest in both musical traditions.

Given the large volume of material, this research primarily provides a documentary overview of the archive's contents, aiming to create a basic database. Such a database forms an important foundation for further musicological research, repertoire analysis, and a deeper understanding of the cultural and musical context in which Nello Milotti worked.

3. RESULTS

By analysing the sorted portion of the musical materials by other composers preserved in the Nello Milotti archive, works by 234 composers and 406 different compositions were identified. The composers originate from Argentina, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, the Czech Republic, England, France, Croatia, Italy, Hungary, Germany, Norway, Paraguay, Poland, Russia, the United States, North Macedonia, Slovenia, Serbia, and Spain.

As previously stated, this paper provides a list from the first phase of cataloguing, including the names and surnames of the composers and the titles of the works found in the Milotti archive. The archive contains the following works by **Croatian composers and popular music authors**: AntoniĆ, Božo (Lepa j' Mare); AsiĆ, Milan (Blagoslovljena ova zemlja); **Baf Branko** (Ave Maria pro mater mea); Baranović, Krešimir (U ime domovine); **Bassanese, Dario** (Dvi naranĉe); Berdović Vladimir ("Barbara" večernja ĉakula barba Nike, Lindo - stara dubrovaĉka poskoĉnica); Borenić, Hugo (Tri su drum a do Našica; Evo šora (slavonska)) **Brajša-Rašan, Matko** (Istarskim narodnjacima; Istrane dragi! Istarska koraĉnica; Istarskim pobornicima; Krasna zemljo Istro mila; Mažurano moja; Napitnica; Predobri Bože); Cossetto, Emil (Folklorna rapsodija; Gumbelijum roža; Moja diridika; Plavo nebo; Prišla bo pomlad; Zapis iz Slavonije; Ćuvam ovce; Šokaĉka pisma i kolo); **Ćrljenica, Janko** (Homo doma); Devĉić, Natko (Mitraljeza); Diklić, Nikica (Kolo druga Tita; Dvije crnaĉke; Kopa cura; O Betleheme; Radujte se narodi; Svim na zemlji; Zahvalnica); Fosić, s. Tarzicija (Isuse Kralju); Galetić, Lj. (O nado naša cjelove); Gotovac, Jakov (Ero; Jadranu; Jadrovanka za teletom; Kanena djeva; Kolo-Poskoĉica; Narodne pjesme iz Dalmacije; Primorska suita; Zvonimirova lađa); Grgošević, Zlatko (Puntarska); Hatze, Josip (Na vrelu bratstva; Slavonska rapsodija; Slovensko-koruška rapsodija); Hercigonja, Nikola (Jugoslavijo); **Jambrošić, Radoslav** (Rovinski akvarel); **Kaplan, Josip** (Jelenĉe maleno; Kanat u slobodi; Kmet se je stal; Kroz oluje; Na kormilu je bila partija; Našen kantu; Školjka; Galijotova pesan, Grad kameniti, Priti ĉemo na kanat); Karakaš, Branko (Himna metalaca); **Knežević, Vjekoslav** (O mili grade – Sušaku); Kuljerić, Igor (Joshua fight the Battle of Jericho; Seh-duš-dan), Kuntarić, Ljuboslav (O daj li snage Bože moj); Lhotka, Fran (Polet mladosti); Lisinski, Vatroslav (Oj talasi; Putnik; Predigra operi "Ljubav i zloba"); Zborovi); Mandić, Josip (Hrvatska misa op. 3); Maršan, Ćani (Bože ĉuvaj Hrvatsku), Mataĉić, Lovro (Konjuh planinom); Marović, Šime (Hrvatska misa); **Mateĉić-Ronjgov, Ivan** (Dvije istarske; Istarska narodna himna; Oj Labine; Pjesma proljeću; Pjesma slobodi; Puna Pula mladih molmarica; Rodila loza; Svirajmo, igraymo; U Istri se zastava razvila; U Lindaru lip samanj; Ćaće moj; Ća je more (Mantinjada i tanac)); Matz, Rudolf (Divojĉica zlata; Hrvatski pjevaĉki pozdrav; Je li je suĉeno; Mrze stvari nij na svitu; Poskoĉnica; U našem selu; Zdrava Marija); Mihaljević, Branko (Pjevati ĉe Slavonija); Njikoš, Julije (Prid zoru je lipo milovanje); Novak, Vilko (Gorski kraj; Hrvatskoj; Noć na moru; Pozdrav domovini; U ljetni suton); Odak, Krsto (Hvali duše moja gospoda; Medvjed; Vino piju ĉetvorica); Paljetak, Vlaho (Fala; Popevke sem slagal); Pozajić, Mladen (Da biš moja bila; Hrvatska narodna pjesma; Široka kuntrada); Prašelj, Dušan (Briškula; Lipo moje pod kostrenun more; Zora rudi); Slavenski, Josip (Ftiĉek veli.; Rugalica; Slepaka); Stepanov, Stjepan (Fuks, Leon) (Sije cura lan; Slavonski momaĉki zbor; Imam diku; Poskoĉnica); Tacik, Rudolf (Oj bosilje); Tajĉević, Marko (Komitske pjesme; Sadila Timka Bosilok; Magdo Mori); Tijardović, Ivo (Mile pop Jordanov; Marjane Marjane); **Vidošić, Tihomil** (Nabrala je jagode); Zajc, Ivan (Ave Maris stella; Nikola Šubić Zrinski (U boj); Plavo kad nebo tone; Veĉer na Savi; Živila Hrvatska); **Zlatić, Slavko** (Baska je malo selo; Bugarštica; Gori, gori, štampa naša gori gre; Il brindisi; Narodnoj armiji; Složna braća; Svatovska (iz Istre); Tamo doli; Tri sestrice; Ustal sam se; Uĉka; Zaspal Pave); Šafranek, Viktor (2. pjesma Istri; Moj dom; Školska torba); Žganec, Vinko (Alaj volim u kolu igrati; Baricu poljubim; Da sam riba; Evo vako, to je lako; Pod Kopinom; Three Songs from Medimurje; U mog dike oĉi povelike...; Zelena lipa); Županović, Lovro (One su hodile)

The archive also contains the following **Italian composers and popular music authors**: Anerio, Giovanni Francesco (Christus factus est); Antolisei, Raffaele (Ninna nanna); Banchieri, Adriano (Capiciata); Bixio, Cesare Andrea (Napoli; Tutta luce...); Boito, Arigo (Barbarola); Buongiovanni, Francesco (Palomma e' notte; Tutt' 'e 'na maniera); Casciolini, Claudio (Adoramus; Panis Angelicus; Sacris solemniis); Caudana, Francesco (La messe; Quasi arcus); Concone, Giuseppe (50 lezioni di canto op. 9); Croce, Giovanni (Mentre la bella Dafne); Da Palestrina, Pierluigi ("Tantrum ergo" solenne; Da cosi' dotta man (Majstora vještom rukom)); De Curtis, Ernesto (So' nammurato 'e te); De Marzi, Giuseppe (Bepi) (Maria lassù; Ninna nanna del bambinelo; Improvviso; Signore delle cime); Denza, Luigi (Funiculì Funiculà); Donato, Baldassare (Donne, vo imparare; Gloriosa felice alma Vinegia); Donizetti, Gaetano (Lucrezia Borgia – Introduzione); **Donora', Luigi** (Tre canti popolari istriani); Gaeta, Giovanni /Mario, E. A./ (Canzona appassionata; Santa Lucia Luntana); Gastoldi, Giovanni Giacomo (Il bell'umore

– madrigale); Gerosa, Romeo (Fiocchi di neve); **Giorgieri, Giulio** (Inno all'Istria); Leoncavallo, Ruggiero (Zaza', piccola zingara - Romanza di Cascart); Levi, Vito (Sera di maggio); Macchi, M. (Ciribiribin paghe 'na bira; Quando el mare fa burasca); Martini, Giovanni Battista (Ave verum); Mascagni, Pietro (Scena coro e brindisi); Michelangeli, Arturo Benedetti (La mia bela la mi aspetta); Monteverdi, Claudio (2 Madrigala; Cjelov, milina to je; Ecco mormorar l'onde br. 43; Exultent coeli; Il mio martir); Moser, Camillo (Angelus Domini; Ladro!; Ninna nanna russa); Nardella, Evemero (Ammore 'e femmena; E bonasera, ammore; Suspiranno); Novaro, Michele (Inno di Mameli (Fratelli d'Italia)); Nutile, Emanuele (Mamma mia, che vo' sape'?!); Ortelli, Toni/arr. Pigarelli Luigi (La Montanara); Perosi, Lorenzo (Benedictus; Gloria; Lux aeterna (Messa da Requiem); Messa "Cerviana"; Missa Secunda Pontificalis; O sacrum convivium); Perti, Giacomo Antonio (Adoramus te); Ponchielli, Amilcare (Coro dall'opera "I lituani"); Refice, Licinio (Pastorale); Rossi, Carlo Alberto (Le mille bolle blu); Sartori, Francesco (Time to Say Goodbye (Con te partiro)); Seghizzi, Cecilia (Luna); Soffredini, Alfredo (Il piccolo Haydn); Sperindio, Bertoldo (Chie val cu la candari); Tomadini, Jacopo (Gli astrologhi); Vecchi, Orazio (Convito musicale); Veneziani, Vittore (Il coro dei cori Toscana; Mattinata); Verdi, Giuseppe (Ernani; O Signore dal tetto natio; Trubadur (scena, aria i miserere); Va pensiero); Zardini, Terenzio (Fraternitatis Hymnus); Zardini, Arturo (Stelutis Alpinis).

4. DISCUSSION

The analysis of the musical materials preserved in the Nello Milotti archive reveals a clear predominance of repertoire by Croatian and Italian composers. Within the identified corpus, 53 Croatian and 48 Italian composers are represented, confirming the strong presence of two musical traditions that are historically and culturally deeply rooted in the Istrian region. This distribution of repertoire is not accidental, but reflects the specific historical, social, and cultural circumstances of a region where different identities and musical practices have intertwined over the centuries. It is this cultural multilayeredness that makes the Istrian region distinctive within the Croatian cultural context, while Milotti's archive serves as a valuable document of this process of mutual interpenetration of musical traditions.

The presence of Croatian and Italian musical heritage in the archive may also be viewed as a reflection of Milotti's personal artistic and professional orientation. His work demonstrates openness to various stylistic and cultural sources, as well as a tendency to integrate repertoire that transcends strictly national or regional boundaries. In this sense, the archival materials testify to a form of cultural mediation between two traditions that have long been historically present and interconnected in Istria.

Analysis of the structure of the materials also shows that a significant part of the archive consists of scores intended for vocal ensembles, especially mixed choirs (SATB) and male choirs (TTBB). This representation is directly connected with Milotti's long-standing activity in the field of choral music. Over several decades, he was actively engaged as a conductor and pedagogue, particularly in the context of amateur choral performance, which played an important social and cultural role in Istria.

Milotti conducted the choir of the Lino Mariani Cultural and Artistic Society at the Italian Community of Pula for fifty years, from 1953 to 2003. He also conducted the choir of the Matko Brajša Rašan Cultural and Artistic Society in Pula from 1961 to 1981, and from 1979 to 2002, he led the Pazin choir Roženice, which he also founded. This long and intensive conducting career largely explains why his archival legacy contains a large number of choral scores, arrangements, and adaptations.

The archive also includes different versions of the same compositions in the form of arrangements adapted for different performing ensembles. This practice indicates a flexible and pragmatic approach to repertoire, tailored to the specific needs of the ensembles with which Milotti worked. Arrangements were often created to adapt existing works to the particular vocal capacities or structure of a choir, which is common in amateur choral music-making.

The chronological range of the works in the archive is also particularly broad. The repertoire includes compositions from the Renaissance period, approximately the mid-sixteenth century, through to contemporary works of the twentieth century. In this context, the archive also includes important representatives of European music history such as Claudio Monteverdi, Giuseppe Verdi, and Gaetano Donizetti, whose works demonstrate Milotti's interest in the canonical repertoire of Western art music.

In addition to original art music, the archive also contains a significant number of arrangements of folk songs, both Croatian and Italian. These choral arrangements indicate Milotti's interest in preserving and reinterpreting traditional music within a contemporary performance context. Folk musical heritage thus became an important part of the repertoire that served both the pedagogical and concert needs of the choirs.

It is also important to note that among the composers represented in the archive are authors who were active during their lifetimes in the territory of the former Yugoslavia, while also being connected with other national cultural

contexts. This reflects the historical and political changes that influenced the definition of national identities and cultural affiliations of composers during the twentieth century.

A particularly interesting aspect of the analysis concerns the gender representation of composers in the archive. Of the 101 composers mentioned in this paper, only two are women: Sr. Tarzicija Fosić and Cecilia Seghizzi. This imbalance reflects broader historical circumstances in which women were significantly underrepresented in the field of composition, especially within institutional music production in the nineteenth and twentieth centuries. Among the Italian composers, Luigi Donorà, an Italian composer of Istrian origin, is particularly noteworthy, and his presence in the archive further confirms the strong regional dimension of the repertoire.

In addition to quantitatively representing particular national repertoires, the archival materials also provide insight into how the practical repertoire of the choirs with which Nello Milotti worked was formed. The structure of the collection suggests that the selection of compositions was oriented towards works that were functionally applicable in the concert and social context of amateur choral music-making. Such repertoire often includes works of moderate technical difficulty, adapted to the performing capacities of amateur ensembles, yet at the same time sufficiently artistically valuable to be included in a concert programme. In this sense, the archive represents not only a record of Milotti's personal aesthetic preferences but also a kind of cross-section of the repertoire that shaped the choral life of Istria in the second half of the twentieth century.

Furthermore, the diversity of stylistic periods represented in the archive indicates a pedagogical strategy aimed at connecting different layers of the European musical tradition. The repertoire includes works ranging from Renaissance polyphony, as exemplified by composers such as Claudio Monteverdi, through Romantic operatic and choral repertoire represented by composers such as Giuseppe Verdi, to more contemporary compositional achievements of the twentieth century. This chronological and stylistic breadth suggests that, in his work, Milotti aimed to develop the musical education of singers through exposure to different styles, techniques, and aesthetic paradigms of Western art music. The archival materials, therefore, also have significant documentary value for reconstructing the pedagogical and artistic practices that shaped the regional choral repertoire.

5. CONCLUSIONS

The archival legacy of Nello Milotti, preserved at the Faculty of Educational Sciences of the Juraj Dobrila University of Pula, represents a valuable source for studying not only the composer's oeuvre but also the broader musical and cultural context in which he worked. The analysis of the archival materials reveals considerable repertoire diversity, encompassing works by Croatian and Italian composers, as well as authors from various European and global musical traditions.

Such diversity demonstrates the breadth of Milotti's artistic interests and the repertoire he used in his conducting, pedagogical, and compositional work. The archival materials provide valuable insight into his artistic preferences and the pedagogical ideas he applied in his work with vocal ensembles. The selection and structure of the scores reflect a repertoire that Milotti regarded as relevant and suitable for the performance context in which he worked, particularly with amateur choirs.

Particular importance is attributed to the archive's large number of arrangements of folk songs and compositions linked to regional musical traditions. This confirms Milotti's interest in preserving and promoting Istrian musical heritage, as well as his intention to incorporate traditional elements into both pedagogical and concert repertoire. Thus, his archival materials serve not only as a document of his personal artistic activity but also as a valuable resource for researching regional musical identity.

The initial mapping and cataloguing of the materials conducted in this research represents an important first step towards the systematic study of Milotti's archival legacy. The created documentation database enables further musicological research, more detailed repertoire analysis, and a more precise understanding of the musical practices that shaped the cultural life of Istria in the second half of the twentieth century.

The list of works by Croatian and Italian composers further emphasises the value of the materials preserved in the Nello Milotti Hall at the Faculty of Educational Sciences in Pula. In this way, the archive is confirmed as an important site for the research and preservation of Istrian, as well as broader Croatian, musical heritage. At the same time, it serves as a relevant source for a deeper understanding of the role of Nello Milotti as a composer, conductor, and music pedagogue, as well as his contribution to the development of regional musical culture.

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