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The Macedonian National School of Composition: The Specifics of Foundation and Development

Makedonijos nacionalinė kompozicijos mokykla, jos įsteigimo ir plėtotės aspektai

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Abstract

The article discusses the distinctive features of the Macedonian national school of composition. The school was founded in the cultural context of the 20th century and covered the following components: a) professional component: a unifying idea of adopting the European model of composing activity; b) stylistic / aesthetic component: the simultaneous existence of different stylistic tendencies, positioning numerous composers from different generations as promoters of the national idea; c) educational component: non-institutional and institutional forms of education, the influence of the cultural and educational centres from other areas on the expansion of the stylistic and aesthetic directions and modernizing the composing education.

Keywords: Macedonian national school of composition, professional component, stylistic / aesthetic component, educational component, 20th century.

Anotacija

Straipsnyje aptariami būdingi Makedonijos nacionalinės kompozicijos mokyklos bruožai. Ši mokykla buvo įsteigta XX a. kultūriname kontekste ir apėmė šiuos aspektus: a) profesinis aspektas: bendrinė idėja priimti europietiška kompozicijos modelį; b) stilistinis / estetiškas aspektas: skirtingų stilistinių tendencijų egzistavimas vienu metu, pozicijuojant kelis skirtingų kartų kompozitorius kaip nacionalinės idėjos skleidėjus; c) edukacinis aspektas: neįstatyminės ir institucinės edukacijos formos, kitų regionų kultūros ir edukacijos centrų įtaka stilistinių ir edukacinių kryptų plėtrai bei kompozicijos edukacijos modernizavimui.

Reikšminiai žodžiai: Makedonijos nacionalinė kompozicijos mokykla, profesinis aspektas, stilistinis / estetiškas aspektas, edukacinis aspektas, XX amžius.

Introduction

The term “national composition school” belongs to those whose usage is not very strict, while the scope of meaning is very large. Speaking of composition school, the following components are usually understood: the *professional*, having in mind the professionalism of European type; the *creative-aesthetic*, i.e., the unity of style and aesthetic positions; the *pedagogical* – the presence of organized educational process in relevant institutions or at a prominent creative person – pedagogue (for the variety of usages of the term “composition school” and “national composition school” see Kolarovski 1999: 34–35). In certain periods, the ideological component is also important, often related to emphasizing the national characteristic as a kind of uniqueness and originality. Therefore, in the musicological literature, the term “national composition school” is also used. Depending on the character of the research, one can touch upon all these components or point out some of them. The national composition school is formed at certain stage of development in a nation’s musical and linked, on one hand, to the aspiration towards Europeanization,¹ and, on the other hand – towards the originality within its

frames, which implies a special inner dialectics of this phenomenon. In that sense, the national composition school becomes one of the markers of national identity. Usually, this term is used for national schools of the Romanticism (19th century), when the mature pan-European professional music tradition had already been formed, and the younger cultures (Slavic, Scandinavian) were striving towards that tradition. However, in certain areas and cultures this process continued in the 20th century (Southeast Europe, Caucasus, Asian countries). Each of them walked their own path and had specific features in the mentioned stages of formation, its own “role deployment” among the composers whose number at certain period of time was also different – from a numbers of genius composers to only one composer who established the national school in the music art, leaning upon his own creational forces and intuition.

Generally, the following stages in formation of a national composition school can be distinguished:

- *preparatory*, related to the work of talented composers – professionals and dilettantes, in whose opus there are accumulated the elements belonging to the European professional music (as a rule, the form, genres, techniques) and belonging to their own culture (musical

patterns, subjects, primary genres characteristic for the given culture);

- *turning*, related to the appearance of a prominent creative individual who manages to make qualitative turning point in the synthesis of elements from different cultures and to create stylistic and genre system analogue to the one in the culture's "models", but at the same time adjusted to the needs of their own culture, tradition and mentality;²
- *development*, related to the emergence of followers, students who create in the same genres or establish new ones; strengthening their own traditions; deepening, very often – complicating and intermediating the national idea; creation of "school" in a very narrow sense as educational institution; further professionalization of the composing work;
- *mature* – period of individual choice, when the "school" seems to be "transfiguring" into individualities, the tendencies towards universalism are strengthening, the national becomes one of the possible but not the only creative determination (depending on the type of the creative individual, the worldview, ideas etc).

These phases are presented schematically, as in the real artistic process there are no strong borders between them. However, we believe that, like any scheme, the suggested can help to understand the logic and structure of the process.

In the 20th century the idea of "national school" in several cultures lost the actuality, leaving space to cosmopolitan tendencies, closeness, quick adoption and universality of styles, techniques, aesthetic positions. However, national composition school represents a very important stage of development of national culture, its professionalization and maturity.

Part 1. The roads of the national composition school establishment: the genre system, the musical language, the listener auditorium

Among the most essential tasks for the formation of the national composition school is the *creation of genre system* which includes the "crown" genres of European music (first and foremost, opera and symphony) and *mastering the corresponding principles of musical logic, music development, dramaturgy*, and also *the techniques of composing*. The two above-mentioned genres are complementing each other. Opera is a genre closely connected to non-musical factors (text, plot), whilst the symphony is purely a musical genre linked with musical logic itself and the modes of development. Apart from creation of the genres' system, no less significant is the creation of *the music language*, the choice of patterns connected to the characteristic music (folklore,

old spiritual music, and the everyday music) and non-music sources (speech). In this process not only the genre system (influenced by the traditional genres, above all – folklore) is enriched, but also the principles of the music development conditioned by the character of the material.

The process of formation of the national composition school is directly linked with the *formation of listeners' audience*. The two processes are connected with "reversible link": the composer has in mind the "image of the audience", while the listeners are "learning" the music language, characters and the idea of the piece, catch the semantics, form associative links. We can say that the decisive role here belongs to the *vocal genres*, above all – solo song and choir music, because of their receptiveness and mass character conditioned by the presence of words, and due to their close connection with their own tradition (lingual and musical). Their role is particularly important in the early, preparatory stage of the formation of the national school. As a rule, the representation of these genres is particularly large in the work of composers of the "preparatory stage", and always in the work of national classics.³ The functions of vocal genres are extraordinarily diverse – here are some of them:

- intermediation between the composers' music and folklore or essential national tradition (frequent arrangement of folk songs);
- creation of close links between the national literature (poetry) and music;
- establishment of principles of vocalization of the mother tongue (through characteristic rhythmic and intonation models);
- creation of "collective portrait" of the nation in individual (solo song) and group (choir music) aspects;
- "adoption" of elements of other cultures and traditions through a music genre (for example, barcarolle, mazurka, bolero) and through translated texts;
- creation of associative-semantic links between the music and the text as one of the ways of forming the "national" music language and realization of communication between the composer and the audience;
- more direct expression of the non-music ideas, concept of the work, author's position (thanks to the connection with the text, poetry).

It is notable that in the majority of countries the creation of opera is a kind of a priority of the national composition school. The genre which fuses the characteristic plots of the national history (or, on the contrary, the contemporary everyday life) interpreted as epos, drama, lyric, comedy, tragedy; mother tongue of the libretto and, of course, the national music language, as a rule, relied on folklore and other recognizable national musical sources. In the preparation of the creation of opera, a big role is played by solo songs and choir pieces, appearing as a "creative laboratory"

of the authors in which they try various aspects of mutual acting of the music and text: content (associative links, genre, theme) and structural (form, metrical and rhythmical construction). However, the role of the “creative laboratory” is not primary for these genres – they occur, first and foremost, as special and extraordinarily important parts of the complete genre system in the composition school, i.e. in the work of a given author.

The instrumental music also plays its own role in the process of formation of the composition school. The purchase of musical instruments – especially of the piano – for domestic music playing causes the need of a repertoire which is comprised of already existing works of foreign composers as well as of works created by domestic musicians. Among whom are the performers themselves, who in this case become amateur composers. In these works, also, in their own particular way, occur the functions which were stated earlier in reference to vocal music, and the instrumental music itself in a greater part is related to the vocal one. A considerable number of the local composers' pieces comprise different ways of interpretation of traditional songs for instruments or instrumental ensemble: instrumental miniatures, variations, potpourris and fantasies. Through these works the thematic material and the principles of its development are created, which paves the way to top instrumental genres of Western music – symphony, sonata, concert, quartet. These genres require professionalism, maturity and mastery of the techniques of thematic development as well as building of form, especially for the sonata form.

Almost all the national composition schools, which were formed throughout the 19th century, have had similar development and this in great measure influenced the overall image of musical Romanticism, becoming in a way a “trade mark” of the Romanticism era. In that sense, the national schools formed later – in the 20th century, which is marked with radical style, aesthetic turns – are of particular interest, and one of the moving forces of these turns is exactly the controversy and denial of Romanticism. One of such composition schools is the Macedonian school.

Part 2. The conditions and specifics of the Macedonian national composition school establishment: “Westernization” and “accelerated development”

The formation of the national composition school in Macedonia is linked to the later period. The conditions for this process were created gradually, starting from the second half of the 19th century – the period of national revival in Macedonia in the absence of statehood. This period marked the growth of the national conscience, the emergence of a pleiad of individuals who worked in the

education and publishing field, collecting and studying the Macedonian folklore, proving the originality of the Macedonian nation. On the other hand, this is a period of Europeanization of the Macedonian culture, including music, the occurrence of its new forms. Right in this period the first professional musician Atanas Badev (1860–1908) begins his work. Badev acquired his European professional education in Saint Petersburg and then he acted in various towns among the Macedonian population. His most important work “Liturgy of St. John Chrysostom” written in the style of the European multipart singing was printed in Leipzig in 1898. However, the national composition school in Macedonia started to be formed in the 1930–40s. This factor conditioned its specificity – a certain “delay” of its formation that coincided with the already mentioned period of radical stylistic upheaval in western European music in the 20th century, when the category of national lost its actuality. In the shortest period (practically, for half a century), the Macedonian composition school has gone through different stages of this path, which in other conditions could “drag on” for centuries – from “national Romanticism” to the adoption of modern techniques of composing, stylistic phenomena and others. The process of establishing and developing the Macedonian compositional school is non-linear and specific, as, at the same time there are signs of different stages, different degree of “balancing” between the national and the universal-European.

The “delay” and the “acceleration” are two statements that inevitably arise when studying the development of the Macedonian compositional school and, more broadly, the Macedonian music culture in the 20th century. It is important to emphasize that this applies not only to musical culture and to musical creation. Thus, in her thorough research on the developmental path of Macedonian literature, Russian scholar Alla Sheshken notes the same specificity of this process. Concluding the “lateness”, she points out that “the reasons for the relatively late development of the Macedonians in the literature of the national language are outside the sphere of aesthetic” (Шешкен 2007: 3), taking into account the specific historical conditions of the long absence of statehood and great measure of the associated late codification of the literary Macedonian language. For “acceleration”, she says:

The history of the formation and first decades of the development of Macedonian literature set out a number of theoretical issues, among which, one of them is the imbalance of its evolution. It is about the internal pace of the movement of Macedonian literature. This is especially noticeable on the background of the phenomena of the 20th century presented in the literature of other Slavic people. After the exceptionally slow progress of the cultural processes in the first decades of the twentieth century that laid the foundations of national literature, starting in 1945 we are observing changes with the speed of light.

Relying on its own folklore and cultural tradition, literature quickly adopts the “alien” experience, actually including in the same line with the more developed literature of Yugoslavia. It is primarily matter of its readiness to “keep pace” in terms of adopting modern aesthetic concepts and their realization in the artistic practice. Macedonian literature made a “leap” forward, thus passing most stages through which the literature of other Slavic people and European nations has passed. (Ibid: 70)

We allowed a longer quotation because of its suitability for the processes in Macedonian composition music: “late start”, on the one hand, and the rapid adoption of previous experiences through the prism of modernity, on the other hand. Sheshken believes that the acceleration appears as a feature of the literary process of the epoch (it also names the corresponding sub-chapter) and in fact, relying on the ideas of Gachev for the acceleration as a feature of the development of certain literatures in the 20th century, which due to some reason were on the “periphery” of the world cultural process (Ibid: 73–80). We believe that this approach can be applied to the musical process, i.e. the formation of the national composition schools in the 20th century and certainly, the formation of the Macedonian national composition school.

The significance of the national idea in Macedonian music is explained by various factors and is largely “out of the sphere of aesthetic”. The most important factor is – the non-recognition of the sovereignty of the nation and language by certain neighbouring states, which still takes place and in this line, the actuality of the idea of national self-determination. More specific, connected with purely musical phenomena is the still active functioning of the **Macedonian folklore**, non-European in its own basis (its main characteristics – irregular meter, untempered melismatics, and bourdon multipart singing). The role of the specific **old church singing** based on the monodian Byzantine tradition is also important.⁴ Folklore and old spiritual music are the main sources of professional composition music in Macedonia.

The **process of mutual interaction of national tradition and European influences** can be presented in the following manner:

- 30–40s: choral adaptation of traditional songs, above all – the aforementioned so-called “old urban” tradition which is greatly influenced by the western European tonal system;
- 50s: the occurrence of the first works in the key genres of western European music (opera, ballet, symphony, symphonic poem), the influence of the neoclassic and neo-folklore tendencies;
- 60–70s: the influence of aleatoricism, sonoristics and the occurrence of the first models of electronic music. The particularity – close mutual interaction and correspondence of “avant-garde” techniques and manners with folklore models;

- 80–90s: pluralism of styles and techniques within the framework of individual creative work and within the musical work,⁵ as well as aspiration towards synthesis – typical for the arts at the end of the 20th century.

This periodization relates to the aforementioned stages of formation of national composition school: *preparatory, turning, period of development* and *mature period*.

Part 3. The beginnings of the formation of the Macedonian national composition school (30-40s): composers-choirmasters

In 30-40s, the process of creating the Macedonian composition school went in parallel and in close connection with the development of mass choir music. The active work of amateur school and town choirs in that period played a key role in spreading musical culture and music literacy. The repertoire of choirs was actively filled with the arrangements of folk songs. Their authors (who, as a rule, were also the heads of choirs) were musicians who did not acquire the composer’s education, but nevertheless, managed to create artistic arrangements, which later became a model for their own works. The first Macedonian composers were organizers and managers of the school and town choir collectives, and at the same time – authors who filled their repertoire with works in the national spirit. Music historian Dragoslav Ortakov once said that it was not incidental:

Being a creator of music in Macedonia in the 30–40th of our century [20th century, a.n.] meant composing vocal music for the needs of city and school choirs, which were at that time main drivers of the musical life. (Ortakov 1982: 65)

Among them are Stefan Gajdov (1905–1992), Zhivko Firfov (1906–1984), Todor Skalovski (1909–2004), Trajko Prokopiev (1909–1979), Petre Bogdanov-Kochko (1913–1988).⁶ It is natural that the first examples of such music are arrangements of folk songs, very often – simple harmonization. However, these very simple harmonisations became a ground on which grew the professional composing work in Macedonia (for example, the beautiful arrangements by Stefan Gajdov, which up to now are actively performed by both professional and amateur choirs in Macedonia⁷). The choir arrangements of the folk songs for the composers from the preparatory stage became a sort of “model for imitation” – according to which model they created their own works in which the author’s is interlacing with the folk’s. In this sense, very notable are the choir works with joint title *Kumanovki*⁸ by the famous Macedonian composer and conductor Trajko Prokopiev. The first of them is written in 1935, and the last, the fifth one – in 1952. *Kumanovki* are a kind of rhapsodies comprised of two parts – slow and fast, in which the basis

is the original folk song. However, this is not an easy arrangement, but a real work of composition (motif, variant, polyphone, structure). It is interesting that some of these folk songs in the mind of the next generations listeners are strongly linked right with these *Kumanovki* and their author.⁹ A prominent example of Macedonian choir music created in this stage is *Makedonsko oro* composed in 1943 by Todor Skalovski (1909-2004). This work is characterized with a deep plunging into the element of the folk music. Just in it, for the first time on such a high level, one of the key genres in the Macedonian folklore is re-created: the male dance *Teshkoto*, which is performed before going to work abroad, very often for years and years, even decades. This dance starts in slow tempo with tapan¹⁰ beats; it is gradually speeding and at the end, becomes “flying” by breaking up at the culmination point and reaching enormous power of expression. These genre characteristics are successfully woven into the texture of the piece through motives – “calls”, “hails” of the choir groups, sound imitations, increases and decreases of loudness, which influence the form, and the dramaturgy of the piece.

All of these composers were without completed composition education. They acquired their music education in various educational institutions of the Kingdom of Yugoslavia, mainly in Belgrade where they had the opportunity to get their first experiences in the work with the choirs (the arrangements of folk songs by Serbian composers took place in their repertoire, including prominent Stevan Mokranjac, in whose *Rukoveti*, among other things, the musical themes of Macedonian folk songs were used). Nevertheless, they managed to create works with high artistic value. Here a considerably smaller representation of solo songs genre in the authors' composing in this stage is noticed. One of the reasons for this might be the specifics of the Macedonian poetry in that period characterized by the absence of the canons of literary language, formed at the end of the Second World War. However, it seems that the prevalence of the collective over the individual played its role in the creative aspirations and the authors', performers' and audience' psychology for whom the idea of strengthening the nation, i.e. collective, common spirit was the most important thing at that time.

Part 4. The development of the Macedonian national composition school after the Second World War: the “thickness” of the events

The real “explosion” of creative energy happens in the period after the Second World War, when Macedonia gains statehood within SFRY.¹¹ At shortest possible periods, the music institutions are created (the opera, the philharmonic, Institute of Folklore, etc.), professionals are brought from other regions of Yugoslavia, and young people are educated

abroad. This stage of formation of the Macedonian composition school is connected to the activity of authors who have gained composition education in different European music centres: Blagoja Ivanovski (1921–1994, Belgrade, not finished), Kiril Makedonski (1925–1984, Ljubljana), Vlastimir Nikolovski (1925–2001, Leningrad-Belgrade), Dragoslav Ortakov (1928–2007, Belgrade, not finished), Toma Proshev (1931–1996, Ljubljana-Paris), Tomislav Zografski (1934–2000, Belgrade), Sotir Golabovski (1937–2014, Ljubljana).¹²

The activity of this generation of composers happened in very favourable period in terms of contacts and opportunities to encounter the newest processes and achievements in the music culture in the world, thanks to the specificity of the state policy (including the cultural policy) formed since the end of the 40s. In this period, Yugoslavia started positioning itself as out-of-block “two-way” country, which cooperated with the Eastern as well as with the Western politico-economic block. This had defined the openness of its multinational culture, the constant relations to philosophy, art, and science of Eastern (“communist”) Europe as well as “liberal” West. Such openness allowed encounters with the newest tendencies of music life and composers' work. In this period, the works of the classics of 20th century music played an important role in the formation of the style of Macedonian professional music: Béla Bartók (his special role has been emphasized by many leading composers of Macedonia) and also Igor Stravinsky, Sergei Prokofiev, Dmitri Shostakovich, Aram Khachaturian, later – the composers of the Polish school etc. To become familiar with the newest tendencies in music of this period, including the most radical experiments, which have caused fierce controversy in the composer milieu, was made possible at the Zagreb Music Biennale – one of the most renowned festivals of new music in Europe and in the world, which was established in 1961. In this sense, the musical environment of Yugoslavia was saturated and diverse, expressing the pluralism of the contemporary music culture, which was becoming its inalienable quality. In this situation the young composition school, especially the representatives of its “national stream”, were faced with a very complex task – to find the way of embodying the national principal in the context of 20th century music, lacking professional music tradition, which in other cultures is related to the period of Romanticism. In this sense, Bartók's experience of working with folklore, Stravinsky of the “Russian period”, Khachaturian – representative of the culture where the un-European (oriental) component is strong – as well as Mussorgsky (“avant-garde of 19th century”) and composers from other Balkan countries (above all Josip Slavenski) have become of great importance for Macedonian composers.

Vlastimir Nikolovski, Toma Proshev and Tomislav Zografski have formed the traditions of teaching composition

at the Faculty of Music Art (FMA) founded in 1966 within the Ss. Cyril and Methodius University in the capital city of Macedonia, Skopje. It is interesting that particularly these composers in their works in a certain manner have “ascertained” the roles in promoting the stylistic means of music of the 20th century – the neofolklorism, neoclassicism, experimental tendencies of avant-garde in music. Vlastimir Nikolovski throughout his overall creative path has most strikingly demonstrated the link with Macedonian folklore. To his greatest credit is the symphonization of the specific folklore genres *Teshkoto* (which has already been mentioned) and *Tazbalka* (crying song). The recreation of the genre specificities of *Teshkoto* – its particular form, the principal of crescendo development with the “breaking” of the culmination, the great role of the rhythm – is of special value. The composer has created several works with this title for different performing ensembles, but the influence of dramaturgy and the principals of development of the *Teshkoto* occur in his other works. Nikolovski was among the first ones to introduce traditional instruments in the symphonic orchestra and in other performing ensembles. Toma Proshev, a very productive author, whose creative work is incredibly voluptuous and diverse, encompassing almost all possible genres, had become one of the consistent supporters of the tendencies of the avant-garde in music. He also formed the first ensemble of contemporary music in Macedonia, St. Sofia, with variable members, which successfully performed the works of Macedonian and foreign composers. In this sense, its activities stimulated the creation of new works. Tomislav Zografski is the first Macedonian composer who had turned to manners typical for the neoclassicism, creating a range of works in which the method of composing “according to a model” is used. Of course, in the works of these composers different stylistic tendencies can be noticed. Thus, both Proshev and Zografski in their particular manner use the folklore. In the works of Nikolovski, one can notice that the folklore often becomes a generator of timbre experiments and practicing of “instrumental theatre”, close to the avant-garde. The same role of the folklore in the process of modernization of the musical language is significant for the national schools of Romanticism in the 19th century (Dahlhaus 1989: 97) as well as for the 20th century composers’ music – Bartók, Stravinsky etc.

In the creative work of composers whose activity starts in the 50s, a complete genre system of European music is formed. In the works of Kiril Makedonski, and later those of Toma Proshev and Trajko Prokopiev, the operas with plots from different periods of Macedonian history as well as from the traditional everyday life occur. Kiril Makedonski stands out with his operas. His first Macedonian opera *Goce* (1954), in which the main character is the national hero Goce Delchev, and the opera *Ilinden*, composed later, are based on a plot from the national liberation struggle against

the Ottoman Empire in 1903, while the opera *Tsar Samuil* is based on a historical plot from the 11th century. In this opera Makedonski creates more complex musical dramaturgy, similar to the Russian “tsarist” operas *Boris Godunov* and *Prince Igor* (from the first – the psychology of the main character Tsar Samuil tortured with the murder of his own brother in the name of state interests, from the latter – the opposition of the enemy groups and the use of musical material in the folklore sense for the Slavs and the oriental chromatinized sound for the Byzantines). Furthermore, Toma Proshev works in the opera genre creating different examples according to their dramaturgy, including a children’s opera *The Little Prince*. The same author as well as Vlastimir Nikolovski and Tomislav Zografski create important cantatas and oratorios based on plots from the national poem (*Serdarot* by Vlastimir Nikolovski) and from the spiritual life (the oratorios *Klimentu* and *Kirilu* by Vlastimir Nikolovski, *Pohvala za Kiril i Metodij* by Tomislav Zografski etc.).

As it often happens in the formative process of the national composition schools, the first big instrumental works are closely connected with the musical-scenic ones. Thus, among the first works on the repertoire which is performed up to now at symphonic concerts, are the fragments of the ballets: the dance *Teshkoto* from the first Macedonian ballet *Macedonian Story* (1952) by Gligor Smokvarski (1914–1974) and the suite from the ballet *Labin and Dojrana* (1958) on a plot from traditional legends by Trajko Prokopiev. Yet at the same time, the first symphonic and chamber works in different genres began to occur. After the first symphonic poem *Dancer* (1951) by Kiril Makedonski, Blagoja Ivanovski further developed this genre, creating more works, in which out-of-music associations were mainly taken from the Macedonian history and cultural heritage. The symphonic genre was formed and developed by Kiril Makedonski, Vlastimir Nikolovski, and Toma Proshev: in their creative work, we can see different models of symphonies including experimental symphonies (5th Symphony written by Makedonski with graphic notation). Also in the works of these and other authors in the 50s and 60s, other instrumental genres occur: sonatas for different instruments, string quartets, instrumental concerts in which the individual stylistic features of the authors are reflected.

It should be noted that the basis of the Macedonian popular and jazz music by the founder Dragan Gjakonovski-Shpato (1931–1987) is created during this period. Certain composers begin working in the direction of sympho-jazz according to Gershwin’s model: Aleksandar Djambazov (b. 1937), Aleksandar Lekovski (1933–2013), Ljubomir Brangjolica (b. 1932) – an author who pays special attention to ballet using rhythmic and melodic structures from popular and jazz music.

In the works of most composers of this generation who were present on the composers’ scene for decades, the

complexity of their individual path and development, as well as the occurrence of different stylistic tendencies can be seen. Sometimes – consciously or not – they practice what they deny in their theoretical or discussion writings. Thus, Nikolovski was famous for his critical stand towards experiments in music, but he carried them out himself based on folklore material; Proshev knew to declare himself as “non-folklorist”, yet the use of folklore, even its direct quoting became a sign of his later creative period. These and similar examples show, as previously said, the complex and not directly lined path of the individuals as well as of the composition school as a whole.

We deliberately have devoted a larger space for the composers of these groups (conditionally called the “founders” and “classics”) because just their works, stylistic and aesthetics attempts, the establishment of different genres in Macedonian professional composer music have played a crucial role in establishing the basis (but also development) of the Macedonian composition school. The further pedagogical activity of some of them as heads of the composer classes at FMA-Skopje has become the last essential component for the activity of the composition school and its reproduction.

The generations of *founders* and *classics* in the 60s and 70s are joined by the following generation of composers who have gained their education at the Faculty of Music Art in Belgrade – one of the leading cultural and intellectual centres of SFRY, with its free spirit and openness: Stojan Stojkov (b. 1941), Risto Avramovski (1943–2007), Dimche Nikoleski (1943–1998), Stojche Toshevski (1944–2008). Among them, with the range and diversity of works, Risto Avramovski stands out as author of works in different genres, among which there are symphonies, operas, cantatas and oratorios, examples of electronic music. His works of the early period come closer in style and technique to contemporary trends of European music (for example through the special role of sonoristics), but in the later period his music becomes more traditional and closer to the national musical sources. It is important to note that in the work of this composer, the opera again appears: *Sick Dojchin* according to the national epic, and *Lydia from Macedonia* according to the Bible Sage (otherwise, the opera is most rarely represented in Macedonian music, because of its complexity and due to low performance possibilities). Stojan Stojkov follows the national line very adherently. In his works the vocal genres have a leading place, and his last big works are the ballet *Tashula, the Obrid Slave* (the plot from the traditional drama) and the opera *The Dragon Bride* (the plot from the national folklore).

In the 70s and 80s, a creative activity of the graduated composers from the Faculty of Musical Art in Skopje begins. Among them are Toma Manchev (b. 1950), Dimitrije Buzharovski (b. 1952), Zhivojin Glishikj (b. 1954), Goce Kolarovski (1959–2006) and others. These authors have

great differences in their creative approach, style, aesthetics, including the approach to national topics. Dimitrije Buzharovski promotes a style which he himself calls “multi-stylistics” (the term is similar to Schnittke’s “polystylistics”) which in a way grows from the neoclassicism, by its principle to compose “according to model” and in this case joining and the mutual interaction of several models. In that sense, the folklore material is often treated as just one of the sources for the play of stylistic characteristics. An important part of the works of Zhivojin Glishikj is in the area of popular and jazz music and the use of traditional sources in these cases represents a stylistic mix. Toma Manchev and Goce Kolarovski, both Vlastimir Nikolovski’s students, have inherited the national line from their teacher, nevertheless, conditioned also by their own affinities and creative approach. The music of Toma Manchev is characterized by expressivity, impressive orchestra colours, and its stylistics is in greater part close to Bartók’s. Goce Kolarovski in his creative work (unfortunately ended at its obvious upheaval) uses traditional sources (folklore and spiritual music), as well as completely different ones (bells, timbral-textural thematic, specific modes). The citation method plays a great role in his works, creating large “semantic fields” in his music. The pedagogical activity at FMA was of particular importance for Goce Kolarovski – as a composition professor he managed to attract a great number of young people to study composition, creating perhaps the most numerous classes in the history of the faculty. Besides this, Kolarovski was one of the initiators and organizers of several composition schools where the composition students had the opportunity to cooperate with prominent composers from different countries, as well as with performers during the preparation of their works. Under his leadership, several competitions for young composers titled *Place on the Disc* were realized. These forms of education and promotion of young authors have brought the Macedonian composition school even closer to contemporary trends in the overall process of education and affirmation of the composer’s profession and works.

The next graduated composers from FMA-Skopje – Miroslav Spasov (b. 1964), Jana Andreevska (b. 1967), Vanja Nikolovski (b. 1968), Nikola Kodjabashija (b. 1970), Pande Shahov (b. 1973), Evdokija Danajlovska (b. 1973) etc. – begin their activity in conditions of the disintegration of SFRY and proclamation of independence of Republic of Macedonia. Due to the unfavourable political-economic conditions especially prominent in the 1990s, some of them leave to study abroad and remain there forming in a certain manner a diaspora of Macedonian composers abroad (Vanja Nikolovski in USA, Miroslav Spasov, Nikola Kodjabashija, Pande Shahov, Mihajlo Trandafilovski – in Great Britain, Evdokija Danajlovska – in France). With their works, they successfully integrate in the environments where they reside.

Valentina Velkovska-Trajanovska (b. 1976), Soni Petrovski (b. 1977), Goce Gavrilovski (b. 1978), Aleksandar Pejovski (b. 1979), Darija Andovska (b. 1979) and other younger composers actively work in Macedonia. In addition, composers from the Albanian ethnicity emerge in Macedonia, with which the overall image of the composers' work is furthermore enriched. The composers of these generations have at their disposal all the means of contemporary music, composition and performance techniques, as well as aesthetics stands, which imply the possibilities for various combinations and mixes – above all stylistic and genre. Parts of them actively conquer multimedia, electronic music, certain authors work on the frontier of genres (mix of contemporary artistic music, rock, ethno, etc).

The Days of Macedonian Music Festival, which takes place annually since 1973, organized by the Composers' Association of Macedonia, plays a great role in the development and promotion of Macedonian music. Its main task was the performance of new works by Macedonian composers, but in the course of time, works by composers of previous generations were included in order to create a full image of the Macedonian music works. Since the 1990s the festival has been displaying an international character – performers from other countries are invited with a programme, which contains works of Macedonian composers and composers from the performers' country of origin. In 2014, within the Days of Macedonian Music Festival, the festival of electronic music *Sound Immersion* took place for the first time, and raised great interest of musicians and the public.

Conclusion

In the development of Macedonian music in the 20th century one can feel, to a certain extent, the temporal “discomfort”, the simultaneous existence and joint work of tendencies typical for different, including temporally divided stages of music culture. For a very short period, Macedonian music has achieved a solid level of maturity, having several generations of composers and significant creative works with a diverse genre system. Although in the works of the numerous representatives of the middle and young generation there were and there are cosmopolite tendencies, the national line, as before, is still important and remains as the leading one for many authors. Also important is the idea for national self-confirmation, in greater part because the recognition of the Macedonian nation and country from certain neighbouring countries is still an open process, which does not follow a straight line and is sometimes painful. On the other hand, as a reaction to universalism and globalization, the value of the peculiar and typical rises more and more. Macedonian composers are completely aware of it, recognizing, among all else, the

value of the very particular and in its basis “non European” Macedonian folklore.¹³ Therefore, it seems that for Macedonia the category of national characteristic will not lose its importance for a long time to come, which will be reflected on the development of the composition school.

In this period the Macedonian composition school has tradition spanning over many decades of preparation of composers at the Faculty of Music Art in Skopje, continuous growth of creative works comprised of works in almost all genres and existing active contacts (internships, master classes, festivals, membership in international author organizations) with colleagues from countries of Eastern and Western Europe and other regions. The coexistence and joint activity of various styles and techniques in the works of the authors from different generations confirm the maturity of the national culture and the formation within its framework of the new branch of tradition – the tradition of professional music creation.

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- ¹ Thus, the problem of “Authenticity” and Europeanization is set to be crucial in the research of the musical culture in the Balkans (Marković 2009).
- ² In his paper *Macedonian Composition School – yes or no?* Goce Kolarovski calls this turn “the end of prehistory and the beginning of the history of the national composing practice” (Kolarovski 1999: 39).
- ³ Macedonian music culture researcher Dragoslav Ortakov notes:
The main preoccupation of the first generation of composers after the liberation [WWII – a.n.] remained the choir, or more broadly set – the vocal creation. (Ortakov 2004: 14)
Thus he emphasizes its role in the Macedonian national composition school establishment.
- ⁴ At the end of the 20th and the beginning of the 21st century, this tradition is experiencing a real renaissance. In the research and reconstruction of the old manuscripts, a special role belongs to scientists and composers Dragoslav Ortakov (1928–2007) and Sotir Golabovski (1937–2014) – the creator of church singing ensemble St. John Kukuzel.
- ⁵ The indicated periods partially coincide with those proposed in Grigoryeva's book *The Stylistic Problems of Russian Soviet Music in the 2nd Half of the 20th Century*, which points to the wide “geography” of stylistic influences and the universal character of many important processes in art. Similarly, Sheshken says about the literature:
In the living literary process, the struggle and interweaving of various tendencies were constantly observed, sometimes the most unexpected synthesis of the “inconsistent” seems to be inconclusive. (Sheshken 2007: 85)
- ⁶ Musicologist Marko Kolovski calls them “the Opening generation” (Kolovski 2001: 88–89).
- ⁷ Among other things, one of the first editions of the Macedonian folk songs by Stefan Gajdov was printed as *Pesme iz Južne Srbije (Songs from South Serbia)* by the author “Stefan Gajdovich”; at that time Macedonia, which was part of Serbia in the Kingdom of Yugoslavia, was called by that name, and

the surnames of the Macedonians received an ending “-ich”, characteristic of Serbian surnames.

- ⁸ “Kumanovki” (pl.) – girls from Kumanovo (town in Macedonia), in this context – songs from Kumanovo.
- ⁹ Thus, at the same time, the theme of the song *Dimitrije Vino Pije* (*Dimitrije’s Drinking Wine*) appeared in the string quartet by Mihailo Nikolovski dedicated to the memory of Prokopiev and the Concerto for Orchestra by Goce Kolarovski (1992). Both composers for the source of the inspiration pointed out *Kumanovka 3* by Trajko Prokopiev based on this song.
- ¹⁰ Tapan – Macedonian folk instrument like *grand cassa*.
- ¹¹ Macedonian statehood was proclaimed on the 2nd of August, 1944. After the WWII Macedonia was one of the republics of the Socialist Federal Republic of Yugoslavia; since 1991 the Republic of Macedonia has been an independent state.
- ¹² Beside composition, Ortakov and Golabovski gained musical education and, working in the field of music history of Macedonia, laid the foundations for the Macedonian musicology. As we already said, their research in the field of music medievalism, i.e. the Byzantine tradition of spiritual music in Macedonia, is especially distinguished. The member of the same generation Blagoj Canev (b. 1937) acquired the composition education later, at the Faculty of Music Arts in Skopje founded in 1966.
- ¹³ In this sense it is indicative the attitude of the composer from the younger generation Damjan Temkov (b. 1981), stating that due to relatively short period of the existence of the Macedonian composition music: ... the last 100 years are too short a period for our abundant folk tradition to be exhausted as inspiration. I think that there is a chance not only for today but also for the future generations to use the folklore as their own inspiration. (Јолевски 2013)

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Santrauka

Kalbant apie bet kurią kompozicijos mokyklą, paprastai aptariamai šie komponentai: profesiniai (europietiškojo tipo profesionalumas), stilistiniai / estetiniai (polinkis į nacionalinį specifiškumą, bendras stilistines ir estetiškes pozicijas) ir edukaciniai (organizuoto proceso veikimas atitinkamos institucijos viduje ar aplink ją). Steigiant nacionalinę kompozicijos mokyklą paprastai įgyvendinami keli etapai:

- *Paruošiamasis etapas* (individų, kurių kūryboje reiškiasi tiek Europos, tiek jų pačių muzikinės tradicijos bruožai, veikla);
- *Lūžio taškas* (pripažinto kūrėjo iškilimas: šis kūrėjas geba kokybiškai revoliucionizuoti įvairių tradicijų elementų sintezę);
- *Augimo laikotarpis* (sekėjų iškilimas, profesionalios muzikos kūrybos tradicijos vystymas, „mokyklos“ siaurąja edukacinės institucijos prasme įkūrimas ir tolesnis komponavimo profesionalumo lygio kėlimas);
- *Brandusis laikotarpis* (individualių pasirinkimų laikotarpis, kai nacionalinė kryptis egzistuoja kaip viena iš galimų kūrybos gairių).

Šie skirtingo pobūdžio ir intensyvumo procesai būdingi įvairioms nacionalinėms kultūroms. Itin ryškūs jų charakteringi bruožai nacionalinėse kompozicijos mokyklose, tarp jų ir Makedonijos, kuri buvo suformuota XX a. kultūriniam kontekste.

Viena iš esminių užduočių formuojant nacionalinę kompozicijos mokyklą yra *sukurti žanrų sistemą*, į kurią įeitų „karališkieji“ Europos muzikos žanrai (pirmiausiai – opera ir simfonija), taip pat *įvaldyti bendrus muzikinės logikos, vystymo ir dramaturgijos principus* ir *pažinti komponavimo technikas*. Nacionalinės kompozicijos mokyklos formavimo procesas tiesiogiai susijęs su *klausytojų auditorijos formavimu*. Šie du procesai susiję „atgaliniu ryšiu“: kompozitorius turi omenyje „klausytojų vaizdinį“, o klausytojai „mokosi“ naujos muzikinės kalbos, studijuoja veikėjus ir kūrinio mintį, semantiką, suformuoja asociacijas.

Nacionalinės idėjos reikšmę Makedonijos muzikoje paaiškina keli aspektai. Svarbiausias aspektas – kai kurių kaimyninių valstybių iki šiol vykdomas tautos ir kalbos suverenumo nepripažinimas, taip pat nacionalinio apsisprendimo aktualumas. Prie išskirtinai muzikinio fenomeno taip pat šliejasi ir vis dar aktyviai funkcionuojantis Makedonijos folkloras, kurio pagrindas yra neeuropietiškas (svarbiausias

charakteristikos – netaisyklingas metras, netemperuota melizmatika ir burdoninis dainavimas). Specifinis senasis bažnytinis dainavimas yra grįstas monodine bizantiškąja tradicija, kuri XX a. pab.–XXI a. pr. išgyvena tikrą renesansą. Folkloras ir senoji dvasinė muzika yra svarbiausi sąmoningi šaltiniai, grindžiantys profesionalių Makedonijos kompozitorių muziką.

Nacionalinės tradicijos ir europietiškos įtakos sąveikų procesas gali būti pristatytas šitaip:

- 1930–1940 m.: tradicinių dainų chorinės adaptacijos, ypač vadinamojoje „senojoje miestietiškoje“ tradicijoje, kuriai didelę įtaką darė Vakarų Europos tonalumas;
- 1950-ieji: pasirodo pirmieji kūriniai, parašyti svarbiausių Europos žanrų pagrindu (opera, baletas, simfonija, simfoninė poema, koncertas), ryškios neoklasikos ir neofolkloro tendencijos;
- 1960–1970 m.: aleatorikos, sonoristikos įtaka ir pirmųjų elektroninės muzikos modelių atsiradimas. Išskirtinis bruožas – ryški „avangardinių“ technikų ir folkloro modelių sąveika;

- 1980–1990 m.: stilių ir technikų pliuralizmas, funkcionuojantis pagal individualią kūrybinę veiklą ir muzikinį darbą, tuo pat metu siekiant sintetinio principo – tai tipiškas XX a. meno bruožas.

Šis skirstymas siejasi su anksčiau minėtais nacionalinės mokyklos formavimo etapais (*paruošiamasis, lūžio, augimo ir brandusis*).

Vienas iš Makedonijos nacionalinės kompozicijos mokyklos formavimo bruožų yra jos „pagreiktas vystymas“ – procesas, kuris pastebimas ir kituose menuose (pvz., literatūroje). Įvairūs stiliai ir technikos iškyla sinchroniškai, jų bruožai vienu metu matomi skirtingų kartų autorių kūryboje ar to paties autoriaus darbuose.

Makedonijos kompozitorių kūryboje besireiškiantis įvairių stilių bei technikų egzistavimas ir sąveikavimas tame pačiame laiko taške patvirtina nacionalinės muzikinės kultūros brandą ir besiformuojančią naują tradicijos atšaką – profesionalios muzikos kūrybą.