

It is obvious that the creators of 'The secrets of Vardar' were seeking for a new and contemporary musical expression, that would correspond to the new esthetical criteria in the European Balkans about the period of World War I. But in those days the Balkans were not prepared for that type of contemporary dramaturgy. In compliance with the delay in the acceptance of the opera as a genre, the contemporary types of musical dramaturgy even recall the thorny fate of the two operas by the two founders of this kind of work on the Balkans written in the same decade, 'Oedipus' by George Enesky and 'Jana's nine brothers (Janinite devet braka)' by Ljubomir Pipkov.¹⁸

From this angle the opera 'The secrets of Vardar' simply presents or pictures its own time. It contains esthetics hardly familiar at the Balkans in those days which makes the performance of the opera on stage almost impossible. This esthetics is extraordinarily close, for example, to the one in the operas by Hindemith.¹⁹

It could not be doubted that the newly discovered manuscript with memories about Josif Cesmadjiski reveals part of 'The secrets of Vardar'. It helps us not only understand the fate of one musical piece created more than 80 years ago, but also understand the hard path that the art of the opera has to undertake on the Balkans.

THE CULTURAL, THE SOCIAL, AND THE ECONOMIC DETERMINANTS OF THE PUBLIC MUSIC PERFORMANCES IN THE CITY OF SKOPJE IN 2004

By Stefaniya Leshkova-Zelenkovska

The global music culture of the turn of the 20th to the 21st century is characterized by the domination of the electronic media and the electronic communication, the digitalization, the segmentation of the music genres and the music audience.

It could be assumed that in such an environment the old means of communication, especially those belonging to the category of public performances (concerts, shows, dances, balls, etc.) would be gradually suppressed, that is their proportion of the total exchange of cultural values would be decreased. However, it isn't so at all, but right to the contrary: the cultural communication is equally growing concerning the public performances, too, exactly because of the increase of the average spare time among the entire population and the people's needs, as a social creatures, to fulfill their spare time in community (even when following some electronic media). Both in global and local frameworks, regarding all the genres we witness an increased number of enormously attended concerts.

On the other hand, the change of the Macedonian economy structure from governed to market one, variously reflected various music genres. Thus, the ones that previously functioned on profit (market) basis perfectly adapted to the new conditions. Large number of private managing and concert companies were formed which, in spite of basing their interest on profit, became equal participants of the music life in the country, primarily by organizing

¹⁸ Taranu, C. // *Enescu în conștiință prezentului*. Esauri. Cluj, 1969. Kraceva, L. *After the discussion about 'Jana's nine brothers'* by Ljubomir Pipkov // See: *Annual edition of the Bulgarian state conservatorium, Volume 8, Sofia, 1984*

¹⁹ Strobel, H. // *Paul Hindemith*, 1948.

All the hereinabove inspired us to prepare a work that would present the realistic picture of the local events at the beginning of the new millennium. Having in mind the scientific and theoretical dimensions of our interests, it was necessary to overcome the level of pure description of the situation. Therefore, we decided to research the factors influencing the shaping of the music life, considering in the process the factors of the environment: internal and external, musical and non-musical. Of all such factors: economic, social, political, legal, cultural, civic, biological, etc., the ones mostly in the focus are the cultural, the social, and the economic factors as the most powerful driving forces of the human civilization. That contributed to increased number of discussions, partly or completely concerning these issues. That also gives a new image to the contemporary musicology which, unlike the traditional one that was limited to mere analysis of the music works, predominantly of the art music genre, begins to integrally review the musical culture and especially those mark stones which form the contemporary situation as described hereinabove.

Following the determination of the three factors as a framework within which we will carry out our research, we stepped towards the defining of the empirical corpus to which this research will be applied. Regarding the volume of the potential population (enormous number of events, media and environments), certain limits were necessary within the types of music events, the region, and the period of time. Thus we decided to feature the music life through the public performances, within a compact cultural region, the Center of the capital of Republic of Macedonia, Skopje and within a limited period of one year, i.e. 2004th. Of course, the next phase of defining the subject of our research, that is this doctor dissertation, involved definition of what we consider as music performances. Our definition for this category contains the following components: music events, where the music is performed, reproduced or created; these events are public (partly or completely available to the audience, visitors, participants, etc.) and where the music is communicated by a group. Thus, these categories include performance of music on: concerts, parties, clubs, discothèques, various celebrations, and so on. By these they differ from the com-

unicative situations, where the music is communicated individually, in domestic atmosphere or within very small groups of closest social layers (family, professional societies, etc.).

The selection of Skopje derived from the fact that Skopje is a city with largest population, where the music events have the greatest impact over the building and the appearance of our musical culture; Skopje is the center of the cultural and the music life in Macedonia (with exception of several festivals); there are all the national music houses and the most significant organizers and agencies of the concert happenings and almost all music institutions financed by the national budget. Additionally we decided to focus only on the central area of the Macedonian capital. This decision derived from the fact that Skopje as a capital has a complex social-demographic, spatial-physical, and economic-ecological essence.

In 2004 we carried out a complete recording of all public music events held in the central city area. Beside the classic forms of presentation of the music events, in our data base we also registered part of the clubs and restaurants parties, as well as the D.J.'s performances, since we observed them as creative music performances. Of course, most of the performances in the clubs and the restaurants were observed as group, according to the genre and solely to obtain a more detailed picture of the music life in the city.

The research of the cultural, social and the economic determinants of the public performances in the City of Skopje in 2004 began by forming of a data base of the public music performances during the stated year. This empiric corpus entered the digital catalogue, consisting of 12 fields involving the following parameters: genre, structure, type, date of performance, concert space, organizer, financial support, program, performers' origin, attendance, price of the tickets, and presentation of the events in the daily media (Utrinski, Vest, and Dnevnik).

We gathered the data through the information by the organizers of the music vents,; information in the daily newspapers; posters; fliers and other promotional material and visits to the music events.

In this manner during the stated year we evidenced a total of 584 events in the data base of public music events.

In the first section of our base we fed the data by the

following genre distribution: serious (classical), spiritual music, pop, rock, folk – recently created (ethno-pop), jazz, children music, electronic (D.J.-s) and modern ballet (choreography-drama). According to the results of this section, the classic music events prevail in the distribution with 38% of the total of the genre sub-groups.

We grouped the second section in this manner: solo/sextet; chamber ensemble, mandolin orchestra (with a soloist); symphonic orchestra (with a soloist/ballet ensemble); vocal-instrumental ensemble; pop-rock band (with a soloist); ensemble of folk/classic instruments (with a dance/vocal group); a recording with a soloist, with choir, with a ballet group; matrix; a choir (with soloists); dancing orchestra and children's choir, children's soloists with a recording.

By the structure of the music ensembles, most of the events (158 or 27%) are in the category from a solo to a sextet.

The third field encompassed the type of a music event and it registered the music events within the following nine groups: a concert; an opera; an oratorio; a ballet; a modern ballet; a festival evening; D.J. performance; a performance and a review concert. The results indicated that by the type of music performances, most of the events (281 or 48%) are in the group of full-length concerts.

The date of performance was important to us in order to determine the dynamics, that is the concentration of the events in certain periods, therefrom in this section we presented the distribution of music events by month of performance.

The results of the research of the concerned population indicated that most of the events (92 or 15%) are held in December, and least of them were held in August (11 or just 1%), which indicates that there are large oscillations in the number of events within a certain period of the year.

By the place of performance, we registered 33 concert premises in the data base. The capacity of the premises where the concerts are held within the central city area varies from 80 to 16000 visitors.

The public performances of classical music in 2004, as the most numerous, were realized in the established music halls: The MNT Hall, Dome of the ARM, the "19-19" Saloon and so on.

The pop-music public performances and concerts have the

largest number premises at disposal within the central area compared to the other genres and with the largest capacity, as the City Stadium with capacity of over 20000 visitors.

Over 22 organizers of music events took part in the creation of the musical life in Skopje in 2004. By the means of financing, the organizers of the music events are: budget institutions, i.e. non-profit, profit institutions and diplomatic offices and foreign cultural centers. The non-profit organizers dominate with 47%. This data indicates that the transformation from governed to market economy is still in progress.

With interest in the structure of the performed music programs, within the eight section of our data base we made a classification which, beside the genre structure, introduced a stylistic division, as well. Because of: the heterogeneity of the repertoire of the popular genres and the absence of precise information on the performed program, detailed classification was only possible

The results of this section indicate that on 128 or 55% of the concerts and the public performances of classical music featured works of several stylistic periods.

By the origin most of the performers, or 45%, are domestic, while the events featuring foreign performers are rarest and participate with 18%. The events featuring both, domestic and foreign performers participate with 37%. Within this, most of the events referred to electronic and pop-rock music (by involving domestic D.J.-s and pop-rock bands as fore bands), than to most of the opera and ballet performances of the Macedonian Opera and Ballet (by participation of soloists, conductors, directors, etc.).

Approximately 355000 people visited the music events within the central city area during 2004. Most of them, 86400 or 25% visited the public music events of the popular music genre, and the second place by the number of visitors goes to the classical music, with 20%.

Most attended – by 156370 or 44% of the total number of 354540 – went to the public events featuring performers of mixed origin, that is domestic and foreign.

The price of the tickets for the concerts and the public music performances held in the central area of Skopje during 2004 varies from 50 to 1200 denars, while most of the music events and

public performances (27%) were with the price of 200 denars per ticket. This is accordant to the data on the genre distribution, where we indicate that most of the concerts were of classical music, with an average price of 200 denars. Also, many of these events are with a free admission. They are represented in the base with 21% of the total number of events. Least of the events or only 3% are with a price of 400 and more per ticket.

The researching empiric corpus also included the articles in the daily press concerning the public music performances. We decided for the daily newspapers Utrinski, Vest, and Dnevnik since they are most popular among the readers.

Beside by the presentation of the music events in these newspapers, we divided the articles by the journalistic form, as well, creating five categories: information, review and critique, interview, photo-news. In the category "information" we noted all types of information, from short ones, through wider information, the ones with a photo, etc. The events marled by several journalistic forms were entered in a separate category. We also separated the music events that didn't belong to any specific category. In that manner, beside the number of events, we also recorded the number of journalistic forms.

The results of this section of our data base indicated that in the daily newspapers Utrinski, Vest, and Dnevnik the music events are mostly represented by mere information, that is the widened information, while least of the events are referred to by a review or critique.

The second chapter of this work we reviewed the cultural determinants of the public music events held in Skopje in 2004 by comparing them to the situation within the global music culture and the public performances in the large cultural centers. As a result of this influences, the Macedonian music culture during the 20th century transformed form predominantly oriental, to completely western, especially apparent within the field of educational institutions, professional ensembles and the creative works of the contemporary music.

On the other hand, the social, the economic, and especially cultural characteristics reflected by the geographical position of Macedonia (cultural crossroad), and the multiethnic composition affect the appearance of the specifics of its local music culture. The

local features are by rule within the music folklore, especially within its rural forms; it has specifics characteristic only to it, which make it unique from the other cultures that it borders.

The public music performances held within the central area in 2004 are completely following the dominant characteristics of the global music culture: tempered semi-degree major-minor rows; the binary meters and rhythms, homophony, the harmonic progressions based on major-minor rows and super-positioning of the thirds, the song as a form (one-part, two-part or multi-part with repetitions), the digital music instruments, the remake, the recitative manner, the multimedia manner, the erosion of the genre and style limits, multi-genre and multi-style manner.

The local specifics of the Macedonian music culture are typical to two genres only: the traditional music folklore and its contemporary manifestation within the contemporary Macedonian creative work, in the pop-rock and the jazz music. The ethno-pop music, which is one of the Macedonian music culture's specifics, also derives from the previous two.

Crucial category through which we reviewed the social determinants was the cultural policy of Republic of Macedonia. The social and the political changes that took place during the last decade (multi-party system with an accordant legal regulative, the stratification and the segmentation of the society, the situation within the educational system) reflected accordantly over the cultural policy. By analyzing the legal regulation of the culture in Republic of Macedonia, one may conclude that during the past fifteen years the culture is realized in conditions of incomplete legally regulated relations, with old regulations and with still incompletely implemented new regulations.

The legislative and the state regulations are not the only factors that affect the cultural policy in Republic of Macedonia, The non-governmental institutions, as well as the associations and the societies of composers and performers adopt different documents that present their long-term interests within the forming of the Macedonian music culture.

Thus profiled cultural policy in Republic of Macedonia brings its own consequences to the public music performances held during 2004 in the central area of Skopje. They may be perceived in two aspects: the sponsorship of the cultural, that is the music

events, and the music education.

At the presentation of the result in our data base we commented on the distribution of the events by budget or commercial financing. Accordingly, the cultural policy may also be perceived where the state finances, as well as where the state leaves the financing of the cultural events to the market.

Crisscrossing of the data about the number of events, on one hand, completely or partly financed by the budget is, of course, of the indicators of the cultural policy of Republic of Macedonia. In order to present these relations more completely, we added a third component to the number of visitors. The data reveals that, in spite of the continuous remarks on the volume of the financial means devoted to public performances and within the present economic situation in the country, the state allocates lot of financial means, something that certainly is recidivism of the times of governed economy, when the state abundantly aided the culture, i.e. the music culture.

In Republic of Macedonia there are also numerous specialized music schools of all levels, from the elementary to the university degree. Both, the general and the specialized music education emphasize the teaching of the music culture and art of western provenience, and only through the last ten years the volume of the syllabus related to the Macedonian music folklore has been increased.

The relation between the public music performances and the music education, and through it the cultural policy, was reviewed by the results from the preference of music genres.

The data indicated that among the younger population the electronic and the pop-rock music absolutely dominate. In that regard, there is no correlation between the existing music education and the preference of music styles in our cultural and music environment.

We also reviewed the structure of the audience in correlation to the number of the visitors and their age, the social status, the origin of the performers, the place of performance and the organizers of the music life.

The data by the age indicate that the audience on the popular music events involves the widest age structure from 10 to 50 years. The structure of the audience on the D.J. parties by age is

consisted of young population from 18 to 25 years.

The presence of the domestic artists and musicians on the concert stages in the city is increasing, which confirms that the Macedonian reproductive art is in continuous progress and rise. These events were visited by 133410 or 38% of the total number of visitors.

The discord between the number of concerts of the area of classic music and the number of visitors is also a result of the capacity of the music spaces where the public music events are held.

Some of the profit organizers of the music life manage to create an impression among certain target groups that it is important to attend to a certain music event.

In our work we also reviewed the influence of the electronic and the printed media over the forming of the music criteria and the preferences towards certain genres, which is of particular importance. The choice of attending to a music event is often related to the information offered within the TV and radio programs and in the newspapers.

It is indisputable that the radio and the TV stations are the major media for marketing promotion of the music events, especially those of massive character, which leads to a conclusion that there is a bond between the presence and promotion of certain genres in the electronic media and the interest, that is the attendance of the public music performances.

The distribution by the structure of the music-wise articles, as we presented by the data base results, indicates that the most widespread journalistic form is the information, being so equally to all the genres. The information (short, widened, with a photo, etc. which, as we stated at the beginning, were grouped in one category) are most often a simple announcement for a music event. This form is also imposed by the newspapers' primary role as a mean of public informing.

The events of the area of classic music are presented mainly by information most often in function of an announcement of the concert of the Macedonian Philharmony, Macedonian Opera and Ballet, the Center of Culture and Information, the Department of Culture and Art, etc. These information are almost identical in all three newspapers. The reviews and the interviews concerning the classic music, due to the actuality of the daily newspapers are

conditioned by concrete events (visit-performance, celebration of a jubilee, when some institution ceases to work, etc.).

The events of pop and rock music most often are presented through information, often backed up by a photo (of the singer, the band, the stage, etc.).

At the end of this chapter, we point out to a phenomenon that progressively conquers the distribution of the attendance of the public music events home and abroad. The particularity of this phenomenon, which we placed in the category of electronic music is the interactivity between the D.J. and the audience and the new relations author-performer-tone master-producer, which are now united in one person. The D.J. culture is the most adequate symbol of the adaptation to all technical novelties.

The D.J. culture is a particular phenomenon in the public performances in the center of Skopje by the dominant participation in the concept of the young audience's entertainment, endangering even the primacy of the pop music public performances.

In the last, fourth chapter of this work we focused on the economic determinants and their influence over the public music performances held in Skopje in 2004.

Here we started from the fact that the change of the Macedonian economy structure created various effects over the profit and the non-profit music genres. The largest turbulences happened within the classic music, which had to operate in new and inadequate conditions. The established music institutions, as the Macedonian Philharmony, the Macedonian Opera and Ballet, committed to cherish the high music culture, faced with continuous cuts of the budget finances. In spite of them, those who operated on profit bases excellently adopted to the new conditions.

We reviewed the influence of the economic factors over the shaping of the public music events during 2004 in Skopje through the offer and the demand, i.e. the price of the tickets. In this case we presented the prices of the tickets according to the music genres and we concluded that the ticket prices for the music genres vary from 50 to 400 denars for classic music; from 100 to 200 denars for the pop-rock music; from 100 to 250 denars for the children's music, and from 200 to 400 denars for the D.J. performances.

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performances vary from 600 to 1000 denars, while in the discothèques these prices vary from 200 to 400 denars.

The flexibility of the price of the demand varies from a genre to a genre. Most inflexible are the ticket prices for the popular music, the jazz and the D.J. performances, while most flexible are the prices for the tickets for concerts of classic and children's music.

Beside the price of the tickets, we also reviewed the determinants of the demand and the offer as the consumers' income, the taste, the prices of the related goods and services, the expectations, the price of the resources and the number of organizers.

Most of the employees at the non-profit organizations are musicians with university degree in their field and permanent employment.

In order to establish the influence of the economic factors, crucial to us was the determination of the profit, that is the organizers music life's difference between the input and the output. Regarding the limitation of the labor volume and the research in general, we couldn't construct a base of detailed data for these two categories. As an experience of the research on the influence of the economic factors over the creative work of the Macedonian composers, in this work we also created hypothetical models of input and output, in order to draw an initial image of the possible profit of the organizers of this kind of music activity.

We constructed 6 models of: a solo concert, symphony concert, opera, concert of children's music, pop-rock concert and D.J. performance.

Out of these 6 models, the largest profit was indicated at the pop-rock concert, while the solo and the symphony concerts showed losses.

In spite of the hypothetical models, that their generalization, approximation and, of course, many other deficiencies, they point to conclusions concerning the adaptation of the profit organizations in the new market economy conditions in Macedonia, i.e. indicate that the non-profit organizations, financed from the state or local budget are, in fact, in a continuous loss.