

Music in Macedonia between First and Second World War

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Music in Macedonia between World Wars

- The creative trend and general musical development are interrupted,
- These years left a trace in music events, the changes reflected in all direction
- Actually, the years of the wars brought to a part of Macedonia only the domination of a certain country, which certainly influences the repertoire from imposing various songs,
- The massive adoption of European musical instruments, largely influenced by various occupying powers,
- The adoption of accordion, guitar, violin, mandolin,
- Creating a number of instrumental ensembles, contributed to the acceptance of the new way of musical thinking.

Kingdom of Serbs, Croatsians and Slovenes

- Continues the oppression of Macedonian people and the non-recognition of nationality,
- It can not be expected that the will be stimulating cultural activities,
- Music life is reduced to the activity of amateur collectives,
- Through their work, the authorities endeavored to implement the regime's cultural policy,
- Much of the newly formed singing societies and choirs (established before the war) became points of resistance against the hegemonic policy and ideology of the Kingdom.

Forming CAS and choir societies

- 20th April 1919 in Skopje a cultural artistic society “Kosta Abrshevich” was formed
- 8th May 1919 in Skopje continued choir “Vardar”
- 21 November 1922 in Tetovo is formed city man choir “Binichki” – the same year is formed mix choir “Kiril Pejchinovik”
- March 1923 is performed operetta “Mam zelle Nitoushe” – Narodno Pozoriste
- In January 1924 in Stip is formed Music school (vocal singing, piano, violin, /1926)
- 1924 in Kavadarci is formed city and church choir
- 1926 – 1940 in Skopje is formed first student mix choir “Obilik” at the Faculty of Philosophy
- 9th of December 1926 in Bitola is formed city and church choir “Kajmakchalan”

The repertoire of choir societies

- Possibility for performing harmonious Macedonian folk songs,
- It attracted the singers and the audience and because of the forbidden use of the Macedonian language in other areas of public life,
- Following the example of the choir compositions of Stevan Mokranjac where the speech and dialects of the areas where the folk songs used are derived,
- Allowed for the performance of harmonized Macedonian folk songs based on one of the "dialects of the Serbian language",
- Attention not to use a song with revolutionary content and text that alludes to some current state

Musicians/music creators

1930 - 1940

- **To compose vocal music for the needs of the cities and school choral collectives - the main carriers of musical life,**
- **A group of Macedonian musicians trained in Belgrade,**
- **Representatives of the first or oldest generation of contemporary composers,**
- **Their choral miniatures were simply shaped on the basis of our city folklore**

The first postwar generation of composers

- **The tradition of the Mokranjac Choir School,**
- **The motto that the people is the one who creates - the composers only process the folk art,**
- **They fix the artistic values of the anonymous creator with inventive harmonic shaping,**
- **The school of Mokranjac reflected in the interpretation, the strengthening of the choral work, the preparation of the concerts, the organization of meetings of singers and choir societies and the conduct of competitions.**

The first postwar generation of composers

- The first choral workings by the Macedonian authors were in a more harmonious treatment of the folklore melodic,
- The formal shaping of the songs in the form of choral miniatures (rarely like knitted sweaters such as the listening with Mokranjac) using the simplest choral instruments appropriate to the melodies of the city folklore.
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Music activity of the first generation Macedonian composers

- Modal harmonic relations,
- The use of non-linear clock structures,
- Articles that point to the importance of the purity of the folklore expression,
- Preserving the authenticity of the text, the melody, and the rhythm while composing and interpretation

Macedonian first generation composers

- Their most prominent representatives are:
- Stefan Gajdov (1905 - 1992), Zhivko Firfov (1906 - 1984), Traiko Prokopiev (1909 - 1979), Todor Skalovski (1910 - 2004) and Petra Bogdanov Kochko (1913-1988),
- They gained musical knowledge in an environment that was open to all new artistic values,
- The influence of the celebrated amateur choirs was still felt in Belgrade, and their work attracted experienced professional musicians and lovers of choral work,
- The younger postwar generation, educated in Prague, brings into the music life the spirit of the avant-garde of its time,
- The contribution to the modernization of the musical language among these authors was felt in the domain of artistic processing of the folklore matter.

Macedonian musicians

- After completing education, they cooperate with a number of choral societies in their national environment,
- In the concert programs, some of their compositions with folklore orientation were also taken prominently,
- In the period between the two world wars in the major Macedonian cities, the inevitable trend of modernization of the musical life,
- The foundations of the professional music work of some institutions are laid in Skopje.

The formation of the music school

- In 1934, at the initiative of the Mokranjac choir association in Skopje,
- Represented objects: violin, cello, piano, solo singing and music theory,
- The activity of the military orchestra that organizes symphonic concerts, and participates in the performance of some vocal - instrumental works,
- Head is Leopold Dvorak,
- Showing some operas and operets on an amateur base,
- The musical life is felt by the presence of educated domestic staff,
- Composer Todor Skalovski is also involved in writing reviews that are published in the Skopje press,
- Trajko Prokopiev - author of choral works, conductor, singer and participant in the first instrumental chamber composition,
- The work of the domestic musicians becomes valuable with the appearance of the first printed collections of harmonized Macedonian folk songs for the needs of school and city choirs,
- Besides the company Vardar, since 1922, the singers Mokranjac, Abrasevic and Gusle are also working.

Panche Peshev (1915 – 1944)

- Peshev's musical education starts in Kumanovo, where his family moved from Veles,
- He continues his education in Belgrade at Stankovic Music School and privately with Josip Slavenski and Yuri Arbatski,
- Worked as a conductor of working choirs in Kumanovo and organizer of the musical life,
- He died in June 1944 for the purposes of the National Liberation Struggle. creative activity infused with the revolutionary spirit of the struggle of his people for liberation,
- His first massive song composed on his own text in the Serbian language dates back to 1936. and carries the title *Green Class*

The period between the two World wars

- A group of professional musicians works in Skopje, Serbian musicians students of Mokranjac - Pera Ilic and Stevan Shijachki,
- From 1918 to 1941, choral music societies and other cities throughout Macedonia,
- From 1922 to Tetovo, the singing company *Binichki*, and since 1930, *Kiril Pejcinovic*,
- In 1923, Bitola receives the choir associations *Kajmakchalan* and *Mokranjac*,
- In Bitola, the military orchestra organizes popular symphonic concerts.

The period between the two World wars

- In Prilep from 1926. *works City Singing Society,*
- In Stip from 1925. the society Jedinstvo and the activity of Sergie Mihaiylov (1885 - 1975), who on an amateur base organizes the performance of music and stage works of the most famous opera and opera repertoire,
- Modest musical activity of domestic instrumental ensembles, troubadour groups and chalgies, as we had during the time of Turkish rule, to various brass and mandolin orchestras.