

Macedonian Art Composers

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- With the experience gained before the war, in working with amateur choral collectives they were able to get acquainted with the achievements in this genre on the world stage
- This generation of Macedonian composers places emphasis on vocal music (ie choral)
- Therefore, from this generation of composers, choir songs range from simple homophony songs through widely conceptualized spiritual works and up to complicated counterpoint-made choirs

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- Observed from the formal side, there are choral compositions analogous to the strophic and through-composed solo songs (S. Gajdov, "The Roosters are singing" - strophic and T. Skalovski, "Macedonian Ring Dance" - through-composed)
- Some of the choir compositions of this generation are, in fact, the re-arranging of folk songs
- Continuing with the stylization, harmonization and re-arranging of the Macedonian musical folklore, began to create original works in that style, thus contributing to the formation of one specific musical language, in the field of harmony, with the discovery of latent harmony of folklore melo-rhythmic examples, in the rhythm, with the mixed-complex beats $5/8$, $7/8$, as well as their combinations

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- Deepening of the choral syllable and the appearance of symphony
- A merger of Macedonian musical folklore with the contemporary Western European compositional patterns of that time (expansion of the tonal horizon within the boundaries of the national style, unorganized or organized atonality, application of aleatorics and improvisation, dodecaphony, serialism, etc.)
- Affirmation of the symphonic music: In 1947 B. Ivanovski wrote the orchestra work "Sorrow for the Homeland", and in 1952 K. Makedonski created the symphonic poem "Dancer". In 1956, B. Ivanovski composed a symphony "Lesta", and in the same year was composed the "Symphony Brevis" by V. Nikolovski. In all these works the tendency in equalizing the instrumental with vocal music is felt
- Compared to the previous generation, this means a step forward in affirmation of instrumental music

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- Affirmation of musical-stage work. During this period, the first Macedonian work from this genre - the opera "Goce" by K.Makedonski (1953)
- Development of the film music in Macedonia. The emergence and development of film art in general caused the emergence of a special music category, which we call film music
- The orchestration, or the ability to create orchestral scores, that is, to divide the sonority of orchestral composition between the instruments and the instrumental groups, in the second generation is used to obtain archaic colors, which consistently serve the basic musical sound that develops even in the most extreme registers
- An important place in the work of these composers in terms of form and inspiration from folklore is the structure of the folk-dance *Teshkoto*

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- Sources of inspiration: the tendency to distance themselves from folklore, and in the circle of their preoccupations to sublimate many moments from different compositional systems and recent procedures
- D. Ortakov created the first electronic composition in the Macedonian music "ELEORP 76".
- T. Zografski was the first in Macedonian music who began to introduce elements of neoclassicism

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- T. Proshev sought to conquer the underdeveloped areas of the new sound
- The entrance of the music avant-garde in Macedonian music is connected with the work and creation of Proshev
- Attracted by the gravitational force of the avant-garde novelties, a group of composers created works that marked not only their individual creations, but also a whole chapter in Macedonian music.
- The ensemble for contemporary music “St. Sophia”, established in 1968 under the artistic and conductive leadership of Proshev will play a crucial role in shaping and influencing on the avant-garde musical thought in Macedonia

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- Inspirations from the old Macedonian church singing; affirmation of Macedonian pop music and new interpretations of Macedonian music folklore
- Specific treatment of Macedonian folklore by integrating the baroque polyphony
- Interest in Macedonian rural folklore and its merging with contemporary jazz music
- The creation of the fourth generation of Macedonian composers assimilates the cultural and artistic efforts of all generations

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- Interest in the computer as a musical instrument and assistant in composing. Instrumentation as a dominant means of musical expression
- The interest in jazz music
- Instrumentation as a dominant means of musical expression
- Respect for the Macedonian musical folklore and the church music tradition with a particularly modern treatment

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- The first active Macedonian female composer Jana Andreevska (1967)
- Spasov Miroslav (1964), Nikolovski Vanja (1968), Sazdov Robert (1969), Kodzobashija Nikola (1970), Shahov Pande (1973), Danailovska Evdokija (1973), Trandafilovski Mihajlo (1974), Pejovska Katerina,
- Valentina Velkovska-Trajanovska (1976), Soni Petrovski (1977), Goce Gavrilovski (1978), Goran Nachevski (1978), Darija Andovska (1979)