

ИЗКУСТВА И
АРХИВИ

Изкуствоведски рецензии 2025

Art Readings 2025

ART READINGS

Thematic Peer-reviewed Art Studies Annual
Volumes I-II
2025/Volume II – New Art

ИЗКУСТВОВЕДСКИ ЧЕТЕНИЯ

Тематичен рецензиран годишник за
изкуствознание
Томове I-II
2025/Том II – Ново изкуство

Edited by

Prof. Kamelia Nikolova, DSc (Bulgaria)

Съставител

проф. г. н. Камелия Николова (България)

International Advisory Board

Prof. Adrian-Silvan Ionescu, PhD (Romania)
Assoc. Prof. Elvira Popova, PhD (Mexico)
Prof. Fani Vavili-Tsinika, PhD (Greece)
Prof. Marina Frolova-Walker, PhD (UK)
Prof. Yana Hashamova, PhD (USA)

Международен редакционен съвет

проф. г-р Адриан-Силван Йонеско (Румъния)
доц. г-р Елвира Попова (Мексико)
проф. г-р Фани Вавили-Циника (Гърция)
проф. г-р Марина Фролова-Уокър
(Великобритания)
проф. г-р Яна Хашъмова (САЩ)

Editorial Board

Assoc. Prof. Deyan Statulov, PhD (Bulgaria)
Prof. Kamelia Nikolova, DSc. (Bulgaria)
Assoc. Prof. Katerina Gadjeva, PhD (Bulgaria)
Prof. Ventsislav Dimov, DSc. (Bulgaria)

Редакция

доц. г-р Деян Статулов (България)
проф. г. н. Камелия Николова (България)
доц. г-р Катерина Гаджева (България)
проф. г. н. Венцислав Димов (България)

Institute of Art Studies, BAS
21 Krakra St.
1504 Sofia
Bulgaria
www.artstudies.bg

Институт за изследване на изкуствата,
БАН
ул. „Кракра“ № 21
София 1504
България
www.artstudies.bg

ИЗКУСТВОВЕДСКИ ЧЕТЕНИЯ

*Тематичен рецензиран годишник за изкуствознание в два тома
2025.II. – Ново изкуство*

ИЗКУСТВА И АРХИВИ

•

ARTS AND ARCHIVES

ART READINGS

*Thematic Peer-reviewed Art Studies Annual, Volumes I–II
2025.II. New Art*

София 2026

Текстовете от този том са представени като доклади на международната научна конференция Изкуствоведски четения 2025, модул „Ново изкуство“, 10 – 12 април, 2025 г., София, Институт за изследване на изкуствата – Българска академия на науките. Оценени са чрез peer-review, като само преминалите успешно тази процедура и редакция се публикуват в изданието.

This volume's texts are presented as papers at the International Scientific Conference Art Readings 2025, New Art Module, 10 – 12 April 2025, Sofia, Institute of Art Studies – Bulgarian Academy of Sciences. The articles are peer reviewed and only the successfully went through this procedure and editing are published in the issue.

Изданието на Института за изследване на изкуствата, БАН, изпълнява задълженията си за защита на всички етапи на издателската дейност с най-голяма грижа и прилага високи етични стандарти и добри практики. В своята работа редакционната колегия изцяло се съобразява с указанията на Комитета по издателска етика (COPE), които са достъпни на адрес: <https://publicationethics.org/guidance/Guidelines>.

As publisher the Institute of Art Studies, Bulgarian Academy of Sciences, fulfills its duties of protection at all stages of the publishing activity with the utmost care and applies high ethical standards and good practices. In their work, the editorial board of the journal fully complies with the guidelines of the Committee on Publication Ethics (COPE), available at: <https://publicationethics.org/guidance/Guidelines>.



С финансовата подкрепа на Фонд „Научни изследвания“ по договор № КП-06-МНФ/46/16.12.2024, като Фондът не носи отговорност за съдържанието на докладите, представени на научния форум, както и за съдържанието на рекламните и други материали за него.

Financially supported by the Bulgarian National Science Fund according to contract No. КП-06-МНФ/46/16.12.2024. The Fund is not responsible for the content of the articles presented at the scientific forum, as well as for the advertising and other materials for the event.

СЪДЪРЖАНИЕ/ CONTENTS

Theatre art

Kamelia Nikolova. Театър и архиви: по следите на един спектакъл/ Theatre and Archives: In the Footsteps of a Performance	9
Rumyana Nikolova. Театралният архив в дигиталната епоха: възможности и предизвикателства/ The Theatre Archive in the Digital Age: Opportunities and Challenges.....	22
Nikolay Iordanov. Театралните архиви в България – несъбрани, разпилени, недостъпни/ Theatre Archives in Bulgaria – Uncollected, Scattered, Inaccessible	29
Petar Denchev. Архивите на ДВТУ/ВИТИЗ като изворни документи за развитието на актьорското майсторство и режисурата в България след 1947 година/ The Archives of the State Higher Theatre School (DVTU)/VITIZ as Historical Sources for the Evolution of Acting and Directing Education in Bulgaria after 1947	37
Albena Tagareva. Сценографските архиви/ Set Designer’s Archives	47
Anna Shoyleva-Chomakova. Tracing the Footsteps of a Role: Apostol Karamitev’s Henry IV in the Archives/ По следите на една роля: Хенрих IV на Апостол Карамитев в архивите	55
Dagmar Podmaková. The Fates of Individuals Against the Backdrop of Grand History/ Личните съдби в контекста на голямата история.....	64
Veneta Doycheva. Пиесата „Албена“ от Йордан Йовков и измеренията на сетивността/ The Play Albena by Yordan Yovkov and the Dimensions of Sensuality.....	70
Milena Mihaylova. The Authentic “Archives” of the Self in the Bulgarian Theatre during and after Covid-19/ Автентичните „архиви“ на Аз-а в българския театър по време и след Covid-19.....	76

Fine arts

Milena Georgieva. Рисунката в художествения архив на Харалампи Тачев – типологизация, идентификация и информация/ The Drawing in the Art Archive of Haralampi Tachev – Typologization, Identification and Information	86
Tsveta Petrova. Отзиви за състоянието на графичното изкуство в България през 20-те и 30-те години на XX век, съхранявано в лични архиви на художници, част от ЦДА/ Reviews About the State of Graphic Art in Bulgaria in the 1920s and 1930s, Preserved in the Personal Archives of Artists, Part of the Central State Archives	99
Bogdalina Bratanova. Борис Денев – малко известни факти от архивите (престоят му в затвора в Истанбул през 1939)/ Boris Denev – Little-Known Facts from the Archives (His Stay in Prison in Istanbul in 1939).....	112
Vladimir Dimitrov. Непознатата Богдана Дочова/ The Unknown Bogdana Dochova.....	124
Blagovesta Ivanova. Механизми на властта. Експозиционна политика за националната галерия през 50-те г. на XX в. Поглед през архивите/ Mechanisms of Power. Exhibition Policy for the National Gallery in the 1950s. A Look Through the Archives	135
Natasha Noeva. Художествени галерии извън столицата през 1950-те години в България – история и архиви/ Art Galleries Outside the Capital in the 1950s in Bulgaria – History and Archives.....	145

Iveta Chelebieva. Държавната комисия за изобразителни, приложни изкуства и архитектура – основаване и дейност (70-те – 90-те години на XX век)/ The State Commission for Fine, Applied Arts and Architecture – Establishment and Activity (1970s – 1990s).....	156
Eva-Maria Ivanova. Художнички без архиви: архивиране на творческия опит на художнички в десетилетията от 1960 до 1980 г. в България. Случаят на Лика Янко/ Women Artists Without Archives: Archiving the Artistic Experience of Women Artists in the Decades from 1960 to 1980 in Bulgaria. The Case of Lika Yanko	166
Ralitsa Ignatova. Неконвенционална среда и разбиране за архивиране. Образи и обекти в изчезващ режим/ Unconventional Environment and Understanding of Archiving. Images and Objects in Vanishing Mode	174
Katerina Gadjeva. Фоторепортерът като артист. Люк Делайе/ The Photojournalist as an Artist. Luc Delahaye	187
Boyan Blazhev. Влиянието на художествените архиви върху генеративните модели за автономно създаване на образи/ The Influence of Art Archives on Generative Models for Autonomous Image Creation.....	196
Christo Kaftandjiev. Artificial Intelligence' Marketing Communications of Archives of Cultural Institutions – Semiotic and Narrative Aspects/ Маркетингови комуникации на архивите на културните институции, създадени с помощта на изкуствен интелект – семиотични и наративни аспекти	214

Music arts

Goritzia Naydenova. Архивите на Института за изследване на изкуствата като архивна и институционална структура: специфики и (научни) стратегии/ Scientific Archives at the Institute of Art Studies as Archival and Institutional Structure: Specifics and (Research) Strategies.....	226
Anna Dalos. Archiving 20 th –21 st Century Hungarian Music: Methods, Problems, and Practices/ Архивиране на унгарската музика от XX и XXI век: методи, проблеми и практики.....	236
Lozanka Peycheva. Автоетнографски бележки в личния архив на Райна Кацарова: директни свидетелства за битието на един етномузиколог/ Autoethnographic Notes in the Personal Archive of Raina Katsarova: Direct Evidence of the Life of an Ethnomusicologist.....	243
Rumiana Margaritova. Новите (стари) музикалнофолклорни архиви на XXI век – практически и етични аспекти/ The New (Old) Folk Music Archives of 21 st Century: Practical and Ethical Issues	252
Ivanka Vlaeva. Музика на традиционни общности в архивни документи на Николай Кауфман/ Music of Traditional Communities in Nikolay Kaufman's Archival Documents	261
Gorancho Angelov. The Making of Traditional Music Instruments in the Republic of North Macedonia as a Significant Segment of the Preservation of the Older Musical Instrumental Tradition/ Производството на традиционни музикални инструменти в Република Северна Македония като важен сегмент за запазване на по-старата музикално-инструментална традиция	276
Ventsislav Dimov. Звукови архиви и мрежово общество: върху някои предизвикателства към дискографията в информационната епоха/ Sound Archives and the Network Society: On Some Challenges to Discography in the Information Age	286
Zhana Popova. Частният и общественят архив на телевизите за историята на изкуството в България/ The Private and Public Archive of Televisions on the History of Art in Bulgaria.....	297

Galya Grozdanova-Radeva. Камертон на паметта: сол, фа и до ключ в прочита на историята, културната дейност и репертоара на първите държавни професионални оркестри в България след Освобождението – военните духови оркестри/ Tuning Fork of Memory: G, F And C-Clef in the Reading of the History, Cultural Activity and Repertoire of the First State Professional Orchestras in Bulgaria After the Liberation – the Military Brass Bands	306
Rossitsa Draganova. „Малък музикален речник“: страници от архива на Стела Кутева-Здравкова/ “Small Musical Dictionary”: Pages from the Archive of Stella Kuteva-Zdravkova	314
Stefka Venkova. Православни религиозни песни и източнокатолически духовни песни, съхранени в църковни архивни сбирки: наблюдения и сравнения/ Orthodox and Eastern Catholic Religious Songs Preserved in Church Archival Collections: Observations and Comparisons.....	320
Miglena Tzenova. Рецепция на оперни изпълнения в Плевен през второто и третото десетилетие на XX век/ Reception of Opera Performances in Pleven in the Second and Third Decade of the 20 th Century	332
Stavri Angelov. Програми от музикално-сценични произведения в архивите на Института за изследване на изкуствата / Programs of Musical Stage Works in the Archives of the Institute of Art Studies	342
Emiliya Zhunich. Петър Спиридонов – музикант, герой или враг на народа/ Peter Spiridonov – Musician, Hero or Enemy of the People.....	350
Diana Danova-Damyanova. Находки от семейния архив на Петър Ступел/ Findings from the Family Archive of Petar Stupel.....	360
Angelina Petrova. Архивът и автобиографичните документи: за едно трудно пътуване/ The Archive and Autobiographical Documents: About a Difficult Journey	371
Baiba Jaunslaviete. Composition Manuscripts from School and Study Years in Memory Institution Collections as a Basis for Research on Composers' Personalities. The Case of Georgs Pelēcis/ Композиторски ръкописи от ученическите и студентските години в колекциите на институциите на паметта като основа за изследване на личността на композиторите. Случаят с Георг Пелецис	378
Kateryna Suglobina. Iuliia Bentia. The Music or the Party – or Both? Composers' Choices in Soviet Ukraine (Based on Documents from the Central State Archive-Museum of Literature and Arts of Ukraine)/ Музиката или Партията – или и двете? Изборите на композиторите в Съветска Украйна (въз основа на документи от Централния държавен архив-музей на литературата и изкуствата на Украйна).....	386

Screen arts

Alexander Donev. <i>And my heart beats for a new Bulgaria...</i> Bulgarian Marks in the Correspondence of Slatan Dudow, Archived in the Academy of Arts (Berlin, Germany)/ <i>И моето сърце бие за нова България...</i> Български следи в кореспонденцията на Златан Дудов, съхранена в Академията на изкуствата (Берлин, Германия)	396
Andronika Mårtonova. Между политиката и поетиката: кинорежисьорът Вълко Радев в Япония/ Between the Politics and Poetics: the Film Director Valo Radev in Japan.....	404
Angela Gotsis. Колоризация на архивни черно-бели кадри чрез платформи с изкуствен интелект. Дигитална естетика и естетическо преживяване/ Colorising Archival Black-And-White Footage Using Artificial Intelligence Platforms. Digital Aesthetics and Aesthetic Experience.....	414

Ani Rumeno va. Кино и театрално изкуство през лични архивни фондове (Любомир Тенев и Александър Александров)/ Cinema and Theater Art Through Personal Archive Collections (Lyubomir Tenev and Alexander Alexandrov)	424
Daniela Statulova . Класическите текстове като исторически и културни артефакти/ Classical Texts as Historical and Cultural Artefacts	435
Deyan Statulov . Световната кинопанорама (1987–1992) във филмовите архиви/ The World Cinema Panorama (1987–1992) in the Film Archives	446
Elitza Gotzeva . „В света на мечтите и... изпитанията“: уроци по драматургия от Борис Грежов/ “In the World of Dreams and... Trials”: Lessons in Dramaturgy from Boris Grezhov	456
Gergana Doncheva . Въобразеното Българско средновековие в рамките на проекта „1300 години България“/ The Bulgarian Middle Ages Imagined in the Frameworks of the Project “1300 Years Bulgaria”	465
Joanna Spassova-Dikova . The Archives in the Context of Film Acting. The Bulgarian Case (1920s–1940s)/ Архивите в контекста на киноактьорската игра. Българският случай (1920–1940)	471
Maria Averina . Иновативни подходи при реконструирането на отминали събития и реалности при наличието на оскъдни лични архиви в авторски документални филми/ Innovative Approaches in Reconstructing Past Events and Realities with Scarce Personal Photo and Video Archives in Creative Documentary Films	487
Martin Palúch . Found Footage Compilation as a Mirror of History/ Компиляция от архивни кадри като огледало на историята	497
Peter Kardjilov . Кинохроники, заснети из българските земи от оператори на „Гомон“ по време на Балканската война (1912–1913) – според сп. „Седмичен кинематографически преглед“ (Берлин), орган на фирмата „Леон Гомон“/ Newsreels Filmed in the Bulgarian Lands by “Gaumont” Cameramen During the Balkan War (1912–1913) – According to the Magazine “Weekly Cinematographic Review” (Berlin), Organ of the “Leon Gaumont” Company	504
Petia Alexandrova . Използване на архивни материали в българския филм „Кметът“ като универсален модел в документалното кино/ Use of Archival Materials in the Bulgarian Film “The Mayor” as a Universal Model in Documentary Cinema	522
Radostina Neykova . Стара анимация – нова анимация/ Old Animation – New Animation	529
Teodora Stoilova-Doncheva . Първите български документални филми – неписаната история на България/ The First Bulgarian Documentaries – Unofficial History of Bulgaria	538
Wojciech Jóźwiak . Музеят – архив на паметта. Полски музеи за история на киното/ Museum – Archive of Memory. Polish Cinema History Museums	546

The Making of Traditional Music Instruments in the Republic of North Macedonia as a Significant Segment of the Preservation of the Older Musical Instrumental Tradition

Производството на традиционни музикални инструменти в Република Северна Македонија като важен сегмент за запазване на по-старата музикално-инструментална традиция

Gorancho Angelov¹

Music Academy, Goce Delchev University, Shtip

Горанчо Ангелов

Музикална академия, Университет „Гоце Делчев“, Щип

Abstract: This text, presenting the crafting of traditional musical instruments in the territory of present-day Republic of North Macedonia, will seek answers to questions such as: who makes the musical instruments, from whom they learned this craft, what tools they use, why they make them, where they obtain the materials for their production, how economically viable this craft is, as well as a number of other questions for which we seek answers directly from the creators of musical instruments. Through the proposed article, I will include some of the masters who craft folk musical instruments, as well as publications from Macedonian and foreign researchers on the topic.

Keywords: craft, profession, musical instruments, making, tools

Абстракт: Този текст, представящ изработването на традиционни музикални инструменти на територията на днешна Република Северна Македонија, ще потърси отговори на въпроси както следва: кой прави музикалните инструменти, от кого е научил този занаят, какви инструменти използва, защо ги прави, откъде получава материала за изработката им, колко икономически изгоден е този занаят, както и редица други въпроси, на които търсим отговори от самите създатели на музикални инструменти. Чрез предложената статия ще включа някои от майсторите, които изработват народни музикални инструменти, както и публикации от македонски и чуждестранни изследователи по темата.

Ключови думи: занаят, професия, музикални инструменти, изработка, инструменти

The cultural development of people and communities involves the creation and practical implementation of numerous contents related to their lives. These matters have been preserved to this day thanks to the oldest method of transmission, the oral transmission of acquired knowledge from generation to generation. In the cultural development of people, in addition to the numerous contents and forms of expressing their feelings, music is a type of sound expression that a person manifests through singing or playing a musical instrument, and this has an important meaning in their lives. Song and singing, as an integral part of man, represent an ancient form of musical expression and have been practised by most people, while playing is a more complex phenomenon. For what reasons is it more

¹ Gorancho Jakim Angelov, PhD, is a Professor at the Music Academy, Goce Delcev University, Stip (Republic of North Macedonia, Krste Misirkov, 10A, 2000, Stip). Areas of research: musical folklore, folk instruments and folk songs. Author of the books: 'The musical instrument kemane in Macedonia' and 'The zurla tradition in the Republic of Macedonia'.

E-mail: goranco.angelov@ugd.edu.mk

complex? For singing, the human voice, which a person acquires from birth, and a certain musical talent with which that person expresses the different pitches and the intended poetic content. In addition to musical talent, playing requires a musical instrument through which the player can highlight his musical creativity and express his musical feelings through playing, which in itself is a more complex phenomenon that is the result of the skills and knowledge of the player and the technical and tonal capabilities of the instrument he plays. For these reasons, singing as a form of expression is more present in different contexts of human life compared to the use of musical instruments, which are also present in certain contexts. In any case, musical instruments, through the music created by the skilled hands of the player, were and still are an integral part of people's lives and had a certain function depending on the event in which they were used. Andrijana Gojković says that there are few moments in a person's life in which musical instruments do not play a part in some way. She points out several functions for the role of musical instruments, such as the purely musical function, the religious, the magical-ritual and the practical function (Gojković 1994: 100). This multifaceted use indicates that they are actually present throughout the entire life cycle and their use is adapted to the contexts in which instrumental music is present. Of all the functions covered by Gojković, the most dominant today is the practical and musical function of instruments.

On the territory of present-day Republic of North Macedonia, musical instruments that had greater or lesser use in different periods of history are still present today, a situation that was influenced by various factors such as the socio-political circumstances in the country, cultural influences from within and out, as well as the acceptance of the instruments by the ethnic groups living on the territory of Republic of North Macedonia. In the use of instruments and their representation, the players themselves take a major role, and the audience, as a consumer of music who, at a certain time, needs music and musical instruments on various occasions. As an inevitable factor, I will also mention the economic side of music, which indicates that playing and music as a craft have already been reduced to a professional level, and musicians secure financial gain through their activities.

The use and presence of folk musical instruments also imply their production, which is of fundamental importance for the survival and preservation of the instrumental tradition. In addition to the numerous crafts that people developed, there was also the making of musical instruments, a craft that was rare because musical instruments were devices that were not used by the majority of people, but only by talented players².

To create a musical instrument that will possess the necessary tonal and technical expectations of the players, appropriate skills and knowledge are required, and through their application, a musically functional instrument will be achieved.

² It is an indisputable fact that in the 21st century, musicians have financial gain for their playing, which is an adequate stimulation for their dedicated time in mastering the instrument and the repertoire required of them.

The prevailing opinion in the field is that this craft did not stand out as a separate one, and that musical instruments were made by carpenter craftsmen who made objects from wood, who had the appropriate tools and knowledge to process the necessary material. These craftsmen made instruments to order from the players and according to the dimensions of the instruments the players owned and played. Nowadays, specialised craftsmen are actively working who do not make other objects in their workshops except musical instruments and are focused on perfecting the technical and tonal performances of the instruments³. In the tradition, there is also the practice of players making their own instruments to play on, which is due to several factors, such as the desire to play on an instrument made by their own hands, the inability to buy an instrument, or curiosity. When these attempts result in the creation of an instrument that meets expectations, it is put into use; if the instrument is musically non-functional, it remains merely a prop without a musical function. The making of folk musical instruments, both in the past and today, is a rare and noble craft, which a few master craftsmen still practise. These people possess the appropriate skills and tools to create a functional musical instrument from various natural and animal materials. There are publications about the production of musical instruments on the territory of the Republic of North Macedonia from the past to the present, in which you can see which instruments and in which regions and cities they were produced, and information related to the organology of the instruments and their production is also included (Djordjević 1926; Širola 1932; Firfov 1947; Klickova 1960; Klickova 1964; Dević 1977; Cepenkov 1980; Linin 1986; Djimrevski 1980; Djimrevski 1996; Firfov & Hadzimanov 1999; Djimrevski 2000; Angelov 2012; Angelov 2012a; Angelov 2014; Angelov 2014a; Angelov 2017; Angelov 2017a; Angelov 2019; Angelov 2021; Angelov 2022; Angelov 2023).

In this text, I present masters of folk instruments from different generations. Before I cover today's makers, I will briefly introduce the makers who have contributed to this craft, some of whom no longer make instruments and some who have passed away, respecting their manufacturing activities in this craft and their contributions to the Macedonian instrumental tradition.

A maker who left behind numerous instruments is Jovan Mitev-Vano from the village of Injevo, Radovis region, a player and maker of Injevo bagpipes, which stand out for their tuning and the binding of their component parts (Angelov 2014a: 199). Bagpipe player Jovan Mitev-Vano was born in 1942 in the village of Injevo, Radovis region, where he lived until the end of his life. Bagpipe players still use instruments made by Jovan. In Zletovo, the instruments kemane, tambourine and duduce were made by Ljube Ivanov, who was a kemane player. Ljube was born in 1950 in the village of Mushkovo, Kratovo region, and lived in Zletovo, where he lived until the end of his life (Angelov 2014). In Delchevo, kemane were made by Slave Petrovski, who was also a kemane player. Slave was born in 1940 in the village of Vetren, Delchevo region, and lived in Delchevo, where he had his own workshop

³ Nowadays, most instrument makers, in addition to making instruments, have another profession, which we will discuss later.

(Angelov 2014). Slave is also deceased. The maker and instrumentalist of the kemane, Metodi Zlatkov from the village of Zvegor, Delchevo region, where he lived until the end of his life (born in the village of Bigla, Delchevo region, in 1929), made a kemane that combines several folk musical instruments. These innovative phenomena show us how inventive makers and instrumentalists can be, so that in addition to the sonic performance of their instruments, they also strive to leave a special visual impression (Angelov 2014). In Makedonska Kamenica, kemandes were made by the kemane maker Kiro Simonovski, born in 1949 in the village of Kosevica, Makedonska Kamenica region and living in Makedonska Kamenica. Kiro had made a large number of kemandes and was known for performing with his wife Lefka, who was the only woman to play the kemane (Angelov 2014). One of the most famous master makers of the kaba zurla in Macedonia was Fariz Hajrula, born in Tetovo in 1949, where he lived until the end of his life. Fariz came from a family with a long tradition of playing the kaba zurla (Angelov 2019, Angelov 2023). I will conclude this part of the presentation with the master Dragi Kostovski from Stip, born in 1947 in the village of Kalimanci, Vinica region, who has lived in Stip since 1972, who made bagpipes, kemandes, tambourines, and duduk (Angelov 2012). This maker no longer makes instruments due to his age, which indicates that each maker has a certain period during which he makes instruments. The makers of folk musical instruments covered so far have made a large number of musical instruments in their lifetimes that are still in practical use today.

In the third decade of the 21st century in the Republic of North Macedonia, this craft is still present in some towns and villages, maintained by several makers of different ages who actively work in their workshops on folk musical instruments, contributing to the continuation of the Macedonian instrumental tradition. Dragi Atanasov is a long-time maker of some of the Macedonian musical instruments, as well as a long-time folk artist-performer of folk instruments and maker of the kemane, bagpipes, and tambourine. Dragi was born in 1962 in the village of Kostin Dol, Kocani region, and has lived in Kocani for many years (Angelov 2014). In addition to playing, he is one of the rare masters who selflessly pass on their acquired knowledge of instrument making to young people who show an interest in instrument making⁴. The kemane instrument, once very popular in the Kriva Palanka region, is made by Slavko Gjorgievski. Slavko was born in 1944 in the Kriva Palanka village of Mala Crchoria and has lived in Kriva Palanka for many years (Angelov 2024). Despite his age, to this day, he still makes kemane, which is the result of his desire to contribute to the preservation of this instrument, which he says has greatly diminished the interest among young people in playing the kemane. On the map of makers, although with a smaller number of instruments made, we will include Ilija Blazhevski, born in 1956 in the village of Leskoec, Ohrid region, where he lives (Angelov 2023). Ilija makes several folk instruments, including the bagpipe, shupelka, duduk, and several zurlas. Ilija, although in smaller numbers, still makes

⁴ Boban Anakiev from Kocani, the youngest instrument maker, took up the craft from him, whom we will discuss below in the text.

instruments in his workshop in the village of Leskoec. In Struga, Rade Lozhankoski, a very active maker of zurla and drums (tapan), was born in 1954 and still resides there today. He made his first zurla in 2010 and has been actively making zurla and its components since then. Rade also makes drums to order (Angelov 2012a, Angelov 2023). The making of zurlas is also present in the city of Kicevo, a city in which a large number of zurla makers and zurla-making groups operate. Very well known among zurla makers in the Kicevo and Debar regions, but also more widely on the territory of the Republic of North Macedonia, is the zurla master, Velomir Krstevski-Veljo, born in 1957 in Kicevo, where he still lives today. This master makes exclusively yaram-kaba zurlas and is also involved in woodcarving (Angelov 2012a, Angelov 2023). Among the zurla players from all regions of the Republic of North Macedonia, Veljo is still regarded as a master who makes very high-quality zurlas. In the Kicevo region, zurlas are also made by Vecko Stojkoski, born in 1950 in the village of Popoec and living in the Kicevo village of Knezino. Vecko makes yaram-kaba zurlas for the needs of zurla players from Kichevo and Debar. Vecko is still actively making zurlas today; thus, together with Veljo, they meet the demands of the zurla players from that region and at the same time contribute to the preservation of the zurla instrumental tradition. Ljuben Jurtoski, born in 1963 in Prilep, is the man who has maintained the bagpipe (gajda) tradition in the Prilep region and throughout the Republic of North Macedonia for many years (Angelov 2021). The making of folk musical instruments in Prilep has been present since the distant past and has a long tradition, especially the making of bagpipes, as Vera Klickova writes about (Klickova 1964)⁵. Ljuben made his first instrument around 1995, which was a melodic tube for the bagpipe (gajdarka), and then he made the other components, as Ljuben says: Bagpipe Set⁶. Ljuben is still actively making musical instruments, such as the bagpipes, kaval, zurla, duduk, shupelka, and drums. One of the most famous instrument makers in the Republic of North Macedonia, who has been making instruments for over thirty years, is Stojanche Kostovski from the village of Viniche near Skopje, born in 1951 (Angelov 2023)⁷. Stojanche makes the instruments bagpipe (gajda), kaval, zurla, duduk, shupelka and drum (tapan). This master still makes instruments in huge numbers, due to their demand and, above all, the quality of their work. Tomislav Petrov from Stip is one of the tambourine makers whose manufacturing activity has been booming in the third decade of the 21st century. Tomislav was born in 1979 in Stip, where he lives and works. Before starting to make tambourines, he was engaged in woodcarving, which he started in 2001, while simultaneously repairing and restoring instruments, mostly stringed

⁵ Ljuben also remembers that there was a shop in Prilep where bagpipes were made, a shop where several generations of craftsmen worked. The oldest master was Vele, who was succeeded by Orde. Orde was succeeded by his son Tome.

⁶ A set refers to all the components of the bagpipe: airbag (kozha, mev), melodic tube (gajdarka), low drone bourdon (brchalo) and a blowpipe (duvalo).

⁷ Stojanche is one of the most prominent instrumentalists of the kaval, bagpipe (gajda), shupelka and zurla and was a long-time instrumentalist in the state ensemble for folk songs and dances "Tanec" in Skopje, where he retired a few years ago. He is also considered an excellent drummer.

instruments. His knowledge of woodworking technology as the basic material in carving was of great help in the production of the tambourine and its components, which contributed to the creation of very high-quality instruments, both in terms of tone and aesthetics. Currently, tambourines made by him are in high demand among players, which indicates that they are high-quality instruments in every aspect. Another instrument maker working in Kocani is Boban Anakiev, one of the youngest registered masters to date, born in 2001 in Kocani, where his workshop is also located. Boban's love for making instruments was instilled in him by Dragi Atanasov, who also taught him to play the bagpipes and kemane. The kemane instrument is the first instrument that Boban made in 2017. After perfecting his skills in making kemane, Boban also began making tambourines and bagpipes (Angelov 2022)⁸. This young maker, with his work, contributes to the preservation of the older instrumental tradition, and given his age, it is a fact that in the future he will be one of the greatest bearers of this craft in the Republic of North Macedonia. In the city of Bitola, at the beginning of the third decade of the 21st century, the long-time bagpipe (gajda) player Sinisha Grujoski, born in Bitola in 1978, began making folk musical instruments. He lived in Kicevo until 2012, after which he moved to Bitola. Before he started making bagpipes, Sinisha restored old bagpipes made by other masters, noting the dimensions of the bagpipes' component parts (gajdarka and brchalo), which was of great help to him when he started making bagpipes. He officially opened his workshop in 2020, having previously purchased the necessary tools for processing the materials for making the component parts of the instruments and, of course, purchasing appropriate materials ready for processing and obtaining a musical instrument. In addition to bagpipes, he also began making šupelka and duduk. In the context of the narrower interest, whether this craft is hereditary, Sinisa is the first in his family to make instruments, and this is not an inherited craft. He has created numerous instruments and, relatively quickly, became one of the main bagpipe makers in the Republic of North Macedonia, which is due to his many years of experience as a bagpipe player, an experience that he, through his keen ear, implements on the bagpipe and other instruments he makes.

Conclusion

The manufacturing crafts that people developed aimed to make various objects from certain materials, objects that would serve individuals or communities. Regardless of the craft in question, it was carried out by people who possessed special skills to create the desired objects or tools from certain materials. In the series of crafts that have developed throughout history, we will focus on the making of musical instruments as a craft practised by exceptionally gifted people who make musical instruments from certain objects found in nature. The paper presents information obtained from personal field research related to the making of

⁸ Boban is also an example of an instrument maker who first learns to play several folk musical instruments and then starts making them, which I consider a great advantage in making instruments.

traditional musical instruments in the Republic of North Macedonia, as well as previous research related to the topic. The fact is that in times of general globalisation, including cultural globalisation, the transmission and maintenance of established traditions and old crafts is becoming increasingly difficult. The same thing happens with the making of folk musical instruments. The penetration of more sophisticated musical instruments into our territory results in a certain suppression of the place of older and simpler musical instruments. As a result of this phenomenon, interest in playing older instruments is decreasing, and with it, the need for their production, which is also important for preserving the musical instrumental tradition. This is happening not only in Macedonia, but also in other cultural environments that in the past had their own instruments that served the people. In any case, I can say that in the Republic of North Macedonia, the craft of making folk musical instruments survived thanks to the rare craftsmen who developed the desire to create instruments. Although with different and changing dynamics, both in the past and today, gifted individuals who have the knowledge to make musical instruments appear. These individuals, with their acquired skills, manage to make a functional musical instrument from various materials that will find its practical application in different moments and contexts. Even though the master makers, with their creativity, are constantly striving to perfect the instruments they make, the accumulated knowledge of the players and their familiarity with the instrument they play are of great help to them. In the manufacturing process, directly or indirectly, this knowledge is useful for manufacturers who can apply certain corrections to their instruments to improve the tonal and technical capabilities of the instruments, and the cohesion between the players and the makers is in function of obtaining a high-quality musical instrument on which melodies characteristic of the instrument itself can be realised. The existence of folk musical instruments is closely linked to the players themselves and their numbers. The number of players in some way dictates the need for an instrument, or rather, how much it will be in demand, something that is a variable category in different periods. Considering that musicians also see the financial benefit of their playing, the same applies to instrument makers, who also see the economic side of their manufacturing work. Regarding the transmission of the craft, based on personal field research, my conclusion is that this craft, unlike others, is very rarely passed down from one person to another. However, I have identified certain connections between some past makers and contemporary makers. I can conclude that most of the makers included in this paper did not inherit a making tradition, and they were the first to start making musical instruments. By including the makers that I had the opportunity to register during my field research activities, a portion of the people who are the bearers of the craft of “making folk instruments” are presented. To conclude, I would like to point out once again the direct merit of each maker who, with each instrument made, makes a huge contribution to the preservation of the instrument, instrumental music, and instrumental tradition in the Republic of North Macedonia.

Bibliography

Angelov (2012): Angelov, Gorančo. Изработувачот на народни музички инструменти Драги Костовски од Штип [Izrobotuvacot na narodni muzicki instrumenti Dragi Kostovski od Stip]. – В: Етнолог, № 14, Македонско етнолошко друштво [Etnolog, № 14, Makedonsko etnolosko drustvo]. Skopje, 247-257.

Angelov (2012a): Angelov, Gorančo. Изработувањето на традиционалниот музички инструмент зурла во Струга во XXI век, изработувачот Раде Ложанкоски [Izrobotuvanje to tradicionalniot muzicki instrument zurla vo struga vo XXI vek, izrobotuvacot Rade Lozankoski.]. – В: Музичко-научна манифестација – Струшка музичка есен Сојуз на композитори на Македонија – СОКОМ [Muzicko-naucna manifestacija – Struska muzicka esen, Sojuz na kompozitori na makedonija – SOKOM]. Skopje, 105-112.

Angelov (2014): Angelov, Gorančo. Музичкиот инструмент Ђемане во Македонија [Muzickiot instrument kemale vo Makedonija]. Орска и инструментална народна традиција, № 10. Институт за фолклор „Марко Цепенков“ – Скопје. [Orska i instrumentalna narodna tradicija, № 10. Institut za folklore “Marko Cepenkov” – Skopje]. Skopje.

Angelov (2014a): Angelov, Gorančo. Изработувањето на гажји во с. Иџево од страна на инструменталистот Јован Митев-Вано [Izrobotuvanje to gajdi vo s. Injevo od strana na instrumentalistot Jovan Mitev-Vano]. – В: Македонски фолклор, 69, Година XXXVI, Институт за фолклор „Марко Цепенков“ – Скопје [Makedonski folklor, № 69, Godina XXXVI, Institut za folklor “Marko Cepenkov” – Skopje]. Skopje, 197-206.

Angelov (2017): Angelov, Gorančo. Материјали за изработка на традиционалниот музички инструмент зурла-зурна во Р. Македонија и Р. Бугарија [Materijali za izrobotuvanje to tradicionalniot muzicki instrument zurla-zurna vo R. Makedonija i R. Bugarija]. – В: Проекции на културните традиции: Бугарија – Македонија. Софија: Издаелство на БАН „Проф. Марин Дринов“ [Projekcii na kulturnite tradicii: Bugarija – Makedonija, Izdatelstvo na BAN “Prof. Marin Drinov”]. Sofia, 243-254.

Angelov (2017a): Angelov, Gorančo. Ангеле Маркоски од Брвеница – изработувач и инструменталист на кавал [Angele Markoski – izrobotuvac i instrumentalist na kaval]. – В: 41. Меѓународна музичко-научна манифестација: Струшка музичка есен 2016 „Традицијата како инспирација“. Сојузот на композиторите на Македонија - СОКОМ, Скопје, 154-165.

Angelov (2019): Angelov, Gorančo. Фариз Хајрула – зурлаџија и изработувач на „Каба“ зурли во Р. Македонија [Fariz Hajrula – zurladžija i izrobotuvac na Kaba zurla vo R. Makedonija]. – В: Годишен зборник. Универзитет „Гоце Делчев – Штип, Музичка академија, Штип, 91-102.

Angelov (2021): Angelov, Gorančo. Ѕубен Ѕуртоски, изработувач на народни музички инструменти од Прилеп [Ѕuben Ĵurtoski, izrobotuvac na narodni muzicki instrumenti od Prilep]. – В: Научна конференција: Фолклорот во минатото и денес, Зборник на трудови, 2. Фестивал на народни инструменти и песни „Пеце Атанасовски“ Прилеп – Долнени. [Naucna konferencija: Folklorot vo minatoto i denes, Zbornik na трудови, № 2, Festival na narodni instrumenti i pesni “Pecе Atanasovski”]. Prilep – Dolneni, 93-100.

Angelov (2022): Angelov, Gorančo. Од парче дрво до музички инструмент, Бобан Анакиев од Кочани – најмладиот изработувач на народни музички инструменти [Od parce drvo do muzicki instrument, Boban Ankiev od Kocani – najmladiot izrobotuvac na narodni muzicki instrumenti]. – В: Научна конференција: Фолклорот во минатото и денес, Зборник на трудови, 3. Фестивал на народни инструменти и песни „Пеце Атанасовски“ Прилеп – Долнени [Naucna konferencija: Folklorot vo minatoto i denes, Zbornik na трудови, № 3, Festival na narodni instrumenti i pesni “Pecе Atanasovski”]. Prilep – Dolneni, 89-108.

Angelov (2023): Angelov, Gorančo. Зурлајската традиција во Република Македонија [Zurlajskata tradicija vo Republika Makedonija]. Орска и инструментална народна традиција, № 12. Институт за фолклор „Марко Цепенков“ – Скопје. [Orska i instrumentalna narodna tradicija, № 12. Institut za folklore “Marko Cepenkov” – Skopje]. Skopje.

Angelov (2024): Angelov, Gorančo. Портрет на Славко Ѓорѓиевски – свирач, изработувач на Ђемане и чувар на Ђеманската традиција во Кривопаланечко [Slavko ĴorĴievski – svirac, izrobotuvac na kemale i suvar na kemedgiskata tradicija vo Krivopalanecko]. – В: Научна конференција: Фолклорот во минатото и денес, Зборник на трудови, 5. Фестивал на народни инструменти и песни „Пеце Атанасовски“ Прилеп – Долнени [Naucna konferencija: Folklorot vo minatoto i denes, Zbornik na трудови, № 5, Festival na narodni instrumenti i pesni “Pecе Atanasovski”]. Prilep – Dolneni, 99-110.

Klickova (1960): Klickova, Vera. Народни музички инструменти у Македонију [Narodni muzicki

instrumenti u Makedoniji]. – В: Раг V Конгреса СФЈ у Зајечару у Незомину, 1958 [Rad V Kongresa SFJ u Zajecaru i Negotinu, 1958]. Beograd: 225-240.

Klickova (1964): Klickova, Vera. Зурлајјиско-гајдајиски занат у Прилепу [Zurladzisko-gajdadziski zanat u Prilepu]. – В: Народно стваралаштво, Орган Савеза удружења фолклориста Југославије, сВ.11. [Narodno stvaralastvo, Organ Saveza udruzenja folklorist Jugoslavije, sveska 11]. Beograd, 773-786.

Linin (1986): Linin, Aleksandar. Народните музички инструменти во Македонија [Narodnite muzicki instrumenti vo Makedonija]. Македонска книга [Makedonska kniga]. Skopje

Firfov, Zivko (1947): Нашите народни свирци и нивните инструменти [Nasite narodni svirci i nivnite instrumenti]. – Нова Македонија [Nova Makedonija]. God. 4, № 791, Skopje, 6.

Firfov & Hadzimanov (1999): Firfov, Zivko & Hadzimanov, Vasil. Народни инструменти и инструментална народна музика на Македонија [Narodnite instrumenti i instrumentalnata narodna muzika na Makedonija]. – В: Музиката на почвата на Македонија, МАНУ, № 7, дел I-II [Muzikata na povcva na Makedonija, MANU, № 7, del I-II]. Skopje, 279-280.

Djimrevski (1980): Djimrevski, Borivoje. Тамбурата „Литарка“ и „Четворка“ во Малешевијата [Tamburata "Litarka" i "Cetvorka" vo Malesevijata]. – В: Македонски фолклор, год. XIII, № 26 [Makedonski folklor, god. XIII, № 26]. Skopje, 119-131.

Djimrevski (1986): Djimrevski, Borivoje. Гајгата во Македонија, инструмент – инструменталист – музика [Gajdata vo Makedonija]. – В: Институт за фолклор „Марко Цепенков“, Македонско народно творештво – Орска и инструментална народна традиција, № 5 [Institut za folklor "Marko Cepenkov", Makedonsko narodno tvorestvo – Orska i instrumentalna tradicija, kniga № 5]. Skopje.

Djimrevski (2000): Djimrevski, Borivoje. Шупелката во Македонија [Shupelkata vo Makedonija]. Институт за фолклор „Марко Цепенков“, Орска и инструментална народна традиција, № 6 [Institut za folklor "Marko Cepenkov", Orska i instrumentalna tradicija, № 6]. Skopje.

Djordjević (1926): Djordjević, R. Vladimir. Скопске гајдарџије и нивни музички инструменти [Skopske gajdardzije i njihovi instrumenti]. Гласник Скопског научног друштва, № 1, 1-2 [Glasnik Skopskog naucnog drustva, № 1, 1-2]. Skopje, 383-396.

Dević (1977): Dević, Dragan. Etnomuzikologija III deo (instrumenti), skripta. – In: Fakultet umetnosti u Beogradu, Beograd.

Gojković (1994): Gojković, A. Muzički instrumenti. – Mitovi i legende, simbolika i funkcija, Beograd.

Širola (1932): Širola, Božidar. Sopile i zurle. – In: Narodna starina, knjiga XII, sv. 30, Zagreb.

Informers – Masters of Instruments

Vecko Stojkoski, born in 1950 in the village of Popoec, Kicevo, lives in the village of Knezhino, Kicevo.

Dragi Atanasov, born in 1962 in the Osogovo village of Kostin Dol, Kocani, lives in Kocani.

Dragi Kostovski, born in 1947 in the village of Kalimanci, Vinica, lived in Stip.

Rade Lozhankoski, born in 1954 in Struga, lives in Struga.

Slavko Djordjievski, born in 1944 in the village of Mala Crkoriya in Kriva Palanka, lives in Kriva Palanka.

Stojanče Kostovski, born in 1957 in v. Viniche, Skopje, lives in v. Viniche.

Fariz Hajrula, born in 1949 in Tetovo, lived and died in Tetovo.

Ilija Blazhevski, born in 1956 in v. Leskoe, Ohrid, lives in Leskoe.

Velimir Krstevski-Veljo, born in 1957 in Kicevo, lives in Kicevo

Jovan Mitev-Vano, born in v. Injevo, Radovis, lived and died in v. Injevo

Ljube Ivanov, born in 1950 in v. Muskovo, Kratovo, lived and died in Zletovo.

Slave Petrovski, born in 1940 in v. Vetren, Delcevo, lived and died in Delcevo.

Metodi Zlatkov, born in 1929 in v. Dzvegor, Delcevo, lived and died in Dzvegor.

Kiro Simonovski, born in 1949 in v. Kosevica, Makedonska Kamenica, lives in Makedonska Kamenica.

Ljuben Jurtoski, born in 1963 in Prilep, lives in Prilep

Tomislav Petrov, born in 1979 in Stip, lives in Stip.

Sinisha Grujoski, born in 1978 in Bitola, lives in Bitola.

Boban Anakiev, born in 2001 in Kocani, lives in Kocani.

Summary

The article presents some of the makers of folk musical instruments in the Republic of North Macedonia that I had the opportunity to register during my field research conducted between 2008 and 2024. The purpose of this article is to bring together in one place brief biographical information about the makers who, in addition to the players, have made a great contribution to the preservation of the Macedonian instrumental tradition. The method of transmission of this craft is also discussed, from which it can be seen that, unlike playing, which is passed down from older to younger people, this craft does not have such a tradition of transmission, and almost all of the included craftsmen learned this craft and the processes of making instruments themselves. Some of the makers included have already passed away, but their work from the past remains audibly present through the instruments they created, which continue to serve a musical function in the hands of the players who own them. With this work, I am, in a way, paying tribute to all makers who may not be as publicly exposed as the musicians who play the instruments they made, even though their role in maintaining the instrumental tradition is equal.

Изкуствоведски четения 2025.ІІ

Art Readings 2025.ІІ

ИЗКУСТВА И АРХИВИ

ARTS AND ARCHIVES

Институт за изследване на изкуствата, БАН
София, 2026

Institute of Art Studies, BAS
Sofia, 2026

Съставител

проф. д. н. Камелия Николова (България)

Edited by

Prof. Kamelia Nikolova, DSc. (Bulgaria)

Редколегия

доц. д-р Деян Статулов (България)
проф. д. н. Камелия Николова (България)
доц. д-р Катерина Гаджева (България)
проф. д. н. Венцислав Димов (България)

Editorial Board

Assoc. Prof. Deyan Statulov, PhD (Bulgaria)
Prof. Kamelia Nikolova, DSc. (Bulgaria)
Assoc. Prof. Katerina Gadjeva, PhD (Bulgaria)
Prof. Ventsislav Dimov, DSc. (Bulgaria)

Редактор

Даниела Статулова

Copy editor

Daniela Statulova

Английски редактор

Петър Гълъбов

English editor

Petar Galabov

Графичен дизайн и предпечат

Любомир Маринчевски

Graphic design and content management

Lyubomir Marinchevsky

Печат

Дайрект Сървисиз
формат 70/100/16

Printery

Direct Services
Format 70/100/16

ISSN: 1313-2342
ISBN: 978-619-7619-56-0