

The History of Performers and Professors of Wind Music in Kosovo

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Abstract

The music art took place in society since the primitive community. Thousands of years before our era the first simple melodies were created. To the reach people the music had an entertainment role because covered the atmosphere in feasts and in glorifying God. To the ordinary people the music reflected the life full of difficulties and the hope for a better life. These features defined also the characteristics of various ceremonial, the religious affiliation, wedding songs, the villagers and artisan's music. In Kosovo the development of the music, because of the conditions in our country, was not an issue which should be spoken or even less act. However, the Albanian people as a music lover has always find the ways to celebrate and do music in family parties. The wind music in Kosovo is ancient and our people with its possibilities gave life to this music. The instruments they used are: mouthpiece, flute, ocarina etc. During the regime some music personalities find the way to finish their studies in Faculties of Art in the region and wider by enriching in this way the cultural activities in the country.

Keywords: wind music, tradition, instruments, music art.

1. Introduction

This is an issue about which it is spoken very few in the music literature of Kosovo. It is known that the origin of simple wind instrument dates from ancient times. The history of wind instruments dates back thousands of years ago when the first individuals to live began blowing into items and projecting musical notes. But over time the development of pipes, wood, bronze and metal came into view and were used to make legitimate wind instruments with a multiple note fingering system (Carl Harper – A the history of wind instruments, 2012)

Wind instruments exhibit great diversity in structure and sonority and have been prominent in the music of all cultures since prehistoric times. A system of classification of these instruments must reflect and categorize the relationships and the differences between the many varieties. The conventional division of the symphony orchestra into sections has simplified the grouping of wind instruments into woodwinds and brasses, but this is an inaccurate classification that generally does not apply outside Western culture. The fact that some modern woodwinds, such as flutes and saxophones, are made of metal whereas several ancestors of present-day brasses, such as the cornett and the serpent, were typically made of wood illustrates the unsuitability of a classification according to material (<http://www.britannica.com/EBchecked/topic/645041/wind-instrument>). It also can be mentioned, Ocarina as one of the first wind instruments that dates centuries ago, then the other instruments of flutes family made by wood and the pipes of shepherds. Later it come Shallmei as predecessor of wood wind instruments of the present days as Oboe, clarinet, fagotti etc. there are also wind instruments of metal as are the predecessor of horn instruments. The today instruments are: trumpets, trombone, horns, tuba etc. Here are many conjectures concerning the origin of wind instruments, and, because they are found widely scattered over the face of the Earth, it is quite likely that the process of vibrating the lips against a hole in a branch, a bone, a shell, an animal horn, or a tusk may have been discovered independently in many early cultures. Their origin may, in fact, have transcended even the first lip buzzing. Many cultures employ these same mediums as masks with which to disguise the voice in magical or religious rites; their use as musical instruments appears to have been an afterthought. (<http://www.britannica.com/EBchecked/topic/645041/wind-instrument/53806/Early-history>).

All the above mentioned instruments are used in the music of all the European nations and Kosova is not an exception. The wind instruments and wind music in general has not a long history. According to the people that are alive today, learning to play with these instruments dates from 1940 but we have few evidences regarding the teachers and the students of that time. The life before 1940, the education and the culture were in a very bad condition. The economic situation was unbearable and for this reason education and culture were far from what should had been compared with western countries and we can conclude that the cultural and educational life didn't even exist. With regret we can say that before 1940 Kosova was in miserable politic, social, economic, education and culture situation. There were the

minimal conditions to develop the social and cultural activities. Here is an exception for the family celebrations like weddings, bachelorette parties and circumcision party. In these celebrations the cultural activities let's say were simply amateur.

1.1 *The music in Kosova - the amateur performers of wind instruments*

It is known that before the Second World War the cultural life in Kosovo was extremely weak. The economic and political situation was very difficult because of the unresolved political status and the rights of the majority population were violated by the regime of that time. No one can say or give any information regarding the cultural life of that period. This is valid also for the others living in Kosovo. So, we can say that there were not any performer and professor of wind instruments for that time except the traditional wind instruments like zurla, shanks, bagpipes, kavala etc. We don't have any information about these instrumentalists to select for their successes and interpretations.

After the Second World War it begins to raise the cultural life and family events. Kosovo gained a cultural autonomy and it begins also the emancipation and the education of the people. Also the economic situation begins to grow up and gradually begins also to increase the celebrations of the families. The first instrumentalists are presented after the Second World War like: the clarinetist Dervish Ibra and Xhafer Ibra from Peja. These two were very familiar and accompanied singers of that time. Especially Xhafer Ibra was known as a virtuous clarinetist. Another clarinetist that contributed in the popularization of this instrument was Nazmi Kllloqji. He learned in the music school the clarinet and then he continued to exercise it in the amateur popular music. For playing the flute is distinguished Shaqir Hoti. He begins his career as an amateur instrumentalist of autochthonous wind instruments and later he learned to play the flute. Also today he continues to play the traditional instruments and the flute. He also makes the traditional wind instruments like pipes, kavala, ocarina etc. One of the first that played the instrument of oboe was Velko Vojinovic. He in the military school learned to play the oboe and later was involved in the symphony orchestra of Prishtina of that time.

These are just some examples only for the wind instruments of the modern period but meanwhile there are many traditional wind instruments and many instrumentalists that play these instruments.

1.2 *The first steps to learning of wind instruments in Kosova*

The first steps of learning the wind instruments from professional teachers in Kosovo started after the Second World War. The first wind instrumentalist for which there are also evidences from Prof. Akil Koci are: Kole B. Shiroka (flute), Zef Biba and Matej Lumezi (trompeta), Lazer Mjeda (fagota), etc. One of the first pioneers that disseminate the wind instruments teaching in Kosovo was the trompeta teacher Josip Barishiq that came from Croatia especially to teach the wind instruments. He started working in the city of Prizren where the first music school was. We have not any information if he was professor or teacher but we can confirm that he was the teacher of wind instrumentalists in Kosovo. The first clarinetist graduated in Sarajevo was the student of Barishiq, Shemsedin Fanaj. The first flutist was Mile Kaqinari. The first graduated flutist woman was Venera Mehmetagaj and she also continued with master studies. So, we can say that Barishiq founded the wind instrumentalists in Kosovo.

As a person who contributed for the instrumentalists and wind music in Kosovo is mentioned Franjo Vacolini who came from Czechoslovakia of that time and he served also in the royal court of King Zog in Albania. Also for him there are not information about his academic title but he was called by his student as professor. Professor Vacolini was active in the city of Peja with the youth of the city by teaching them the theory of music and how to play on wind instruments. This was done in the context of amateur society "Perparimi", since in Peja at that time was no professional school of music. In the city of Mitrovica the teacher of Trompeta and wind instruments was Senka Emperor. She contributed in disseminating the culture of music and especially in preparing the instrumentalists of wind instruments in Kosovo.

1.3 *The professors and the performers of wind instrumentalists in Kosovo.*

Since had been mentioned the two first teachers Josip Barishiq and Franjo Vacolini for which the information had been given by Fahri Beqiri and Prof. Selim Ballata we can't say there were no others acting in that period. Another professor of music who continues the tradition of teaching the music art in general came from Beograd and developed his artistic activity in the city of Peja.

His name is Aleksander Novakovic. He continued the work of Franjo Vacolini who left the academic process and moved in Cetinje of Montenegro. According to the information he was accused as a collaborator of Germans and this was

the reason he was not permitted to work in Kosovo. The strange fact was that he could work in Cetine of Montenegro. According to his students this was done by the politicians of that time because Vacolini had success with his students in federative competitions of Yugoslavia and his students were Albanian.

From the people of Kosova that started teaching the wind instruments are Prof. Shemsedin Fanaj graduated in the Academy of Arts in Sarajevo in the department of Clarinete and Prof. Aleksije Radan. Qazim Bobaj graduated in the Academy of Arts in Prishtina, Lubisha Zllatanovic clarinetist graduated in the Academy of Arts in Prishtina, Robert Gjokaj clarinetist. The last five have graduated to the Prof. M.Stafanoviq. Mile Kaqinari is the first graduated flutist graduated in the Academy of Arts in Belgrade. Venera Mehmetagaj Kajtazi flutist received her master degree to Prof. Nikolla Atanasov in Skopje and has successful results in her solo career. Simon Lumezi hornist, Besim Gashi hornist, Astrit Mustafa clarinetist graduated in Tirana, Shkumbin Bajraktari clarinetist graduated in Tirana and together with Astrit Mustafa have graduated to Prof. Kico Daku and the master studies to Prof. Stojan Dimov in Skopje. Igballe Dervishi flutist graduated in Prishtina, Arsim Kelmendi oboist graduated in the University of Prishtina, Faculty of Arts to Prof. Kiro Davidovski from Skopje. Naim Gashi oboist graduated in the Faculty of Arts in Ljubljana. Miroslav Stamenkovic trumpeter graduated in the Faculty of Arts in Prishtina. Today there are many others who have graduated in wind instruments and work in schools and faculties as teachers of these instruments.

1.4 Compositions for wind instruments in Kosovo

The compositions for wind instruments in Kosovo are very few because the lack of tradition in this field. One of the first composition is Sonata for Clarinet and Piano of the composer Fahri Beqiri. Other compositions are the acts of Zeqirja Ballata like:

siq janë: Suite for solo Flute, suite for solo Oboa, suite for oboa and harf etc. The composer Akil Koci has the following wind instruments compositions: Wind Quintet "Rytmus", wind quintet ë "Metamorfoza 3", burlesque for flute and piano, siren for solo flute etc. Bashkim Shehu is the composer of: Adagio for clarinet and piano, Klarinet dhe Piano, Reflection 1 for flute, clarinet and piano, Reflection 2 for flute, clarinet and piano. Rafet Rudi is the composer of a wind quintet, Rauf Dhomi also has a wind quintet, Mehdi Mengjini is the composer of the concert for Oboe and orchestra etc. We have also other new composers of wind music and this kind of music it is being developed in Kosova.

2. Conclusion

Our globalized society, more and more oriented in growth and performance, increases the requirements of creativity, flexibility and collaboration. The comparison with a modality of thought and action of artistic type, the practice and the realization of artistic activities promote the development of communication skills and creativity, important elements for the structuring of the future. The wind music plays an important role in developing the culture of country and as such should be seen as an important factor for the new generation. With all difficulties our people tried to keep alive the wind music by creating melodies and by inherited wind instruments and melodies in generations. There are no many information regarding the history of wind music in Kosovo but as we saw in the paper there are some Albanian that with their sacrifices and will developed this kind of music. Is very important, for the new generation, to develop this kind music and to represent the culture of Kosova in all around the world.

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