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**PERFORMING WORKS BY KOSOVO COMPOSERS AT FESTIVALS OF**  
**CLASSICAL MUSIC (from 2000 to 2018)**

**ИЗПЪЛНЕНИ ПРОИЗВЕДЕНИЯ ОТ КОСОВСКИ КОМПОЗИТОРИ НА**  
**ФЕСТИВАЛИ ЗА КЛАСИЧЕСКА МУЗИКА В КОСОВО (от 2000 до 2018)**

Doctoral dissertation

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## Summary

The goal of the research in this doctoral dissertation is to reflect the presence of composer works at the classical music festivals in Kosovo. This study is based on a search that includes 2000-2018 in all classical events organized in Kosovo. Besides the historical description of the festivals, special attention is paid to the editions and festivals in 2000-2018, the participation of composers, their categorization by countries, as well as the works of the composers at these festivals.

For the number of festivals, performers, composers and the inclusion of works of these composers, is used a quantitative method. For data processing is used frequency distributions. About the characteristics of program concepts of festivals and types of musical works is used the qualitative method, respectively the statements of the organizers of classical festivals in Kosovo.

Based on the study conducted from 2000 to 2018, there is enough space for the works of Kosovo composers in Kosovo's classical music festivals. For better festival conditions and incentives for composers for new creative works, these festivals require greater financial support from institutions, as well as the building of the missing opera and ballet hall in Kosovo.

**Key words:** music works, festival, performers, Kosovo composers, international works.

## 1. INTRODUCTION

Music as art has a multifaceted function and is a very important component of human life. While considering the above-mentioned, the importance of music has been stipulated since the ancient Greek period where music was raised on the pedestal of influencing the development of a future good citizen.

Thus, music is a “base for education considering that rhythm and harmony penetrate deep into the soul and vigorously fulfill it, while bringing upon it sublimation and good conduct.”<sup>1</sup>

Apart from the educational work, music has many other functions, ranging from entertainment to communication. “The concept of music denotes a wide range of individual and collective social practices generating rhythm, melody, harmony, or timbre for the purpose of ceremonial matters, social symbolism, or for mere enjoyment.”<sup>2</sup>

Although we can say that music is an individual act, it can not be imagined out of the social context. Music makers always tried to find a way to be close to the public. The communication that music makes to the public is diverse. Recently, the ways of communicating with the audience have been multiplied.

### Background of the problem

The focus of the research is, at first, the interconnection between the creators and the performers, so, the interconnection of the composer's musical work and performance activities.

The research will be focused only on the performance of composers' works on classical music festivals. Particularly, the focus is on the inclusion of Kosovo composers in these classical music festivals.

The research revolves around two main concepts: “Works of composers” and “music festivals in Kosovo”. The term “Works of Kosovo composers” comprises all kinds of musical works performed at the music festivals in Kosovo during 2000-2018. The term music festivals includes only classical music festivals in Kosovo.

Kosovo's artistic music begins after the Second World War. Professional music life starts with the opening of the first radio station in Prizren in 1945. All musical activities have gravitated to this institution.. The Symphony Orchestra and Professional Choir started working in the framework of the radio-television, which made great contribution to stage events, festival and concerts in Kosovo in this period.

The year 2000 is characterized by the establishment of the Kosovo Philharmonic and the beginning of concert life and festivals in Kosovo. This year was held, the first international chamber music festival in Kosovo. This festival named Kosova Kamer Fest continued to be an annual festival and now has a traditional character. Later the classical music was added to other festivals such as ReMusica, DAM Festival and Piano Chopin Fest.

### Subject and Method

Considering the above-mentioned knowledge for the importance of festivals as events with influence and the interaction that it has with composers, we are proposing the topic as follows:

PERFORMING WORKS OF KOSOVO COMPOSERS AT FESTIVALS OF CLASSICAL MUSIC (from 2000 to 2018)

The formulated topic consist of the categories as follows:

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<sup>1</sup> Platoni. (1980). *Shteti*. Prishtinë: Rilindja p.135

<sup>2</sup> Styhre, Alexander. (2008). *Perception and Organization-Art, Music, Media*. New York: Palgrave Macmillan. P.101.

- Festivals – festival events that have different content and perform different artists from Kosovo and Europe and the world;
- Kosovo composers – composers from Kosovo, whose works are performed at Kosovo festivals;
- Kosovo – historical circumstances and artistic music life from its beginnings;
- Period after 2000 – period of change of historical, social and economic circumstances, of legal circumstances involving institutional support in the field of art.

### **Purpose and Tasks**

The way the festival influences the creativity of the composers depends on the festival in particular. Each festival has created its own character by making it special from others. The aim of the research is to highlight these different areas, and the verification of the inclusion and effects of festivals in the composer's creativity.

In order to implement this purpose, the following tasks need to be successfully accomplished:

- Finding evidence of festivals in Kosovo from 2000 to 2018.
- Evidencing musical works of local and international composers which have been executed by performers on the festivals.
- Reflection of the musical genres in the festivals and their categorization;
- Verification of musical parts of Kosovo composers in the festivals;
- Gathering opinions and attitudes of composers, performers and organizers of festivals on the inclusion, role, importance and the perspective of composers and festivals in Kosovo in the future.
- Database

### **The importance of the study**

The importance of this research lies in the fact that we would provide information about questions as follow:

- a) Are classical music festivals in Kosovo the place where the works of Kosovar composers are included?
- b) What is the level of inclusion of musical works of Kosovo composers in festivals of Kosovo?
- c) What effect are festivals in the creative activity of Kosovo composers, in the composition of certain musical genres?
- d) What is the perspective of composers and stage events in Kosovo?

### **Method and Instruments**

Starting from the above-mentioned purpose and tasks of our research, the main method will be analytical. For the characteristics of the full number of events and the music presented in those events, we will utilize the quantitative method through the use of descriptive statistics. For the characteristics of the concepts of the events and other notes related to the composers, we will utilize the qualitative method.

### **Expected Results**

- A complete overview of musical works at music festivals in Kosovo from 2000 to 2018;
- Representation of Kosovo composers;
- The effect of events on the creativity of Kosovo composers in the definition of musical genres;

- Gaining knowledge on the perspective of festivals in Kosovo and Kosovo composers;
- Creation of a database which can be utilized for similar researches in the future.

## 2. WORK OF KOSOVAR COMPOSERS

### Development of Art Music and its influence on the work of Kosovar composers

Musical cultures, particularly cultivated music of a country, besides being a reflection of certain social, historical, economic, and political circumstances, naturally depend on those circumstances. This phenomenon is emphasized in the Balkan Peninsula, where, due to such circumstances, the development of music is not in continuity with the art music of other European nations. In the second half of the 19<sup>th</sup> century, the Albanian people, including Kosovo, made an initial step towards cultural progress, notably in the creation of Romantic National Literature and the opening of the first secular schools. The orchestras of that time also included tempered instruments, clarinets, violins, harmonicas, etc. The texts of the Renaissance were used to be syncretized with musical parts of European composers as well as songs of different European peoples. The urban musical culture was an attempt to return to the origin of Albanian music by undertaking the cleansing from orientalisms. "Musical activity with amateur activities among associations and clubs that would be established in larger Albanian cities such as Shkodra, Elbasan, Korça, Skopje, Prizren, etc., would be the basis for the formation of musical ensembles."<sup>3</sup> In these circumstances, the first steps of cultivated music began.

Art music in Kosovo with very dense activity and creativity is known after World War II. "In Kosovo, the first nucleus of reproductive art music was established in Prizren in 1944 with the choir and chamber orchestra at the Amateur Cultural Artistic Society "Agimi"..."<sup>4</sup> At that time, Radio Prishtina was also founded. "Practically the entire musical life, for a very long time, was precisely linked to the only broadcasting house in Kosovo. All other activities, whether they be those of educational institutions, amateur societies, individual activities, etc., gravitated towards this institution."<sup>5</sup> The opening of professional music schools and later the Academy of Music, which profiled the new generations of composers, also played a big role. "Precisely in October of 1949, the first generation was registered at the Secondary School of Music in Prizren in the theoretical-pedagogical section."<sup>6</sup> From this school emerged the majority of composers and artists from Kosovo. "Higher musical education of two years was opened at the Higher Pedagogical School in Pristina in 1962, whereas the higher education (Academy of Arts) in 1975."<sup>7</sup> Considering the chronological aspect of musical developments, which are interconnected from the first steps of cultural-artistic societies, media and educational institutions, including the Radio Pristina Orchestra and professional Choirs, Kosovar composers, across generations, reflect this level of development, from small works to major musical works.

### Generations of classical music composers in Kosovo

The first pioneer of cultivated music in Kosovo is Lorenc Antoni, who dedicated himself to processing, harmonizing, and styling folk songs, as well as composing new songs. The first original musical inventions in Kosovo were created by composer Rexho Mulliqi. Rexho Mulliqi is also valued as the first composer to lay the foundations of several musical genres in art music.

The second generation of Kosovar composers is characterized by musicians specialized in the field of composition. "At this time, capital works were created in various genres, from solo and chamber (sonatas for various instruments, string quartets, wind quintets, etc.) to large

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<sup>3</sup>Berisha Engjëll. (2004a). *Studime dhe vështrime për muzikën*. Prishtinë: ASHAK. P. 97.

<sup>4</sup>Berisha Engjëll. (2004a). *Studime dhe vështrime për muzikën*. Prishtinë: ASHAK. P.57.

<sup>5</sup>Rudi, Rafet (2002). *Sprova estetike*, Prishtinë: Dukagjini. P. 151.

<sup>6</sup>Berisha Engjëll. (2004a). *Studime dhe vështrime për muzikën*. Prishtinë: ASHAK. P. 132.

<sup>7</sup>Berisha, Engjëll. (1998). *Kultura muzikore, botim i dytë*. Prishtinë: Libri Shkollor. P. 207.

forms (symphonies, solo concerts, ballets, and operas)."<sup>8</sup> Distinguished composers of the second generation include: Esat Rizvanolli, Fahri Beqiri, Vinqenc Gjini, Akil Koci, Mark Kaqinari, Krist Lekaj, and Halit Kasapolli.

The third generation of composers represents a variety of musical styles. Rauf Dhomi is a composer who does not follow the newly laid path by the previous generation towards new language and sound. Zeqirja Ballata and Rafet Rudi are composers who have successfully evolved with the musical language over the years. There are also many other highly successful national and international composers, such as Bashkim Shehu and Gjon Gjovelekaj. Modern anti-romanticism primarily by composers like: Akil Koci, Zeqirja Ballata, and Rafet Rudi was followed by composers Mehdi Mengjiri, Bahri Mulliqi, Baki Jashari, and Valton Beqiri, Ilir Bajri, and others.

The latest generation of the 21st century is characterized by a large number of female composers who were absent in earlier generations of Kosovar composers. Among them are Donika Rudi, Arta Zeqiri, and Dafina Zeqiri. Other composers include: Kreshnik Aliçkaj, Kushtrim Gashi, Drinor Zymberi, Memli Kelmendi, and others.

### **The works and musical styles of Kosovar Composers**

The first works of Kosovar composers were Choral a capella compositions, which were elaborations and stylizations of popular songs.

The musical language expressed in these works belongs to different stylistic currents. "There intertwine styles of late Romanticism such as: Neoromanticism, neobaroque, neoclassicism up to serial music (unorthodox) atonal and modern and postmodern Expressionism of 20th-century music".<sup>9</sup>

### **Conclusions of Chapter 2**

Artistic music in Kosovo, with activity and dense creativity, became known after the Second World War, when profiled composers came to the fore.

The five generations of Kosovar composers have commonalities and differences, but their activity also differs in the phases of their lives. The younger generation, unlike other generations, represents more female composers.

Despite the expansion of the creative opus of composers, choral works from the beginning until today are an inseparable part of the creativity of composers, therefore choral works in the creativity of Kosovar composers are the most long-lived.

Kosovar composers in their musical works have created a mosaic of styles from national music and neo-romanticism to contemporary music of the 20th century and the newest stylistic developments as a result of interweaving technological achievements with artistic creativity.

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<sup>8</sup> Rudi, Rafet (2002). *Sprova estetike*, Prishtinë: Dukagjini. P. 158.

<sup>9</sup> Berisha, Engjëll. (2009). *Album me vepra për piano*. Prishtinë: ASHAK. P. 6.



### 3 FESTIVALS IN KOSOVO

#### Historical overview of musical life

Festivals in Kosovo as important artistic events depended on certain social, economic and political circumstances of the time. Just like cultivated music, festivals in Kosovo also start their journey after the Second World War. The musical life of classical music in Kosovo begins with the first concerts of the Choir and Orchestra, which functioned within the Agimi society in Prizren. From 1970 the festival *Akordet e Kosovës* became the place of Kosovar artists and creators of the time, and not only. It was in these years, namely in 1972, that the *Kosovarja Këndon* folk song festival started. In the eighties, other festivals were added, such as the *Zambaku I Prizrenit*.

*Ditët e Muzikës së Kosovës* festival became an important place not only for encouraging new Kosovar creativity but also for presenting the existing works of Kosovar composers. This festival held a criterion which also conditioned performers coming from other republics of Yugoslavia to present at least one Kosovar work within their repertoire.

#### Festival activities in the period 2000-2010

With the creation of new institutions in Kosovo, revival began in all directions, including musical life. The musical events were initially concerts that immediately turned into annual traditional festivals, although in difficult infrastructural conditions.

We have divided the research in this part of the festivals into two phases of their activity. The first phase will cover the beginnings of the festivals from 2000 to 2010, while the second phase covers the second decade from 2011 to 2018.

#### Kosova Kamerfest from 2000 to 2010

Kosova Kamerfest is the first festival organized in post-war Kosovo in October 2000 and has held 19 editions until 2018. Adding to it the institutional support that will continue to be provided by the Ministry of Culture, Youth and Sports and institutions others, although not at the desired level for the organizers, the Kosova Kamerfest festival takes the right direction to realize the goal of the organization.

The organizer of Kosova Kamerfest, based on the importance of musical activity, which besides performance includes non-performance activities, extends its program to both categories. The performance activity of this festival is covered by the part of concerts divided into certain nights within an edition. While the second category is carried out by the organizer in order to put more of an educational and informative function.

#### International performers.

Since the first editions of the Kosova Kamerfest festival, the number of internationally renowned performers continues to grow.

Through the Liaison Office of France in Kosovo, came French performing artists such as the violinist of not only French but also international fame, Francis Duroy. In Kosova Kamerfest he performed together with Hugues Leclere, the pianist also much sought after by prestigious orchestras around the world, who is also known as a wonderful executor of works from the classical ones to the works of impressionists such as Debussy and Ravel. Many other eminent world pianists have also been part of the editions of Kosova Kamerfest. Among them was the famous American pianist Derek Han. Among the many performers, in Kosova Kamerfest, artists, performers and composers as well as Frank Dodge, an American cellist, then Stefan Wirth from Switzerland, Wilma Macdougall from Scotland and from the Balkan region were Boris Perišić, Vladimir Blagojevich and many, many others.

### **Local Performers.**

In the Kosova Kamerfest festival, the best artists from Kosovo contributed with their participation. Some of them already had earlier experience at the international level. Among the artists who have performed at the Kosova Kamerfest festival are Antonio Gashi, Sihana Badivuku, Blerim Grubi, Valton Beqiri, Zana Badivuku-Basha, Festim Fanaj and many others, who we also meet as performers at other classical music festivals in Kosovo in this period. A feature of the Kosova Kamerfest festival is the joint music of local and international artists. Among the reasons for this way of making music is the syncretization of the performers' experiences, which are very important for the performers themselves.

### **Non-performing activities**

The organizer of the festival also organizes workshops and masterclasses with foreign and local lecturers during the days of the festival. Speaking about the general quality of the second edition of this festival, the composer Rafet Rudi says the following: "Another very good dimension of the Festival was the organization of extremely useful Workshops for pupils and students. Pierre Ives Artaud, Pavel Vernikov, Merita Juniku, Xhevdet Sahatçiu and Dominik Blum worked with the students." <sup>10</sup>

### **ReMusica Festival from 2002 to 2010**

The first edition of this festival was held in April 2002. The initiators of the establishment of this festival were prominent names of Albanian music, led by the composer, conductor and teacher Rafet Rudi. What makes this festival even more characteristic than others is the presence of electronic and acousmatic music through the creations of young Kosovar creators.

### **International performers.**

The international artists who perform at these traditional festivals come mainly from countries like Bulgaria, Macedonia, Albania, England, France, Switzerland, Spain, Holland, Belgium, Sweden, Canada, Japan, etc.

In the first edition, the Dutch pianist Marcel Worms performed. Aki Takahashi, a pianist from Japan, played works by various composers, including works by Japanese and Kosovar composers. Rafaelo Andia from France, whose research in the field of classical music makes him a pioneer in the development of the Spanish baroque guitar, held a recital with works by various composers at the Remusica Festival. This French artist, as part of his program, also performed the work of the Kosovar composer Rafet Rudi. Part of the Remusica festival in 2006 was also the initiator of electronic (acoustic) music in Belgium, the composer Annette Vande Gorne, who performed her original work in front of the audience. Among the German artists, pianist Steffen Schleiermacher also performed. Also Ophélie Gaillard cellist from France who is a multi-dimensional musician, who performs with the same passion as the musical works of the Baroque.

### **Local performers.**

A characteristic of the sixth edition is the large number of Kosovar female artists who have performed successfully not only in Kosovo but also in the region and Europe and beyond: Besa Berberi soprano, Lule Elezi pianist, Elife Podvorica - Jashari, soprano and also the solo operatic singer Merita Juniku.

What makes this festival even more distinctive is the dedication to children in connection with contemporary music.

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<sup>10</sup> Rudi, Rafet (2002). *Sprova estetike*, Prishtinë: Dukagjini. P. 274.

### Composers and works played on Remusica

In the first three editions, the predominant creations are those of 20th century composers, such as the works of Bartok Stravinsky, Hindemith, Messiaen, Ligeti, Scelsi, Penderecki, Takemitsu, Nishimura, Xenakis, Nancarrow, Rzewski, Parmerud, Murrail, Dusapin, etc. Radelscu, Clarce, etc.

A large number of young composers who have started their careers at these festivals, for the festival. "The opening piece of the festival is a premiere of - "Concert for Saxophone, string orchestra and percussion" composed by Valton Beqiri, a piece that was ordered by the Festival. In continuation with this, the number of young composers present in our Festival is increasing, young composers such as, Arta Zeqiraj, Kushtrim Gashi, Dafina Zeqiri, Vullnet Tahiri, Armand Gjata which will present their newest pieces".<sup>11</sup> What sets this festival apart is the interpretation of the works of Kosovar composers by foreign artists.

Non-performance activities are an additional and very important part of this festival.

### Damfestival from 2006 to 2010

DAM Festival Prishtina as the International Festival of Young Musicians, is founded by students of the University of Pristina - Department of Arts. Immediately after the first success of the Festival, the organizer expanded the scope by investing in workshops and masterclasses. In its editions, the Dam Festival brings back the practice of the events of the socialist period, when in Kosovo concerts were organized by the then State Radio and Television Orchestra, RTV Prishtina, together with young conductors. Dam Festival performs joint music in another direction, performing together local, regional and international instrumentalists and soloists.

### International performers and ensembles.

Among the international performers who are part of the DAM festivals are conductors with international renown. Among such international conductors is Toshio Yanagisawa from Japan. Among the other international participants was the German artist Patrick Strub and the Swiss instrumentalist Selina Cuonz Harp. Among the artists who have brought an atmosphere with an unusual form of performance, but very impressive for the Kosovar public, was Duel from Paris France with instrumentalists Laurent Cirade Violoncello; Paul Staicu Piano. **Recital concerts** are a characteristic of Dam festival editions.

### Local performers

Since the first edition, Dam festival has given a lot of space to local artists, especially students. Many new artists and ensembles from Kosovo have climbed to the podium of the Damfestival. Since the first editions, the Kosovo Philharmonic has performed concerts in collaboration with young artists, mainly young conductors, such as Kreshnik Gashi, Lindita Isufi, Edon Ramadani, Ylber Asllanaj, young instrumentalists such as Visar Kuqi on the violin. Some of these artists today develop quite successful activities in Kosovo and abroad.

### Composers and works performed at Damfestival

In the editions of the DamFestival festival, a great variety of works by composers of different stylistic periods, from the Renaissance to the present day, is presented. Parts of arias by Claudio Monteverdi were played. From the piano works, the sonatas of Ludwig van Beethoven, then also of Robert Schumann were performed. There are many orchestral works and they are usually performed in collaboration with the Symphony Orchestra of the Kosovo Philharmonic Edvard Grieg, then also the composer Jan Sibelius. Other works by composers of the

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<sup>11</sup> Ibid.

20th century were played by Claude Debussy, Marcel Tournier and the composer Gabriel Pierné.

Certain nights are also reserved for concert of the specific author. Among them, in the fifth edition, we have the author's concert of the youngest Kosovar generation composer, Dafina Zeqiri. The FEGUSH string quartet from Slovenia also performed the works of other Kosovar composers of the younger generation, the author Kreshnik Aličkaj, Kushtrim Gashi, the premiere of another Kosovar composer, Drinor Zymberi.

### **Conclusions of Chapter 3**

Festivals before the year 2000 in Kosovo had a criterion that required performers from other republics of Yugoslavia to present at least one Kosovar work in their repertoire.

After the year 2000, the number of classical music festivals decreased. During different years, the tendency to bring innovations in stylistic, technical and artistic terms has been noticed, but always preserving each festival's own physiognomy.

Although with an inconsistent support from public institutions, compared to other musical genres in Kosovo, the biggest beneficiaries were the actors of musical activities of the classical music genre, for whom the financial support is regular yearly.

In addition to performing activities, all festivals have developed many non-performing activities which had an educational and informative function.

Among the valuable events of the festival is the pedagogical concert which encourages young composers to write different musical works based on Albanian Folk Song.

What makes Remusica even more distinctive is the dedication to children in connection with contemporary music.

## 4. ACTIVITIES OF CLASSICAL MUSIC FESTIVALS IN KOSOVO IN THE PERIOD FROM 2011 TO 2018

### Basic structure and analysis of results for each festival separately

From 2011 to 2018, all festivals hold annual editions, which makes it possible for us in addition to the research methods used in the first period, to use different quantitative methods even more deeply. The new fields enable us to make the comparison between years of each festival as well as the comparison between festivals.

We did the research for the collection of notes and the formation of the note base in the following way:

- Evidence of all concerts and festival editions held that are the object of research from 2000-2018;

- Review of printed brochures;

- Review of online brochures;

- Direct information from festival directors and organizers;

- Information from the interviews of the organizers in the media;

- Review of the content of websites and announcements on social networks;

- My live following of a large number of festivals over the years.

I have obtained the brochures in several ways, providing details for each performing and non-performing activity. In addition to physical and electronic copies, I have also used interviews of organizers and artists through electronic media and online media.

For the inclusion of performing artists, composers, as well as the works of composers in these concerts, the following fields were defined:

- Number of Kosovar performances at classical music festivals in Kosovo;

- Number of international performances at classical music festivals in Kosovo;

- The number of performances of artists by country, at classical music festivals in Kosovo;

- Number of Kosovar composers at classical music festivals in Kosovo;

- Number of international composers at classical music festivals in Kosovo;

- Number of composers by country in classical music festivals in Kosovo;

- Number of works by international composers at classical music festivals in Kosovo;

- Number of composers' works by country in classical music festivals in Kosovo;

- Number of Kosovar composers by generation.

### Analysis of the results for the Kosova Kamerfest festival (2011-2018)

In this part of the presentation of the results, we will look at the special features of this festival from 2011 to 2018, based on the number of performers, composers and composers' works. The obtained results will give us a real and accurate overview over the years in the editions of the Kosova Kamerfesti festival.

From 2011 to 2018, in the editions of the Kosova Kamerfest festival, the total number of both Kosovar and international performers was three hundred and twenty-three (323). From the frequency distribution of female composers by country, it can be observed that the number of performers is approximate, but that the most performances are from the category of international artists (163 or 50.46%), while the least performance was in the category of Kosovar performers (160 or 49.54%).

Using the frequency distribution of the number of composers by country, it turns out that out of the total two hundred and thirty-four (234), the most performances were from the category of international composers, (226 or 96.33%), while the least was in the category of Kosovar composers. (8 or 3.67%).

The number of works by Kosovar composers is also very small, eight (8) in total, from this total number, in only two editions we have two (2 or 25%) works by Kosovar composers, also in 2012 and 2013 as and we also have the case when in the edition of 2011 and 2015 there was no performed work by Kosovar composers (0 or 00%).

And finally, the comparison by country is very significant, where from this distribution it can be seen that in the years 2011-2018, a total of 314 works of composers were included in the repertoire of festivals, and that three hundred and twenty-three works (323 or 97.58%) belong to the works of international composers and only eight works (8 or 2.42%) are works by composers from Kosovo.

### **Analysis of the results for the Remusica festival (2011-2018)**

From 2011 to 2018 in the editions of the Remusica festival, the total number of both Kosovar and international performers was three hundred and seventy (370). From the frequency distribution, it can be observed that the Kosovar artists had the most performance in the category (236 or 63.78%), while the least performance was in the international performers category (134 or 36.21%).

Based on the statistical method using the frequency distribution of the number of composers by country in the editions of the Remusica festival, it is found that out of the total four hundred and eighty composers (480), the most are in the category of international composers, (353 or 73.54%), while the most there are at least Kosovar composers in the category (127 or 26.46%).

Based on this distribution for the works of Kosovar composers, we find that there are a total of 135 works by Kosovar composers. The most works of these composers are in 2012 (28 or 20.74%), while the least works are in 2015 and 2016 (5 or 3.70%).

In the comparison between the works of composers by country, we can state that from 2011 to 2018 in the editions of the ReMusica festival, the total number of Kosovar and international works was a total of five hundred and eighty-four (584). From the frequency distribution, it can be observed that the most works are from the category of international works, four hundred and forty-nine (449 or 76.88%), while the least works were in the category of Kosovar works with one hundred and thirty-five (135 or 23.12%).

### **Analysis of results for Dam Festival (2011-2018)**

According to the numerical index extracted from the tables during the research on the number of performances of Kosovar and international artists, out of the total three hundred and sixty-five performances (365), the most performances are in the category of Kosovar performers (197 or 53.97%), while there are fewer by international performers (168 or 46.03%).

From 2011 to 2018, a total of three hundred and seventeen (317) composers were included in the Damfestival, of which the most are the international composers category with two hundred and seventy-six (276 or 87.07%), while the Kosovar composers category has recorded forty one (41 or 12.93%).

According to the data, there are a total of seventy-two (72) works by Kosovar composers. The highest number of these works occurred in 2018, with seventeen (17 or 23.61%), while the fewest were in 2016, with only one (1 or 1.39%) work by Kosovar composers.

According to the table that reflects the works of composers by country, from 2011 to 2018 in the editions of the Damfestival, the total number of works by both Kosovar and international composers was four hundred and twenty-four (424). The data shows that the majority of the works belong to the international category, with three hundred and fifty-two (352 or 83.02%), while the fewest works are from the Kosovar category, totaling seventy-two (72 or 16.98%).



### **Analysis of results for Chopin Piano Fest (2011-2018)**

Chopin piano fest is the newest of the festivals that have been the object of research so far. Formed only to celebrate the 200th birth of Chopin, the festival was a great success and was highly appreciated by the Kosovar public, since 2010 the festival continues to be organized annually, becoming a traditional piano festival held in spring every year.

According to the tables in research, it can be seen that from 2011 to 2018 in the editions of the Chopin Piano Fest, the total number of both Kosovar and international performers was a total of two hundred and ninety-one (291). From the frequency distribution, it can be observed that the Kosovar artists (217 or 74.57%) performed the most, while the international performers (74 or 25.43%) performed the least.

According to the tables, it can be seen that in the editions of the Chopin Piano Fest festival, the total number of both Kosovar and international composers was a total of three hundred and ninety-seven (397). From the frequency distribution, it can be observed that the most works are from the category of international composers (380 or 95.72%), while the least works were in the category of Kosovar composers (17 or 4.28%).

According to the processed data, it can be seen that the total number of works by Kosovar composers was nineteen (19). From the frequency distribution, it can be observed that there are the most in 2017 (5 or 26.32), while in 2018 there are no composers (0 or 0.00%).

Even from the processed data of the works of composers by country, it can be seen that from 2011 to 2018 in the editions of the Chopin Piano Fest festival, the total number was five hundred and seventy-eight (578). From the obtained results, it can be observed that the most works are in the category of international works, five hundred and fifty-nine (559 or 96.71%), while the least works were in the category of Kosovar works, with a total of nineteen (19 or 3.29%).

### **Total analysis of results for all festivals.**

In this part of the research, we will conduct a comprehensive analysis of the four festivals that are the subject of this study. To these certain fields as a basis for the total analysis of the results, we add another field that has to do with the number of generations of Kosovar Composers.

From the comparison of the number of Kosovar performers, it can be seen that from 2011 to 2018, there were a total of eight hundred and ten (810) performances by Kosovar artists at classical music festivals in Kosovo. The most of these performances were at the ReMusica festival with a total of two hundred and thirty-six (236 or 29.14%), while the fewest performances by Kosovar composers were at the Kosova Kamerfest festival with a total of one hundred and sixty (160 or 19.75%).

Continuing with the frequency distribution of the number of performers by country at festivals held in Kosovo from 2011 to 2018, we have concluded that in the classical music festivals in Kosovo, the total number of both Kosovar and international performers was one thousand three hundred and forty-nine (1349). The majority of performances were by Kosovar performers, with eight hundred and ten (810 or 60.04%), while the fewest were by international performers, totaling five hundred and thirty-nine (539 or 39.96%).

From the distribution according to the number of Kosovar composers in the period from 2011 to 2018, we can conclude that the total number of Kosovar composers is one hundred and ninety-three (193). Of these, the most are in the Remusica festival, where one hundred and twenty-seven (127 or 65.80%) Kosovar composers are included. However, there was a smaller number of Kosovar composers at the Kosova Kamerfest festival with a total of eight (8 or 4.15%) Kosovar composers.

Based on the obtained results, the total number of Kosovar and international composers was a total of one thousand four hundred and twenty eight (1428). From the frequency distribution, it can be observed that the most composers are from the category of international composers (1225 or 86.39%), while the least number of works were in the category of Kosovar composers (193 or 13.61%).

From the statistical method using the frequency distribution of the number of works by Kosovar composers from 2011 to 2018. From the table presented, it can be seen that the total number of works performed by Kosovar composers from 2011 to 2018 is two hundred and thirty-four (234). Most of the works played at the Remusica festival overall are one hundred and thirty-five (135 or 57.69%) works by Kosovar composers. While in Kosovo Kamerfest is the smallest number of works by Kosovar composers, eight in total (8 or 3.42%).

Based on the results of the number of works by country, we can conclude that from 2011 to 2018 the total number of Kosovar and international works was one thousand nine hundred and seventeen (1917). From the frequency distribution, it can be observed that the most works are from the international works category, one thousand six hundred and eighty-three (1683 or 87.79%), while the least works were in the Kosovar works category with two hundred and thirty-four (234 or 12.21 %).

According to the processed statistical data for the number of Kosovar composers by generation in 2018, we can conclude that out of 23 Kosovar composers, twelve (12 or 52.17%) are from the older generation who fall into the category of Composers before the year 2000 and eleven (11 or 47.83%) composers of the younger generation, after the year 2000.

#### **Conclusion of Chapter 4**

As for the inclusion of Kosovar composers, there are very big differences between the festivals. In this regard, ReMusica leads convincingly with one hundred and twenty-seven (127), which means a very large space that it has given to Kosovar composers, especially young composers.

According to the notes taken and the analysis made about the number of works by Kosovar composers, it is seen that the number of works by composers is greater than by the composers themselves, for the reasons that more works by one composer were played in certain concerts. At the ReMusica Festival, the most works of Kosovar composers were performed, a total of one hundred and thirty-five (135). This is a considerable number that includes musical works by almost all Kosovar composers. Even the DAM Festival has had many works performed by Kosovar composers, seventy-two (72) in total. While from the other collected data it can be seen that only nineteen (19) works were played at the Chopin Piano Fest. Even lower is the number of works performed at the Kosova KamerFest festival, with only eight (8) works performed for eight editions held from 2011 to 2018. from the results presented in the research, it can be noticed that the Kosova KamerFest has not even come close to realizing its goal, which it has expressed in its official documents.



## 5. CONCLUSIONS

This PhD thesis aimed to examine classical music festivals in Kosovo and prove the inclusion of works by Kosovar composers in classical music concerts in Kosovo for the years 2000-2018.

In order to see the level of presence of the composers and the works played in these festivals, we used several sources. We focused our initial steps on the archival elements of the festivals as the initial source of our further research. The first obstacle was the incomplete archiving of concerts and festival activities, both physically and on their official websites.

In order to have an even more complete overview, various interviews of the organizers, online and traditional media, which the festivals used for information and marketing of the events, were also used. In order to obtain basic and more detailed data on classical music festivals in Kosovo, we focused on collecting festival brochures. Collection of brochures is done in physical and online form. The physical method of gathering did not provide us with enough information because most of the festivals did not have all the brochures, so to fill in some of them, I used brochures that some of the participants in the festival had as well as the brochures that I have possessed myself as a frequent follower of these festivals. A part of the brochures was also taken from the official websites of the festivals. All festivals had a similar brochure format, with sufficient information about concerts, artists and composers' works. This is how we managed to collect all the necessary data to create the basic structure on which we did the data analysis to bring us to the desired result.

From the collection of general data, it was seen that the artistic music in Kosovo with activity and dense creativity, is known after the Second World War, when profiled composers come to expression. Kosovar composers in their musical works have created a mosaic of styles from national music and neo-romanticism to contemporary music of the 20th century and the newest stylistic developments as a result of interweaving technological achievements with artistic creativity.

From the knowledge gained for the second part of the 20th century, it was seen that today's festivals do not inherit a tradition of festivals because in that period festivals were few. But that the works of Kosovar composers held an important place because the interpretation of a Kosovar work was mandatory in these events even for artists and ensembles that came from outside Kosovo.

After the empty musical decade of the nineties, the first decade of the XXI century was filled and flourished with the many international festivals that were the subject of this research.

The data collected for the first phase of the research, which includes the beginnings of the festivals until 2010, highlighted the international character of all the festivals and their focus on encouraging and promoting the works of Kosovar composers. Based on the chronological description of the editions, the peculiarities of the festivals were also seen, such as the KamerFest festival, which through joint music and the exchange of experiences of local and international artists achieves cultural interaction, namely intercultural dialogue as a new European spirit. Other festivals also follow this approach. On the other hand, the trends of the presentation of new stylistic currents were noticed which succeeded with great success in creating the special character of the festival such as ReMusica.

In the research process, it was observed that in addition to performing activities, all festivals have developed many non-performing activities which had an educational and informative function, a function which was more than necessary for Kosovo.

From the collected materials, it can be seen that the second decade was the decade in which four classical music festivals create a tradition and a journey without disconnection and parallel to each other. This gave us the opportunity to use the quantitative method, in addition to the previously used research methods, through which method we get even closer to the truth

of our hypothesis about classical music festivals in Kosovo as a place to present the works of Kosovar composers.

After collecting the data in the research part, the basis was formed with the specific areas which include the elements from the structure of the concerts in the framework of the festival editions which give an overview of the presence of artists, composers and in particular the works of Kosovar composers in the festivals. of classical music in Kosovo.

During data processing, through frequent distribution, the numerical index and percentage of works of composers in general and of Kosovar composers in particular, as well as of performers from 2011 to 2018, was obtained.

According to the total number of performances, the results of the research showed that there are mostly performances by Kosovar artists than in the category of international artists, but with a not so big difference. But what has been noticed by the participants, the organizers of the festivals have managed to bring great artists who enjoy fame at the world level to Kosovar audiences. In the meantime, by giving space to Kosovar artists, classical music festivals in Kosovo fulfill one of the goals that emerge from their mission and programmatic concept.

From the total number of composers in all classical music festivals in Kosovo, it has been observed that Kosovar composers are much less in number compared to international composers. This is also understandable when you take into account the world musical creativity, which has its own space in terms of geography as well as history. While Kosovar music has a short history of half a century. Based on this fact, it can be said that the number of Kosovar composers is satisfactory.

As for the inclusion of Kosovar composers, there are very big differences between the festivals. In this regard, ReMusica leads convincingly with one hundred and twenty-seven (127) composers from 2011 to 2018, which means a very large space that it has given to Kosovar composers, especially young composers.

According to the notes taken and the analysis made about the number of works by Kosovar composers, it is seen that the number of works by composers is greater than by the composers themselves, for the well-known reasons that more works by one composer were played in certain concerts. Differences between festivals are also observed in this area. At the ReMusica Festival, the most works of Kosovar composers were performed, a total of one hundred and thirty-five (135). This is a considerable number that includes musical works by almost all Kosovar composers. Even the DAM Festival has had many works performed by Kosovar composers, seventy-two (72) in total. While from the other collected data it can be seen that only nineteen (19) works were played at the Chopin Piano Fest. Even lower is the number of works performed at the Kosova KamerFest festival, with only eight (8) works performed for eight editions held from 2011 to 2018. Considering that in the period 2000-2010 there were more works played by Kosovar composers, it can be seen that Kosova KamerFest has not even come close to achieving its goal, which it has expressed in its official documents, leaving the impression that it is mostly focused on the performing artists than on the works being performed.

From these data it can be seen that in addition to the Kosova KamerFest festival, to some extent Chopin Piano Fest, DAM Festivali and in particular ReMusica have adhered to their programming concept in continuity, being a motive for Kosovar composers.

In the process of research, we have noticed that festivals are supportive and commission new premiere works, thus they are also great motivators of Kosovar composers, especially composers of the younger generation, who are even more present at these festivals.

The annual cooperation of the festivals with the Kosovo Philharmonic was also noticed, which gives a great deal of support and assistance to these festivals from the beginning. Despite the participation of the Symphony Orchestra and Choir of the Kosovo Philharmonic, however, the characteristic of these festivals is the Kamertale music. This happens due to the lack of adequate halls. In order to have better infrastructural conditions for holding concerts as well as

for showing large musical-scenic works, such as operas and ballets, the institutions should start as soon as possible with the construction of the Opera and Ballet Hall, which is missing in Kosovo.

However, the financial support of public institutions has not been missing. The Ministry of Sports and Culture and the Municipality of the capital of Pristina, where all the festivals are held, have always been the main support of the festivals. However, inconsistency has been observed in this direction, when the holding of festival editions has been jeopardized due to budget cuts or other bureaucratic reasons. For this very reason, it is necessary to find a way of support which results in a stable funding for the stable operation of the festivals and with this will also contribute more to the increase of the quality of the festivals as well as to greater motivation of the Kosovars composers.

## 6. CONTRIBUTIONS OF THE DISSERTATION

1. In the doctoral dissertation, for the first time, classical music festivals in Kosovo and the possibilities of including works by Kosovar composers in the period 2000-2018 were studied. Archives of the festivals were explored as a source of the research, both printed materials (published) and informations on their official websites. Interviews with organizers (online or in traditional media) that festivals used for audience awareness and event marketing were explored. Printed and electronic Brochures for the festivals have been collected.
2. An analysis of the collected information was made, from which it can be seen that in relation to classical music in Kosovo, before the mentioned period and after the year 2000, there are significant differences, but there is also a continuation of traditions. The works of Kosovar composers traditionally occupy an important place, as often the performance of Kosovar works is mandatory in these events, even for artists and ensembles that come from outside Kosovo. After the year 2000, an intense growth was noticed in the leading international festivals for the national culture (object of this study). The focus of the analyzed festivals is to promote and promote works by Kosovar composers.
3. The peculiarities of the festivals are examined chronologically: *Kosovo KamerFest*, *ReMusica*, *DAM Festival* and *Chopin Piano Fest*. During different years, the tendency to bring innovations in stylistic, technical and artistic terms has been noticed, but always preserving each festival's own physiognomy. All festivals, in addition to performing activities, develop many non-performing ones that have an educational and informational function, more than necessary for Kosovo.
4. The used quantitative and qualitative method of analysis of the research, confirmed the hypothesis that **classical music festivals in Kosovo are an important place for presentation of works of Kosovar composers**. The numerical index and percentage of works by composers in general and Kosovo composers in particular, as well as performers from 2011 to 2018 also proves the thesis.
5. There are large differences between festivals regarding the inclusion of Kosovar composers. In this regard, ReMusica leads convincingly with 127 composers in the period, which means a very large space for Kosovar classical music and especially for the realization of young composers. At the ReMusica festival, the most works by Kosovar composers were performed – 135. At the DAM festival, the works by Kosovar composers were 72. Only 19 were works performed at the Chopin Piano Fest, and the number of works performed at the Kosova KamerFest was even lower.
6. From these data it is clear that the festivals (Kosovo KamerFest, Chopin Piano Fest, DAM Festival and ReMusica) try to stick to their programming concept in continuity, which is a motivation for Kosovo composers. Festivals support and commission new premiere works, which motivates especially composers of the younger generation.

The doctoral thesis draws serious conclusions that are very important for the musical culture in Kosovo:

- The annual cooperation of the festivals with the Kosovo Philharmonic institution (supporting these festivals since the beginning) as well as with the Symphony Orchestra and Choir of the Kosovo Philharmonic is not enough, making these festivals mainly for chamber music. The reason is the lack of suitable halls, i.e. there are no infrastructural conditions for the performance of wider and large-scale musical-scenic works – operas, ballets, etc. It is necessary for the institutions to start

as soon as possible **the construction of the Opera and Ballet Hall**, which is missing in Pristina, Kosovo.

– Financial support for classical music festivals is mainly from the Ministry of Sports and Culture and the Municipality of Pristina (where all festivals are held). There is inconsistency or other bureaucratic reasons that sometimes jeopardize their implementation and require budget cuts. It is necessary to find a proper and secure way of support that will lead to stable funding and larger scale operation of the festivals. This will contribute to increasing their quality, as well as to greater motivation of Kosovo composers.