

New Bulgarian University
Music Department

**FLUTE REPERTORY BY EMERGING KOSOVO
COMPOSERS. A PARALLEL WITH THE EUROPEAN
FLUTE REPERTORY OF THE 21 CENTURY**

**СЪВРЕМЕННИ ПИЕСИ ЗА ФЛЕЙТА ОТ МЛАДИ
КОСОВСКИ КОМПОЗИТОРИ. ПАРАЛЕЛ С
ЕВРОПЕЙСКИЯ ФЛЕЙТОВ РЕПЕРТОАР В XXI ВЕК**

dissertation abstract

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DEFENSE ABSTRACT

1. INTRODUCTION, COMPOSERS OF THE FIRST, SECOND AND THIRD GENERATION IN KOSOVO AND KOSOVO'S MUSICAL HERITAGE

The term "classical music in Kosovo" first appeared in the middle of the 20th century¹, which coincided with the beginning of education and the growth of young talents in the region. The foundation of the first music school in Prizren, which was followed by the establishment of further music schools in a variety of locations, was the moment that this desire began to emerge. Lorenc Antoni², a musician who taught himself music and whose creativity is deeply related to the musical legacy of Albania, recently became the first composer to be appointed in Kosovo. Subsequently, the composer Rexho Mulliqi, who had his education in composition in Belgrade, is considered to be the figure who laid the groundwork for the growth of succeeding generations of composers. It was during this time period that the second generation of composers demonstrated a heightened interest in the contemporary musical styles that were blossoming all around the world. This transpired as a consequence of the educational opportunities that were accessible to composers³ like Rafet Rudio and Zeqirja Ballata which were outside of their own country. Others, such as Bashkim Shehu, Esat Rizvanolli, and Fahri Beqiri, made the decision to continue their dedication to the development of serious music in Kosovo by embracing traditional Albanian music. Among the most important figures in the development of the flute repertoire in Kosovo is the composer, conductor, and music critic of the second generation, Rafet Rudi⁴, who composed the work "Dialogues Perdu" for flute, string trio, piano, and magnetic tape. Composers such as Schostakovich, Bartok, and Prokofiev influenced Rudi's creativity during his years of study in Belgrade. As he pursued his studies in France, he drew inspiration from the tape music style, where his flute composition "Dialogues Perdu" holds significant value in showing this newly found inspiration. This piece is one of the earliest compositions for the flute, as well as one of the first in this style among all of Kosovo's composers regarding other instruments repertoire too. During the years of his creativity, this composer was also interested in avant-garde music, dodecaphony, and atonal music. After the 2000s, this composer's creativity resurrected tonal and traditional music, and he continues to create the "Afresk Arberesh" cycle of works, which incorporates the melodies and motifs of the Arberesh people, who reside in Italy but have preserved their Albanian culture for centuries.

The third generation of composers debuted in Kosovo at the conclusion of the 1980s, bringing with them a significant amount of momentum in the development of serious music. This generation included composers such as Mendi Mengjiqi, Valton Beqiri, Baki Jashari, and Ilir Bajri. Third-generation composer Mendi Mengji is a significant figure in the development of classical music in Kosovo. Mengjiqi pursued his compositional studies in Poland under the guidance of Penderecki, who significantly influenced his compositional style such as the obtaining of elements of the avant-garde compositional style and experiment with the timbre of instruments and vocal. Mengjiqi composed "Fantasy" for flute and harp for the flute repertoire. This work, like that of Rafet Rudi, represents Mengjiqi's return to the composition of tonal works. This composition incorporates elements from the Albanian folklore of the north and south, while its style is more

¹ Koci Akil, Kompozitorët Kosovarë dhe Krijimtaria Muzikore Folklorike, pg. 148

² Koci Akil, Kompozitorët Kosovarë dhe Krijimtaria Muzikore Folklorike, pg. 148

³ Rudi Rafet, Sprova Estetike Muzika e Shekullit XX, pg. 158

⁴ Rafet Rudi, Biography, <https://rafetrudi.com/biografia/>, accessed September 23,

related to the impressionist style of music. Rather than working with the major-minor scale, the composer in this piece makes use of the modes and elements that are characteristic of Albanian music. Among them, we can identify the usage of the seventh grade, followed by the second grade, in order to arrive at the tonic or base note of the piece. "Music in the Circle," "Quartet in Colors," and other significant compositions are among his contributions to Kosovo's general repertoire. The composition "Music in the Circle" was written as a tribute to the composer Rafet Rudi. The most innovative aspect of this work, which is also the first of its kind in Kosovo, is the use of notation. This is accomplished through the utilization of a circular chart, in which the choir that sings it moves on stage in a manner that is proportional to the notes in the musical sheet that is designed to look like a circle. Valton Beqiri is a notable composer from the third generation, distinguished as the first graduate of the Faculty of Arts in Pristina. He has upheld the legacy of his father, Fahri Beqiri, a distinguished member of the second generation of Kosovo composers. This composer's compositions often emphasize the folklore of Albanian music, and he has consistently adhered to this principle in his flute works. In recent years, Valton Beqiri has published his compositions for flute, titled "Miniatures for flute and piano." These works effectively showcase the compositional style of the composer and his inclination to develop and emphasize Kosovo's rich folklore. The composer distinctly indicates the original song that served as inspiration for each miniature beneath its title. Each miniature is associated with various songs from northern or southern Albanian folklore.

The contributions of flutist Venera Mehmetagaj⁵ (1960), who has played a pivotal role in shaping new generations of flutists and has been teaching at the Faculty of Arts in Prishtina since 1992, have significantly fostered interest in the flute repertoire in Kosovo, even in the face of limited engagement from composers of that era. In the last years of the 20th century, contemporary music found its place in the works of most composers, with some composers embracing it even earlier. The composers include Rafet Rudi, Zeqirja Ballata, and Mendi Mengjiqi. These composers are notably among the first to complete their education in various countries globally, including Zeqirja Ballata in Slovenia, Rafet Rudi in Paris and Belgrade, and Mendi Mengjiqi in Poland. The composers referenced above significantly impacted the new generations of composers regarding contemporary style. Following the 2000s, there was a notable rise in the quantity of flutists in Kosovo, accompanied by an increase in compositions for this instrument. The demand for new compositions for the flute coincided with the global influence of contemporary music, which significantly affected Kosovar composers. Despite the ongoing efforts of certain instrumentalists in Kosovo to enhance the country's music scene⁶, there was a lack of institutional or support systems for these musicians in the early 2000s. These artists effectively established the Philharmonic Orchestra of Kosovo for the first time, an orchestra that repeatedly depended on support from other regional artists to ensure an adequate number of players⁷. Individuals contributing to the music scene in Kosovo included independent artists who organized festivals and invited prominent figures from the world of classical music. An example is the "Tingujt e Flautit" festival, organized by flutist Erëmira Çitaku, who began her studies in Kosovo under the guidance of flutist Venera Mehmetagaj. She later continued her education in France and Bulgaria, ultimately pursuing her doctoral studies at the New Bulgarian University under the mentorship of

⁵ Jupolli Liburn, Ndikimi i Shkollave muzikore Franceze të kompozimit dhe të interpretimit në kulturën muzikore Kosovare, pg. 5

⁶ Miskovic Davor, Celakoski Teodor, Raport Hulumtimi i Skenës Kulturore të Kosovës, pg. 22

⁷ Perkola Kristina, Music and Politics in Kosovo: Three lives of the City Symphony Orchestra in Prishtina, 1950-2020, pg. 351

Prof. Lydia Oshakova. Through her festival, Çitaku extended invitations to renowned flutists including Peter Lukas Graf and Robert Dick to perform and do master courses in Kosovo. The "Remusica Festival"⁸, established by composer Rafet Rudi, has successfully brought together prominent figures in the realm of acousmatic music. The master courses organized in the early 2000s significantly heightened the interest of young musicians in the flute, whether it pertains to pursuing further studies on the instrument or inspiring young composers to create works for it. As in all countries that have recently emerged from conflict, the best and most frequent way of expressing indignation is through the art of music, using motifs from that country's folklore⁹. Even in Kosovo, in most of the works of composers of the second, third, and part of the fourth generation, they still use motifs or elements of folk music, be it from Kosovo or Albania, since the folk music of Kosovo and Albania is part of a musical trunk. In their works, Kosovo's composers not only incorporated elements of folk music but also incorporated elements of contemporary music. In fact, the first composer who in his works composes in the avant garde style is the composer Zeqirja Ballata (1949); after him, the composer Rafet Rudi, after his studies in Paris, wrote the piece for flute, which apparently has no use of new and extended techniques for the flute, but this work includes the magnetic tape, and this shows the composer's interest in the style of acousmatic style of music. Although from the composers of the last century, apart from the work "Dialogues Perdu" and some unpublished works of the composer Zeqirja Ballata¹⁰, we do not find the use of contemporary style and less of new techniques in their works for the flute. Among the new composers who have been active or started their studies somewhere in the early 2000s or during the next 10 years, we find the use of a wide range of new techniques in their works for the flute, but not only. At the onset of the 21st century, a group of young musicians emerged as notable composers, having recently graduated from the Faculty of Arts in Prishtina as part of the fourth generation under Mendi Mengjiqi. This group includes Drinor Zymberi, Dafina Zeqiri Nushi, and Kreshnik Alickaj. Additionally, Donika Rudi, the daughter of Rafet Rudi, is also recognized as part of this generation, having completed her education in Geneva and Belgium. Aside from Kreshnik Alickaj, whose compositions are solely aligned with other styles and do not include contemporary music, the other three composers of this generation continue to integrate contemporary music into their works. This generation distinguishes itself from the preceding one, which arose after the 2010s, as young composers very rarely integrate motifs from Kosovar folklore into their compositions, while the fourth generation extensively employs these elements alongside contemporary music. A comprehensive understanding of the Kosovar composers' growth during the previous 25 years can be obtained by analyzing and contrasting the compositions of 21st-century Kosovar composers with those of other composers worldwide.

2. THE COMPOSERS OF KOSOVO DURING THE BEGINNING OF THE 21ST CENTURY: THEIR EDUCATION AND INDICATION FROM THE OUTSIDE WORLD

In 2000, under the initiative of third-generation composer Mendi Mengjiqi, the composition branch was established¹¹ at the Academy of Arts in Pristina, which has been working since 1975. This class of composition, guided by composer Mendi Mengjiqi, produced the fourth generation of composers in Kosovo, that include composers such as Dafina Zeqiri Nushi, Drinor Zymberi, and

⁸ Themelues i Festivalit "ReMusica" (2002 -2015), <https://rafetrudi.com/biografia/>, accessed 21 September

⁹ Kryeziu Rreze, The History of Art Music of Albanian in Kosovo, pg. 245

¹⁰ Kryeziu Breznica Rreze, General Overview of Art Music in Kosovo: Social and Political Impact, pg. 136

¹¹ Kryeziu Rreze, The History of Art Music of Albanian in Kosovo, pg. 245

Kreshnik Alickaj. Simultaneously, alongside these composers pursuing their studies in composition in Kosovo, a composer from the same generation Donika Rudi was enrolled in composition studies in Geneva and subsequently specialized in acousmatic music in Belgium. These composers significantly contributed to the advancement of the flute repertoire in Kosovo. Interest in composing for the flute increased in the 2000s alongside the significant contributions of the fourth generation of Kosovar composers. These works effectively represent this group of composers and clearly demonstrate their potential and interest, even in less than favorable circumstances. The circumstances encompass the notable shortage of instrumentalists in Kosovo, the absence of suitable venues for showcasing these performances, and the overall reluctance of the musical community in Kosovo to adopt contemporary-style music during that period. While certain composers from the second and third generations of the compositional school in Kosovo have promoted contemporary style music, it appears that the instrumentalists of the early 2000s did not regard it as acceptable as a style. However, this situation altered temporarily in the subsequent years. After a few years, there is a notable shift as numerous new generations of instrumentalists emerge in Kosovo, eager to explore new and extended techniques for the flute. The composition "Atmospheres" for flute and piano, which was written in 2002 by Dafina Zeqiri Nushi and has since been republished¹², is one of the earliest pieces by the first of the fourth generation of composers in Kosovo. This composition encompasses new and extended flute techniques, revealing parallels in the application of certain effects by global composers. This work widely employs the technique of singing and playing in the flute. The same technique is found in Toru Takemitsu's composition "Voice," where the composer intertwines the voice with the flute melody, occasionally presenting them in counterpoint to one another. While both composers employed the same technique, its application varied distinctly between the two works. In the composition "Voice," Takemitsu employed the technique of singing and playing to convey an emotion, while also incorporating the voice in a whispering manner. The composer Zeqiri Nushi has employed a consistent technique in a more continuous way throughout the work, attributing equal significance to both the performer's voice and the flute sound.

"Atmospheres" also contains other techniques such as rhythmic accelerando, flutter tongue, and aeolian sounds, but the special feature of this work is the combination of effects to achieve the desired feeling for the listener. For example, with the combination of the frullato as a base in the notes of the first octave and the sudden bursts of some notes with the attack of the second octave, Zeqiri achieves almost the same effect as the effect created by Luciano Berio in his flute piece "Sequenza", in which the composer creates a tremolo in the flute in the first octave and includes here also note attacks in the second octave. Composer Zeqiri Nushi, in her autobiography, shows that during her studies she was intrigued by the works of composers such as Penderecki, Xenakis, Lachemann, Boulez, Nono, Saariaho, Varese, and Stockhausen, and the influence of these composers can be seen in all her works¹³. Zeqiri Nushi's "Atmospheres" showcases the influence of Luciano Berio's "Sequenza" piece. This influence is evident in the composition's notation, where the composer did not strictly define the note length. Instead, he divided the bars vertically on the fifth line of the pentagram¹⁴, indicating the length of a measure at the start of the work. Zeqiri Nushi applied this same idea in her "Atmospheres," marking only the moments when the flute and piano must play simultaneously. The difference is that in this work there is no specific metric, in

¹² Republished in 2022, Zeqiri Nushi Dafina, *Vepra Instrumentale*, "Magmus", pg. 40

¹³ Zeqiri Nushi Dafina, *Vepra Instrumentale*, pg. 7

¹⁴ Jiménez Pérez Alba Maria, "Sequenza I per flauto solo" Luciano Berio, *Differences between the proportional notation and the traditional rhythmic edition and its implications for the interpreter*, 2020, pg. 8

the sense that there are no beats at all, but the tempo is set at 50 beats per minute regarding a quarter note.

Another composer who has enriched the flute repertoire in Kosovo is Drinor Zymberi, also a student of Mendi Mengjiqi, and indicated by Mengjiqi himself. This composer is regarded as a postmodernist, incorporating a multitude of styles within his compositions¹⁵. Through the work of composer Mendi Mengjiqi, it can be observed that Zymberi drew inspiration from the stylistic approaches of notable composers including Penderecki, Bujarski, Lutoslawski, among others. In the majority of his compositions, one can observe the influence of serialism and minimalism; however, this does not preclude the incorporation of a diverse array of stylistic elements that characterize the composer's artistic output. In his compositions for the flute, he thoughtfully incorporated a variety of effects and explored the use of the new and extended techniques.

"Ecstasy," composed for flute and string orchestra in 2011 by Zymberi, employs innovative flute techniques in a limited yet consistent manner. In the majority of the work, the technique of aeolian sounds is visible, while the jet whistle is employed to a lesser degree. This composition does not adhere to the conventional ABA structure; however, it features distinct transitions between the sections, with varying moments defined by the shifts in tempo throughout the piece. The integration of Aeolian sounds produced by the flute and the harmonics from the strings is combined by the composer with great sophistication, culminating in the flute's jet whistle effect. The jet whistle effect presents a challenge for rapid execution, and the composer addressed this by providing detailed instructions in the score. It specifies that during the performance of aeolian sounds, the performer should gradually close the embouchure to facilitate the creation of the jet whistle effect and attain the intended outcome. The second part of the work, dictated by the tempo, transitions from Andante to Allegro, featuring a natural crescendo achieved by incorporating the string sections sequentially, culminating in the moment when the solo flute is introduced. Comparative analysis of Zymberi's "Ecstasy" and Reiner Bischof's "Pierrot" reveals both similarities and differences between these two works. In "Pierrot," the composer Bischof employs aeolian sounds with a calmer approach and a slower tempo. In contrast, "Ecstasy" showcases a similar technique at a faster tempo and with quicker notes, differing from the style of "Pierrot." A notable similarity between the two composers lies in their employment of rhythmic accelerando and ritardando. Through these techniques, they effectively create a sense of acceleration or deceleration without altering the overall tempo, making use of triplets of fifths and beyond. The use of varying tempos is a technique that Zymberi and composer Bischof employ in their respective works to produce a variety of atmospheres. Upon examining both compositions, it is evident that Bischof concentrated more on the philosophical aspects, whereas Zymberiu emphasized the timbral elements, particularly the manipulation of the flute's sound and the combination of effects applied to both the flute and the strings. In addition to contemporary styles, Zymberi, who is considered to be a member of the fourth generation of Kosovar composers, is also known to be among the most influential composers of traditional music in a number of his compositions. The piece he wrote for two flutes, titled "Scherzo" contains an example of this. There are elements of minimalism and neoclassicism included into this piece, as well as influences from folk music. The rhythmic patterns that are used throughout "Scherzo" are evidence that this work incorporates aspects of Albanian folklore inside its structure. The piece is composed in a time signature of 9/8, and there are moments in which the measure is proportionally divided into three parts, with each section containing three eighth notes. The measure, on the other hand, might be broken down into 2+2+2+3 as a result of particular accents placed on particular notes. Additionally, there are

¹⁵ Jupolli Liburn, Studime Shoqerore 9, Akademia e Shkencave dhe e Arteve e Kosoves, pg. 17

instances in which the three eighth notes move about within the measure. Upon listening to this composition, one might hear a change in the metric system during some portions; nonetheless, the metric system is continuous throughout the entire piece. In this work, Zymberi makes use of bitonality, which is a characteristic of the neoclassical style. On the other hand, elements of the minimalist style are present in part B. In this instance, the composer makes use of a motif that is repeated multiple times, with progressive modifications, and transitions between flutes. Above this motif, the theme is also passed back and forth between flutes, giving the appearance that one flute is playing the motif repetitively with slight variations while the other flute plays the theme.

Zymberi's works reflect a clear influence from his professor, particularly evident in "Trance" for strings, where a segment of the score appears to draw inspiration from Mengjiqi's "Music in the Circle." Zymberi composed this work utilizing classical notation, successfully creating a graphic akin to Mengjiqi's by transferring the motifs between instruments. Kreshnik Alickaj is a notable composer from the fourth generation of Kosovar musicians who has consistently dedicated himself to the cultivation and promotion of Albanian folk music¹⁶. Alickaj did not employ any new effects or techniques in his flute compositions, nor did he integrate any contemporary musical styles into his creative output. This composer, a recipient of international competition awards and various global prizes, is a student of Mendi Mengjiqi and has dedicated his creative efforts to the motifs of Albanian music¹⁷. His work for clarinet and orchestra distinctly showcases the influence of southern Albanian folklore, which is readily apparent. Nearly all of his works demonstrate this influence. The work "Viotar" features Albanian music motifs, initially composed for violin and guitar, later transcribed for flute and guitar. The composition follows an ABA structure, with the primary theme developed in a canonical form between the flute and the guitar. Furthermore, part B of the work distinctly illustrates the impact of Albanian folklore, while part A integrates aspects of the serialism style.

Apart from the other musicians that studied in Kosovo, this generation includes Donika Rudi, who carried on her studies in Geneva to further specialize in acousmatic music in Belgium. As it seems, the latter produced her first work for flute and magnetic tape, "Image,"¹⁸ with tremendous inspirations during her specialization period, resembling her father's work, Rafet Rudi. A recording of the flutist performing is included on the magnetic tape in this composition, with the flute played in real time. Apart from certain aeolian sounds and a flutter tongue effect, the music does not significantly apply new and extended techniques. The flutist recites a poem during the performance nearly in a whispering manner. Rudi shows with this piece the curiosity of Kosovar composers in the style of tape music, the use of magnetic tape, and even electronics throughout the years—a tendency that started with a small number of composers in the circle but has continued from the beginning of the 2000s until now, with a consistent growth.

The composers of the fourth generation significantly contribute to the advancement of emerging composers in Kosovo, as they have all served or continue to serve as lecturers in essential subjects within the composition department at the Faculty of Arts in Prishtina. Zymberi, as the leader of the composition branch, holds significant influence over the new generation, particularly among those who have chosen to pursue studies in composition in Kosovo. The incorporation of new and extended techniques for the flute in Kosovo serves as a foundation for these composers, who aim

¹⁶ Kryeziu Breznica Rreze, General Overview of Art Music in Kosovo: Social and Political Impact, pg. 127

¹⁷ Kreshnik Alickaj, Creating Cultural Bridges <https://emerging-europe.com/culture-travel-sport/kreshnik-alickaj-creating-cultural-bridges-while-not-being-divided-by-the-past/> accessed September 24

¹⁸ <https://youtu.be/OfVWMMKHrTk?si=2HLtA1EsFirPRgQT> Recording of the piece "Image" by Donika Rudi

to delve into the realm of contemporary music while simultaneously fostering and advancing the culture of Kosovar music.

2.1 The new generation of Kosovar composers compared to the composers of the world

In Kosovo, the young generation of composers has reaped significant advantages regarding education and access to classical music opportunities globally. In contrast to previous generations, who faced various challenges in accessing education in developed countries, the current landscape offers significantly greater opportunities for educational pursuits. This includes the availability of master courses that are organized online, making them more accessible than ever before. The advent of digitization has opened up avenues for composers to access recordings of global works, as well as to appreciate the creative expressions of their peers from around the world. This resulted in a significant level of engagement with contemporary music, which in turn facilitated the incorporation of new and extended techniques into the flute repertoire. A substantial proportion of Kosovo's composers of all time are now young composers born in the late 1980s and 1990s. In recent years, there has been a notable rise in the interest among musicians in Kosovo who aspire to pursue further studies in composition, which has correspondingly led to an increase in the number of young and professional flutists. As the number of flutists has grown, so too has the necessity to develop new compositions for this instrument, among others. The compositional specifics of the composers from the last generation exhibit remarkable diversity, as these individuals pursue varied educational journeys across different nations, including Kosovo. Individuals who pursued their studies in Kosovo tend to share more commonalities, whereas those who studied in nations such as France, Italy, and Germany exhibit a greater diversity in aspects such as compositional style, techniques employed, motifs, and influences from Albanian folklore. Additionally, their philosophical perspectives on their work, as well as their approaches to electronics or magnetic tape, reflect a broader range of differences. This generation possesses a remarkable array of composers, including Bardh Dubovci, Ylli Daklani, Leutrim Sahiti, Ersan Januzi, Fjolle Gashi, Liburn Jupolli, Diar Zasella, Anda Kryeziu, among others. A significant portion of the latter has enriched the flute repertoire in Kosovo, demonstrating an incredible enthusiasm for contemporary music styles, particularly in recent years. A selected group of composers remains dedicated to weaving elements of Kosovo's traditional music into their compositions, while others have chosen to explore the avant-garde style and contemporary music trends. Furthermore, a modest yet encouraging group has integrated electronics and magnetic tape into their creations, while others have explored microtheater and sound manipulation through the use of diverse sensors¹⁹.

Leutrim Sahiti is a notable young composer who skillfully incorporates the rich folklore of Albania into many of his works, while also exploring various other styles, including impressionism and neoclassicism. That is clearly demonstrated in his composition "Quartet" for four clarinets. Sahiti in this piece utilizes the seventh interval at a fast tempo as an ornamentation, reflecting the spirit of Albanian folklore. Another important aspect regarding the use of this folklore is the incorporation of ISO²⁰, recognized as a UNESCO heritage of Albanian music. Sahiti's works reflect an influence of sonority music, a concept imparted by his esteemed professor, Drinor Zymeri. The incorporation of Albanian folklore is not evident in his composition "Quartet" for

¹⁹ Magmus Editions, Jupolli Liburn, Antologji e Kompozitorëve Kosovarë, pg. 5

²⁰ Albanian Folk Iso-Polyphony <https://ich.unesco.org/en/RL/albanian-folk-iso-polyphony-00155>, accessed September 22

four flutes; instead, the work reflects characteristics of minimalism. The younger generation of composers in Kosovo is notably engaged in the exploration of sound sonority and timbre, as well as various effects. Through their exploration and with the assistance of new and extended techniques in the flute, they succeeded in introducing something entirely novel to the repertoire for flute in Kosovo. The composition, "Quartet", for four flutes by Sahiti, may be viewed as a contemporary work that delves into the exploration of flute sound while employing a minimal approach to extended techniques, reminiscent of Edward Varese's piece "Density 21.5," which similarly utilizes a restrained application of new and extended techniques²¹. When examining these two pieces, it is noteworthy that Varese's work is regarded as one of the pioneering contributions to the contemporary flute repertoire, particularly due to his innovative exploration of the instrument's sonority. When viewed from this perspective, it can be asserted that Sahiti's work may also be regarded as a contribution to the contemporary repertoire for the flute in Kosovo. One of the techniques employed in this piece is the strong articulation with vowels, ch and k. This technique of strong articulation is similarly observed in the piece, "Zoom Tube", by Ian Clarke. An implicit indication in Sahiti's works was provided by the composer, Mendi Mengjiqi, who served as a lecturer in the faculty of arts and also was the professor of Zymberi. There are notable similarities in the clarinet work "Quartet" by Sahiti and the composition "Fantasy" by Mengjiqi, particularly in their incorporation of south Albanian folk elements and their mutual focus on sonority within their music. Alongside Sahiti in Drinor Zymberi's class were emerging composers including Ersan Januzi and Ylli Daklani. The two composers demonstrated a notable proficiency in employing new and extended techniques within the flute repertoire, with Januzi receiving particular indication from his professor's compositional style. Januzi's compositions exhibit a notable inclination towards the postmodernist style of music. During his academic pursuits at the faculty of arts in Pristina, he found himself captivated by the possibilities presented by the innovative techniques in flute playing, as well as the creative potential they offered to composers. Throughout his academic endeavors, he created a composition for the flute entitled "Searching II," with the primary intention of applying these techniques to the instrument. Nonetheless, he maintained the traditional ABA structure while skillfully incorporating innovative and extended techniques throughout the entire composition. The methods employed in this composition encompassed aeolian sounds, key clicks, bisbigliando, flutter tongue, rhythmic accelerando and ritardando, as well as harmonics. The employment of rhythmic accelerando is recognized as a notable characteristic among Polish composers, including Dariusz Przybylski²². It can be observed that Januzi in this composition employed a sequence of notes that traversed both upward and downward chromatically, subsequently making a leap by an augmented fourth interval, whether ascending or descending. The notion of compositional style is present throughout the entire piece, with particular transparency in the B section, subtly suggesting elements of the serialism style approach. The two composers, Sahiti and Januzi, represent a promising segment of their generation, actively engaged in the exploration of their unique sound and musical identity through their compositions.

Several other composers have immersed themselves fully in the realm of contemporary musical style; for instance, the emerging composer Bardh Dubovci. As a prominent contributor to the flute repertoire of Kosovo from the emerging composers generation, he emphasizes the importance of incorporating extended techniques in his compositions. Dubovci is a young composer who focused

²¹ Martone Anna, *Extended Technique and the Modern Flautist: A Comparison of Two Contemporary Works for flute*, pg. 15

²² Dariusz Przybylski "Onyx" for two flutes https://youtu.be/7MWoesoQ7lM?si=EB9nbi8B_Mroc1

primarily on the trombone during his studies rather than composition. However, for his compositions, he pursued lessons in Italy and participated in master courses related to this subject. He expressed that in order to compose his inaugural piece for the flute, he dedicated two years to learning about complexities of the instrument, as well as its capabilities and limitations. The initial work he presented was titled "TAH,"²³ wherein he endeavors to provide the audience with an interpretation of a narrative that is, in fact, a fictional tale authored by Ted Chiang, known as "The Story of Your Life."²⁴ The composer endeavors to replicate the sounds of the spaceships through the use of microtones, employing an almost glissando effect achieved by the notes and specific fingerings he discovered for these unusual tones. While these tones may not be perfectly in tune, each one occupies a position within the spectrum of semitones. The fingering he provides as a detail for the flutist to execute in order to attain these microtones²⁵ subtly suggests the spaceships in a graphic representation. The application of microtones is similarly present in Ian Clarke's composition "Zoom Tube," yet the approach taken by this composer diverges significantly from others. Clarke employs these microtones with precision and at an accelerated tempo, integrating the aeolian sound technique seamlessly also using articulations with different vowels. Both composers also employ one of the more challenging techniques within the realm of new and extended flute techniques, known as multiphonics. In the composition "Zoom Tube," we observe the integration of multiphonics alongside various techniques, including singing and playing²⁶, as well as aeolian sound, while it is also used independently. In the composition "TAH," this technique has been used in only four instances, each of which, as noted by the composer, is executed with breath attacks. The effect of singing and playing is employed in a varied way in both compositions; for instance, in Dubovci's work, this method is evident as the voice and flute often move in contrasting directions, with the voice contributing to a unique sound while the flute explores microtonal nuances. Conversely, in the piece by Clarke, the voice predominantly serves to enhance the dynamic of the theme presented by the flute, with only two instances where the voice carries a melody while the flute sustains a single note and this happens in the two culminating moments of the piece²⁷. The percussive effects are apparent in both compositions, yet they are achieved through distinct methods. In Dubovci's work, there is a clear intention for percussive effects to be produced using the flute keys, while Clarke generates these sounds through the articulation of the tongue, as specified in the musical score. The unique effect that is visible in Dubovci's piece involves the lifting of the piano's sustain pedal while the flutist plays with the end of the flute positioned inside the piano lid. This technique allows the piano strings to resonate freely alongside the flute's sound, creating a harmonious blend²⁸. In this work, Dubovci thoughtfully incorporated aspects of microtheater, providing a detailed account of the foot movements and the act of clicking the feet into the ground at certain moments during the performance. The interpretation of tempo varies significantly between these two compositions. Clark adheres to a classical approach in defining the tempo, while in "TAH," the timing is measured in seconds, though not in a rigid manner. Instead, it reflects the performer's subjective experience of time as they engage with the audience on stage.

²³ Bardh Dubovci "TAH" They Are Here <https://youtu.be/AHKNg0oqOTs?si=Tk8MrJ-s2ILT8vIe>

²⁴ Story of Your Life by Ted Chiang: Summary and Review, <https://friendsofwords.com/2020/04/16/story-of-your-life-ted-chiang-summary-plot-analysis-review/> accessed September 21

²⁵ Levine Carin, Mitropoulos-Bott Christina, The techniques of Flute Playing, pg. 48

²⁶ L.Monier Shelly, Three Works for Flute by Ian Clarke: An Analysis and Performance Guide, pg. 35

²⁷ L.Monier Shelly, Three Works for Flute by Ian Clarke: An Analysis and Performance Guide, pg. 44

²⁸ Tan Jin Jack, Kohlrausch Armin, Hornikx Maarten, Sympathetic Vibration in a piano, pg. 1

Another composition by Dubovci, in which the composer employs a singular effect throughout, is the trio for flutes titled "W."²⁹ This work presents a notable comparison to "Cycling" by the Greek composer Kokoras, particularly in terms of the effects employed, specifically the use of key clicks blended with subtle aeolian sounds³⁰. The composition "W" by Kosovar composer Dubovci consists of a single page that is repeated five times. However, during each iteration, particularly the first, second, fourth, and fifth, specific sections of the piece are highlighted while others are omitted from performance. In the instructions provided by the composer, the performers are to begin by playing solely the gray sections. For the second iteration, they should play exclusively the white sections. In the third round, all sections are to be played together, followed by a return to only the white sections for the fourth iteration, and concluding with the gray sections once again in the fifth repetition. The composer's intention is to foster a sense of organic development in dynamics, which becomes particularly apparent during the third iteration when all components come together. It is at this point that the natural progression and dynamic interplay are fully realized. As the piece approaches its conclusion, a noticeable reduction in dynamics is observed. This composition features an absence of flute sounds, instead presenting a blend of airy effects and varied articulations achieved through both closed and open embouchure techniques. The title of the composition also reflects the visual aspect of the musical score with the way that the letter W is formed through the gray tinted parts within the score. Additionally, in each flute score, this letter emerges through the fluidity of the notes' movement. The composer articulates that his intention with this piece was to reflect the sounds of rain and waves.

The method of performing within the piano while the lid remains open and the sustain pedal is elevated is present not only in the compositions of Dubovci but also in Ylli Daklani's work "Wet Dreams." This composition represents a modern approach, designed for a unique ensemble format that encompasses percussion, string instruments, piano, flute, clarinet, and trombone. It is worth noting that Daklani incorporated a subtle element of microtheater, as the ensemble is positioned centrally during the piece, allowing the flutist to approach the piano to enhance the resonance of the piano strings with the flute sound. Daklani was exploring a variety of techniques, including flutter tongue, bisbigliando, key clicks, slap tongue, aeolian sounds, micro tones, harmonics, multiphonics, singing and playing. The creative integration of techniques like bisbigliando and key clicks signifies a notable milestone in the repertoire for flute, particularly among composers from Kosovo. The integration of the metric system in this composition is thoughtfully interconnected with both broken and simple rhythms, representing a noteworthy aspect of the indication from the earlier generations of composers in Kosovo.

Daklani has shown a keen interest in exploring the techniques associated with contemporary music since the very beginning of his studies. His interest in creating his first piece for the flute is encouraging; during his studies, he focused on a composition with a limited range of effects, titled "Vortex." This composition incorporates a variety of new and extended techniques, such as slap tongue, key clicks, harmonics, and bisbigliando, among others. "Vortex" is composed using atonality, a feature that is prevalent among many composers of the younger generation. Certainly, when we examine the work he created during his studies alongside "Wet Dreams," which he composed later, it becomes evident that there is a notable progression in his application of new and extended techniques. Additionally, we observe growing interest in the sonority and timbre of the instruments in his latest works.

²⁹ Bardh Dubovci "W" for flute trio, <https://youtu.be/HSdagZlQGa4?si=b-IXw0dhA9NnIqW0>

³⁰ Panayiotis Kokoras, "Cycling"
https://www.panayiotiskokoras.com/pnotes/P.KOKORAS_Cycling_%5Bnotes%5D.pdf

The philosophical approach to the flute repertoire of Kosovar composers is evident in many works by Bardh Dubovci, including those referenced earlier. Another work that shares a similar compositional style with the piece titled "TAH" is the one known as "Mary of Magdala." The composer thoughtfully details the use of effects and techniques, ensuring that nothing is left to chance. In addition to providing a legend of the techniques at the beginning of the musical score, he also includes subtle details throughout the score. This work, as indicated by its title, centers on Mary of Magdala, a notable female companion of Jesus. Historical traditions suggest that she was present during both his crucifixion and resurrection. Through thorough research conducted by Dubovci prior to composing this piece, it became evident that perceptions of Mary varied significantly; at times, she was regarded as a figure of wealth and respect, while at other moments, she was portrayed in a contrasting light, sometimes viewed as a sinner and at other times as virtuous. In his research, Dubovci thoughtfully examined the art of pictures, gathering extensive information to incorporate into his work. The composer has thoughtfully selected each technique employed in this piece, as every note and effect carries significant meaning within the work. In the initial section of the composition, the composer skillfully employs the technique of singing and playing. This results in the voice and flute harmonizing within the same melodic line, producing an ascending glissando from C-sharp in the first octave to the second, alongside a descending glissando from C-sharp to E. The ascending glissando is interpreted as a representation of the Star of Bethlehem, while the descending glissando symbolizes the resurrection of Christ. It is clear that Dubovci employs distinctive effects beyond the instrument itself, such as the leg kicks featured in this piece, which symbolize the crucifixion. Following these leg kicks, breathy sounds emerge, evoking the lament of Mary of Magdala. A particular technique employed in this composition is the horizontal articulation of the tongue towards the conclusion of the piece. This entire composition is thoughtfully constructed around two notes: mi, which symbolizes Mary of Magdalene, and cis, representing Christ. At the very beginning of the music score, one can observe a poem crafted by the composer, delicately integrated throughout the entirety of the piece. The work "Mary of Magdala" can be seen as comparable to "Mixordia IV,"³¹ a composition by the emerging Croatian composer Tomislav Oliver. The parallels between these two works can be observed in the meticulous details that the composers emphasize, while also providing precise guidance on the performance expectations for flutists. Oliver skillfully captures attention through his management of airflow speed in the composition, while Dubovci meticulously defines the articulation of each note within the piece. The utilization of the voice exhibits distinct characteristics in these two compositions. In "Mixordia IV", the voice is expressed in various forms, including whispers that serve as a counterpoint to the flute. This interplay creates a vivid representation of the composer's intentions, with the voice functioning both as a collaborative instrument alongside the flute and, at times, standing alone in its expression. In the analysis of the piece, "Mary of Magdala," it is noted that throughout the poem, the dialogue between Mary and Christ is predominantly conveyed in whispers. This subtlety grants a significant role upon the voice, as it serves to represent the unfolding story. The vocal elements in Dubovci's composition are employed in diverse manners, occasionally sustained as a prolonged note, at times establishing a canon with the flute, and also aligning in unison with the flute's sound, as previously noted, including instances of whispering. The distinction between these two composers in their respective pieces is evident in the nuanced details regarding the inhalation and exhalation in Dubovci's work. As the composer articulates, these breathings are intended to resonate throughout the entirety of the composition. The tempo in these two compositions presents a notable contrast; "Mary of

³¹ Tomislav Oliver "Mixordia IV" for flute solo https://youtu.be/CB3-6A5d45Y?si=Y0_oln4z7mBw0ShH

Magdala" features a slower, more soothing rhythm, whereas the piece by Oliver adopts a significantly quicker pace. The incorporation of whispered words delivered with a sense of urgency effectively conveys the intended emotional experience to the audience, aligning with the composer's vision. The whispers are presented within boxes, incorporated into the musical score, and articulated in Spanish, with the majority intended to be delivered swiftly and with a sense of urgency. The techniques employed in these two works illustrate that, while the compositional styles of the two composers may share similarities, their creative processes and intentions behind their pieces are distinctly different.

2.2 The introduction of the tape and electronics among Kosovar composers

In the 2000s, Kosovo witnessed the introduction of electronic music, particularly through the piece "Dialogue Perdue" by composer Rafet Rudi. He holds the distinction of being the inaugural composer in Kosovo's rich musical history to incorporate tape into his composition. While the composers in Kosovo demonstrated a keen interest in contemporary music and exhibited a strong desire to learn and explore the sound of instruments through effects and extended techniques, their adaptation to the use of tape or electronics has progressed at a more measured pace. At this moment, it is noteworthy that the quantity of pieces incorporating electronics or tape remains considerably less than those featuring extended techniques or composed in the contemporary musical style. In the previous pages, we explored the opportunities of studying abroad for both older and younger generations. It is noteworthy that many composers from Kosovo have pursued their education in countries like Poland, France, Slovenia, Italy, and Belgium. However, it appears that a significant number of them have not engaged with the electroacoustic style of music, which is reflected in the limited number of flute compositions within this genre. Among the four composers representing the fourth generation in Kosovo, three have embraced contemporary techniques, while two have shown a greater affinity for the traditional music of Albania and other previous styles. Notably, only one has incorporated electronics and tape into her compositions. That would be the daughter of Rafet Rudi, Donika Rudi, who pursued her specialization in acousmatic music in Belgium. Initially, she created the composition "Image" for flute and tape, which reflects both her father's influence and her academic pursuits in Belgium. This tape features a pre-recorded flute performance, while the flutist on stage primarily utilizes aeolian sounds, accompanied by the gentle recitation of a poem crafted by an author. What is noteworthy about this particular composer is that in her subsequent work from 2006, titled "Au-dela du reve,"³² she incorporates traditional music and instruments, including the ancient Albanian ocarina³³. Additionally, she employs new and extended techniques in the flute score, alongside a tape featuring a historic recording of a traditional song from the northern regions of Albanian folklore. This composition features an unusual ensemble, which includes a male choir, a flutist who also performs on the traditional instrument ocarina, and a tape of the above-mentioned traditional song. Through these two pieces, Rudi demonstrates an increasing interest in incorporating tape and blending elements that present significant challenges in achieving a harmonious mix.

2.3 The new and emerging Kosovar composers and their acquaintance with the electronics and tape

³² https://youtu.be/8Z1brW2DRaA?si=mDK_jQF6VjqYc7PL. The recording of the piece,

³³ A native Kosovan instrument that was created in the centuries VII-VI B.C, and was found in Runik, Kosovo

The exploration of electronic music and tape by the composers of Kosovo began in the year 2000. However, following that as well as other compositions in 2005 and 2006, there has been a noticeable absence in the incorporation of electronics and tape in the works of composers related to their flute compositions. The occurrence of digitalization has proven beneficial, as emerging composers have gained valuable insights into the current landscape of music and its integration with electronics and tape. As previously noted, one of the earliest compositions about the flute also marked the initial incorporation of tape, created by Rafet Rudi. Following in his footsteps, his daughter Donika Rudi composed several pieces for the flute with tape over the course of two years. These two pieces were referenced previously. Since 2006, there has been a notable absence of compositions for the flute, including those incorporating tape or electronics, lasting until around 2017. Despite this gap, interest in this area of music has persisted and continues to thrive to this day.

Liburn Jupolli, a composer with a master's degree obtained in France, subsequently pursued his doctoral studies under the guidance of Simo Lazarov at the New Bulgarian University. He appears to have a keen interest in delving into the realms of electronic and acousmatic music. Following the significant break that began in 2006, Jupolli, during a period of exploration and learning, created a composition for flute and electronics titled "Golden Horizons." This work features a pre-recorded flute performance of the same piece, enhanced by various effects and natural sounds, including waterfalls, rain, and more. The composition of this piece appears quite intricate, as each measure employs a distinct metric system. However, according to the composer, during the time of its creation, there was a deliberate exploration of rhythm involved. Although this composition appears in its current form, it could similarly be structured, akin to Berio's "Sequenza," by incorporating small lines to divide the bars, as Berio did in his work, without altering the metrical system or the measures, resulting in a comparable sound. In executing this composition, the flutist experiences a sense of denial throughout various sections. The music can present moments of tranquility, only to be interrupted by unexpected bursts of intensity, marked by sharp attacks on notes that arise without the gradual build-up of crescendos. These unexpected bursts arise towards the conclusion, a moment when tranquility has settled. The composer thoughtfully opts to introduce a final flourish within the electronics, while the flute part features a C-sharp ornamented with a significant contemporary vibrato. Typically, alterations of this nature are reserved for the final version of the work, which remains unreleased. However, the composer made a singular adjustment, transforming the last note from a quiver to a half note, accompanied by a fermata above it. The recent compositions that incorporate the flute and electronics include "As You See Me,"³⁴ created by the composer Bardh Dubovci. This composition features a harmonious blend of instruments, including the flute, bass, clarinet, cello, guitar, and electronics, all showcased in a recording available on YouTube. The title of the piece encapsulates the overarching concept of the music, reflecting Dubovci's greater interest in its philosophical dimensions. In this composition, the composer designed six schemes within six circles, with each musician tasked to independently play and record their interpretation of each scheme. This approach ensures that the musicians remain uninfluenced by one another's ideas, which is reflected in the title of the piece. Upon the collection of these recordings, they have been thoughtfully integrated into a unified channel, with effects and electronic enhancements applied accordingly. One of the most intriguing elements is that in specific sections, several instrumentalists perform the same note or effect, and from the beginning, some of them arrive at particular consonant intervals in specific moments. This

³⁴ Bardh Dubovci "As You See Me" <https://youtu.be/9ljhxRepzfM?si=HQldJsSrQ3AZMKK4>

particular work by the young composer, particularly in relation to the flute, holds significant importance as it represents a notable advancement in the perspective and methodology of composition. While Dubovci is recognized among emerging composers for his meticulous attention to detail in musical scores, particularly in his three other flute compositions, namely "TAH," "Mary of Magdala," and "W," this particular piece stands apart from the rest. The composition "As You See Me" is a work that lends itself to performance by either a solo instrumentalist or vocalist, as well as by a larger ensemble, orchestra, or choir. The six schemes each exhibit distinct characteristics, featuring small dots, elongated lines, diagonal arrangements, unconventional patterns, and smaller circles within larger ones, among other elements. The composer suggests that these circles possess a notable degree of stability. For example, the dots within the cycle may be executed using staccato or pizzicato techniques in the strings, while the elongated lines can be interpreted as glissando. Additionally, the unconventional lines may be approached as chaotic notes on the selected instrument.

The work "Grosse Reise in entgegengesetzten Richtung" by Anda Kryeziu is a multifaceted piece that incorporates music, ensemble theater, video, playback, and an installation of active scenes, featuring the flute as an integral element. Kryeziu is a composer based in Berlin, where she pursued her studies from a young age. This background has influenced her approach to electronic music, including the innovative use of sound manipulation through sensors³⁵. In a manner distinct from other composers in Kosovo, she employs techniques such as fried sound (the scratchy growl of the voice within the flute), and pneumatic sounds—created by muting the end of the instrument with the leg while manipulating air pressure to open the keys during inhalation or exhalation—alongside trills that incorporate these pneumatic effects. In contrast to the composers from Kosovo who received their education in Kosovo or abroad, there exists a unique concept involving a plant equipped with sensors. During the performance, the flutist would interact with the plant, generating a variety of digital sounds through distinct movements, while occasionally incorporating the flute into the performance as well.

The composition landscape in Kosovo has experienced a noteworthy evolution in the last 25 years, characterized by a substantial rise in the number of composers originating from the area. The recent increase in compositional activity has coincided with a heightened interest in new and extended techniques, especially within the repertoire created for the flute. The recent developments highlight the dynamic artistic environment in Kosovo, while also aligning with a wider global movement that seeks to investigate new effects created within the contemporary music.

While there is a notable enthusiasm for composition and experimentation, the incorporation of electronic elements into musical works has posed specific challenges for numerous composers in Kosovo. Although they have demonstrated a commendable capacity to interact with contemporary repertoire, navigating the complexities of the use of electronics and acousmatic music has presented greater challenges. It is important to acknowledge that progress is indeed occurring; however, the adaptation to this musical style has experienced a somewhat more gradual pace. Nonetheless, there is a consistent and increasing integration of electronic components in the compositions of these composers, indicating a significant development in their creative compositional methodologies.

Consequently, the body of work by Kosovar composers for the flute is becoming more distinguished by its originality and a courageous application of extended techniques. The composers in question are not merely adhering to traditional flute techniques; they are also expanding the horizons of the instrument, delving into innovative effects and textures that invite a

³⁵ Jupolli Liburn, *Studime Shoqërore* 9, Akademia e Shkencave dhe Arteve e Kosovës, pg. 177

reevaluation of the traditional standards of flute repertoire. The creative essence of these composers is evident in their openness to explore a range of sounds, such as multiphonics, flutter-tonguing, aeolian sounds, key clicks among others, and combining these said techniques to create a distinct sound in their works for the flute. These techniques facilitate a more enriched and varied musical expression, fostering a connection that resonates with performers.

Furthermore, the incorporation of electronic components, including tape and electronics, is gradually establishing its presence within the flute repertoire. The combination of acoustic and electronic sounds offers a distinctive auditory experience, broadening the expressive capabilities of the flute in ways that transcend conventional limits. Composers are exploring innovative methods to engage with technology, utilizing it to enrich their musical stories rather than draw attention from them. The thoughtful integration of acoustic and electronic elements plays a vital role in cultivating a unique identity within the modern music landscape.

The path to fully embracing electronic music is a continuous one, and although the adaptation may unfold gradually, it is clear that Kosovar composers are dedicated to exploring these new dimensions of their artistic expression. The outcome is a vibrant and progressive collection of work that embodies both personal creativity and shared development within this region. As these composers persist in their exploration and enhancement of their techniques, they are playing a significant role in the vibrant landscape of contemporary music that underscores the distinctive cultural and artistic identity of Kosovo.

This continuous exchange between tradition and innovation underscores the strength and creativity of Kosovar composers, situating them within the larger context of contemporary music. As they adeptly maneuver through the intricacies of incorporating electronic components into their creations, their efforts not only enhance the local artistic environment but also solidify their position within the international music community. This thesis highlights the importance of these developments in nurturing a distinctive cultural identity and enhancing the comprehension of contemporary composition in Kosovo.

Conclusion

Throughout the entirety of this study, my primary objective was to identify and evaluate the compositions of the 21st century that were composed in Kosovo in comparison to those of composers from around the world. I am pleased to report that I was able to identify a large number of composers and a large number of excellent works of the flute repertoire of Kosovo that were evaluated and compared in this research.

As a result of this research, the composers who received the most attention were Drinor Zymberi, Dafina Zeqiri-Nushi, Rafet Rudi, and Mendi Mengjiqi (due to the fact that they are among the composers of the latter half of the 20th century), followed by the younger composers Bardh Dubovci, Ylli Daklani, Anda Kryeziu, Liburn Jupolli, Ersan Januzi, and Leutrim Sahiti. The compositions of the aforementioned composers are likely to be of great significance in the development of the flute repertoire of Kosovo in the years to come. The comparison of these compositions with those of composers from across the world was accomplished by studying the use of various styles, as well as the use of new and extended methods. This was done since it is the 21st century, and the majority of pieces that are composed on the flute today are produced with the use of new and extended techniques. Beginning in the 2000s, the composers of Kosovo began making concerted efforts to discover potential applications for the aforementioned methods and effects, and they began incorporating them into their repertoire. When they were first starting out,

especially the younger generation, they were occasionally influenced by other composers from Kosovo or from other countries. However, in their most recent compositions, they appear to have a greater knowledge of how to exploit these influences. Due to the fact that it is a component of my thesis, I also included the utilization of electronic or magnetophone music. This is something that the composers of Kosovo have shown an increased interest in since the beginning of this century, beginning with the composition "Dialogues perdu" by Rafet Rudi, followed by "Image" by his daughter Donika Rudi, and finally "As you see me" by the young composer Bardh Dubovci. With an understanding of the philosophical character of the compositions, the aforementioned composers of Kosovo have a style of composition that is quite different from one another. This is due to the fact that their particular school of composition is different from one another.

In accordance with what was said at the very beginning of this thesis, the composers of Kosovo had a musical history of professional music. This heritage dates back to barely half a century before the 21st century, and within this time period, they have accomplished quite a lot, remaining in step with the composers of the globe.

Even though there is only a small amount of professional music that was created fifty years ago, I am able to draw the conclusion that the flute repertoire of Kosovo composers in the 21st century has managed to arrive at a level that is comparable to that of composers from other parts of the world who had the opportunity to cultivate professional music for a significant number of centuries in the past. In light of the findings of this research, which included the utilization of postmodernist music, electronic music, and contemporary styles, this conclusion may be drawn.

List of contributions

1. The goal of the doctoral thesis is to add to the body of knowledge on contemporary flute music by cataloging, gathering, and evaluating the flute compositions of Kosovo composers. More about the flute compositions by Kosovo's composers is covered in this text. The majority of the compositions are from the 21st century, and they demonstrate both the composers' great diversity and their century-long development in terms of inventive use of effects and extended techniques on the flute, without abandoning the use of electronics or magnetophonic music.
2. Young flute students and aspiring composers can benefit greatly from the research as an informative resource. Through the integration of these compositions into their studies, students will have the opportunity to directly engage with contemporary flute repertoire. This firsthand knowledge not only aids in the preservation of the traditional components of Kosovar music but also exposes students to new and extended techniques in compositions for flute. As a result, the thesis serves a dual purpose by both conserving the country's musical legacy and providing a resource for instructing and motivating the next generation of musicians. Through the promotion of a more profound comprehension of Kosovo's dynamic musical customs, this study equips upcoming musicians to investigate and participate in the continuous evolution of their country's musical environment.
3. Kosovo's composers were exposed to a variety of international musical styles during the last century as a result of their different international education, and they passed these influences on to their pupils. As young composers had the opportunity to study globally

and return with new insights on styles of music, this trend persisted into the twenty-first century. This study shows that even though Kosovar composers have embraced the contemporary music style, many of them continue to use traditional Albanian folk music motifs in their works, blending them with new and extended flute techniques.

4. This thesis examines the ways in which emerging Kosovar composers' stylistic approaches, compositional techniques, and musical language compare with those of global composers of the twenty-first century. The repertoire for flute that is studied and contrasted with international compositions from the 20th and 21st centuries elevate young Kosovar composers and shows their incredible growth in this century even in the absence of a classical music legacy. Their notable contributions to contemporary music are evident in their inventive and imaginative use of new and extended techniques in flute compositions.
5. The research's focus on flute compositions from Kosovo closes a knowledge gap about the interaction of local and global influences in Kosovo's developing music scene, which is a significant contribution to musicology with a focus on the flute repertoire. As such, this research sheds light on the creative potential of Kosovar composers and their place in 21st-century contemporary music, making it an invaluable resource for academics and performers equally. By looking at their works, the thesis also encourages more scholarly interest in this understudied field and increases awareness of Kosovo's musical heritage.
6. The thorough comparisons presented in this study can serve as a source of inspiration for aspiring flutists and composers, as they shed light on the ways in which Kosovar composers have incorporated global influences and extended techniques into their compositions. The thesis encourages the upcoming generation of musicians to experiment with these methods and investigate the use of electronic and magnetophone music in their compositions, in addition to showcasing the rich potential of Kosovo's flute repertoire. This thesis offers young musicians useful advice by highlighting the rapid growth of Kosovo's music scene. It also gives them motivation and knowledge to contribute to Kosovo's contemporary music scene continue to grow.

Publications

Abazi, Z. (2023): 21st Century flute repertoire comparison: Bardh Dubovci and Ian Clarke. *Young Scientific Music and Dance Forum: Conference with International Participation*, (17), 280–294

Autobiography Zane Abazi

Zanë Abazi, born in 1997, began her flute studies at the age of 7. She completed her primary and secondary music education in Peja and Pristina under the guidance of Prof. Syejla Bruti - Zhuri. Zanë then pursued her Bachelor's degree at "Hasan Prishtina" University in Pristina, studying under Venera Mehmetagaj and Erëmira Çitaku, before continuing her Master's studies with Prof. Erëmira Çitaku as her mentor.

Zanë has participated in workshops led by notable instrumentalists, including Laura Levai Aksin, Ljubisa Jovanovic, Andreas Goesling, Susanne Peters, Michel Becker, Bulent Evcil, Evelin Degen, Gregory Charette, and Luisa Sello. She has performed as a soloist with the "Naonis Donatello" orchestra in Grado, Italy, with the "Sofia Sinfonietta" in Bulgaria, and with "Kosovo Philharmonic Orchestra" in Kosovo. Additionally, she has been part of the inaugural concert of the Kosovo Opera, serving as the first flute for the premieres of "La Traviata" and "Lo Speziale." She is also a member of the Kosovo Youth Orchestra and the Orchestra of the European Summer Academy (ESMA), as well as the flutist ensemble "Le Agane" based in Italy.

Since 2021, Zanë has been the first flute in the Opera of Kosovo and has served as a substitute flutist for the Kosovo Philharmonic Orchestra. She has a deep passion for the stage, thriving in a variety of performance settings, whether as a soloist, in chamber ensembles, or orchestras. She finds joy in expressing her musicality through diverse collaborations, believing that each performance offers a unique opportunity to connect with the audience and share her love for music. Zanë has been featured in numerous festivals, including DAM Fest, Flute Sounds, Sofia Music Week, International Music Academy "Orpheus," Kammerfest in Pristina, Skopje, and Tirana, Computer Music Festival in Sofia, Campus Udine, Festival Darte, Balkan Composer Competition in Prishtina, and Festival Castello Udine.

She has a keen interest in contemporary music and is dedicated to exploring new sounds with the flute. Currently, she is pursuing her Doctorate studies under the mentorship of Prof. Dr. Luisa Sello in Sofia, Bulgaria, focusing on the recognition and interpretation of works by Kosovar composers of the 21st century.