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Choral Music in Albania

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Sborová tvorba v Albánii

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Declaration

I, the undersigned Mario Rapaj, declare that I have developed this diploma thesis using only the stated literature and materials from reliable sources. I agree to use this information only for educational purposes.

Prague, June 2014.....

(Signature of author)

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Abstract

The importance of this thesis (project) lies in the fact that it highlights Albanian choral music. How was it created and established? What political and historical influences are reflected in Albanian music? Who are some of the most important primary composers of choral music in Albania and what are their compositions? Which were the first institutions and how they were developed? During what period did the development of choral music culminate and flourish? What is the current situation of choral music, its composition and artistic life in Albania, as well as existing choirs and their related institutions? My thesis tries to answer all of these questions.

Abstrakt

Předložená práce se zabývá historií i současností albánské sborové hudby. Kdy vznikla? Jaké politické a historické události ji ovlivnily? Které osobnosti patří mezi nejvýznamnější skladatele sborové hudby v Albánii a jak lze charakterizovat jejich tvorbu? Které nejvýznamnější instituce se věnovaly podpoře sborového zpěvu? Jaká je současná situace sborového umění v Albánii?

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1. General historical, geographical and cultural backgrounds of Albania

The official name for Albania is “Republika e Shqiperise” (Republic of Albania). It is a country in Southeastern Europe with Montenegro bordering on the northwest, Kosovo to the northeast, Macedonia to the east, and Greece to the south and southeast. It lies on the coast of the Adriatic Sea to the west and the Ionian Sea to the southwest. It is less than 72 km (45 miles) from Italy.¹



Unlike other languages in the Balkans, the origins of the Albanian native language, *Shqip*, remain a mystery as too little is known about the history of the language. The language is considered to be Indo-European although it is not a member of the major branches of the Indo-European family and appears to form a separate branch on its own. Albania is a member of the Organization for Security and Cooperation in Europe, N.A.T.O, the Council of Europe, World Trade Organization, and is one of the

founding members of the Union for the Mediterranean. Albania has been a potential candidate for accession to the European Union since January 2003 and it formally applied for E.U membership in April 2009.²

The modern Republic became independent after the collapse of the Ottoman Empire in Europe following the Balkan wars. Albania declared independence in 1912, becoming a Principality, Republic, and a Kingdom until being invaded by Italy in 1939, when it became Greater Albania, which in turn became a Nazi protectorate around

¹ The history of the Albanian people. Volume IV.

²20/03/2014, Published at the Diplomatica Magazine; <http://www.ambasadat.gov.al/portugal/en/article-ambassador-trako-published-diplomatica-magazine>.

1943. In 1944, a socialist People's Republic was established under the leadership of *Enver Hoxha* with the Labor Party. In 1991, the Socialist Republic was dissolved and the Republic of Albania was established.

The entire musical life of Albania was determined by folk music until the second half of the 20th century. Archaic forms characterize it and practices provide information of previous stages of musical development in Europe. Few sources are available for scientific investigation, as field research projects have not covered the whole country.

The Albanians' Indo-European ancestors, "part of Illyrian ethnic group, came from the north in the 2nd millennium BC"³: Albanians are the descendants of the Illyrians who, together with the Greeks and the Thracians were the very first inhabitants of the Balkan. The Illyrians formed and cultivated their culture in their own land, which formed the western part of the Balkans. They were among the earliest inhabitants of the Balkans beside Greeks. During this period, the Albanians came into contact with Greeks, Romans and Slavs and it was through contact with these cultures and their subjugation by the Turks from the 15th century until 1912 that partly shaped their language and culture. In their struggles with foreign peoples, the Albanians developed a strong resistance, which was essential to the survival of their musical culture: they often escaped assimilation and alien influence by withdrawing to the remote mountain regions. This enforced cultural isolation and the continuation of the peasant way of life, which has contributed to the preservation of the traditional folk music with social functions almost unchanged. However, during the Turkish occupation forms of popular music with oriental features, particularly instrumental music, developed only in the towns. The most important ethnic groups are the Gegs, living in north Albania, and the Tosks, who live in the south along with the smaller groups of Labs⁴ and Chams,⁵ these are separated by musical as well as language dialects.

³ The new Grove Dictionary for Music and Musicians, edited by S.SADIE in twenty volumes, 1980, p. 197.

⁴ Labëria is a historic region that is roughly situated in the northern parts of Epirus (present-day Southern Albania). Its inhabitants are known as Labs.

⁵ Cham Albanians, or Chams (Albanian: Çamë, Greek: Τσάμηδες Tsámides), are a sub-group of Albanians who originally resided in the region of Epirus in northwestern Greece, an area known among Albanians as Chameria. The Chams have their own peculiar cultural identity, which is a mixture of Albanian and Greek influences as well as many specifically Cham elements.

1.1 Albanian folk music

With regard to Albanian folk music, instrumental music is less important than vocal music. There are no regional differences with instrumental music that is characterized in vocal music, although certain instruments are found only in particular regions. Folk instruments are divided into three major groups according to origin, function and context. With Albania's former economic dependence on sheep rearing, shepherds' instruments are the most important group of wind instruments, if not the most important instruments of all.

“Fyell or Kavall (long end-blown flutes) are fundamental to this group and are considered national instruments, two variants are found throughout the country.”⁶ The smaller, is around 180 mm till 900 mm long. The shepherds who play these instruments use a special breathing technique known as the oriental technique; inhaling through the nose and using the cheeks as an air reservoir, which allows them to play without pausing for breath. Their repertoire is different depending on the shepherd's task. When the sheep are going to water, when they drink, when they are milked or when the cheese is made, each task has a particular instrumental representation or a characteristic musical motif to which the shepherds give titles. Animal and other natural sounds are imitated and characteristic forms of movement are illustrated musically.



Fig. No. 1, A man playing short Fyell, Fig. No. 2, some kind of Fyell order by size

⁶ The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, p. 200.

Fipple flutes with six finger holes is another rare instrument, but the cyla dyare (double fipple flute) is used for the melody, three on the left for a variable drone. These are small single-reed instruments made from cane or a stalk of corn. Only the shepherds of northwestern Albania use the zumare a type of double clarinet. The instrument is also blown by means of the oriental breathing technique. Also employing the oriental breathing technique is the gajdë (bagpipe), another very important folk instrument found along the eastern border of Albania (fig.5). It consists of a goatskin bag with a single drone and a six-hole chanter, both with a single reed.



Fig. No. 3 and 4, double fipple flute

One of the most important stringed folk instruments is the Lahuta (one string fiddle). The lahuta is often used to accompany singers and should be considered a significant instrument for vocal music. It is used exclusively by epic singers for accompaniment but is found only in the northernmost part of the county. The lahuta is made from one piece of wood and has a skin sound-table (Fig. No.6). The string is stopped from the side by fingernails because the string does not touch the fingerboard. There is no fingerboard on the neck and it is bowed with a strong, curved, horsehair bow. Throughout the northern and central parts of Albania, the Gegs⁷ also use a plucked two-string lute known by the original Turkish name Çifteli to accompany heroic ballads and lyric songs. The singers themselves, who are often semi-professional musicians, normally make both instruments.

⁷ The Ghegs or Gegs (Albanian: Gegë) are one of two major ethnic subgroups of Albanians (the other being the Tosks) differentiated by their cultural, linguistic, social and religious characteristics. The Ghegs live in Albania (north of the Shkumbin river), Kosovo, Macedonia and Montenegro.



Fig. No. 5, Albanian bagpipe player palying bagpipe wearing traditional folk costume

Fig. No. 6, one string fiddle (Albanian Lahuta) sculpted albanina flag symbol

The Tosks do not use instruments to accompany songs, except in towns where the Arab short lute called *ut*, *laute* or *buzuk* is occasionally used.

The third group of folk instruments is comprised of instruments from dance music, most of them also originating in oriental cultures. Sometimes only one idiophone or membranophone is used to mark the dance rhythm: for example, the *dajre* or *def* (a round frame drum with a single skin and metal jingles); the *darabuke* (a goblet drum made of potter's clay with one skin); or a pair of wooden spoons or a pair of *zil* (small bronze cymbals) which are clapped together like castanets by the dancers themselves. The traditional instrumental ensemble for the Gëgs dance music in northern and central Albania consists of a *lodër* (cylindrical double-headed drum), which is beaten with two sticks, and a *surle* (conical double reed instrument) with eight finger holes, one of them for the thumb. This ensemble is customarily used for wedding ceremonies and it is primarily gypsy musicians who play these two instruments. The combination of the *gajdë* and *dajre* is a rural ensemble very common in the bagpipe region. In rural districts, the *cifteli* (Fig. No. 7) or *fyell* are also used to accompany dance.

Urban instrumental ensembles demonstrate the strength of Turkish influence on urban folk music during the Ottoman occupation. In the north, the fundamental

instrument in the ensemble is always a saze (long necked lute), hence the names sazet or sazexhijtë for the ensembles.



Fig. No. 7, Albanian Cifteli

Other instruments in the ensemble in northern towns are usually the dajre, sometimes the cifteli, and now factory-made instruments like the violin (played vertically on the knees like the lautë) and the clarinet. Instrumental ensembles in the south are composed of the llaute (short lute, with the same role as the saze in the north), dajre, clarinet, accordion and sometimes the violin. Small ensembles of clarinet, accordion and dajre without the llaute have become popular, especially in towns.

1.2 Vocal folk music in Albania prior to choral music

There is a marked difference in vocal folk music between the northern and southern parts of the country, divided by the Shkubin” River.^{8,9} (Fig. 8)

The Gegs of the north have a tradition of monophonic singing whereas the southern peoples, known as the Tosks, have developed many vocal traditions. However, the tradition of part-singing in southern Albanian music is most distinctive to the region. The characteristic polyphony of the area has developed perhaps more than any other

⁸ TOLE, S, V. Pse qajnë kuajt e Akilit?. p. 92.

⁹ The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, p. 197.

region of Europe with much of its development being attributed to the earliest stratum of Europe and its history of vocal polyphony. Although southern Albanian folk songs are most commonly performed by a group of singers, solo singing and monophonic choral singing can also occur. This monophonic style is rather rare and uncommon in the south; however, solo performances tend to be connected with specific genres. Lullabies and most laments are sung as solos and both genres belong primarily to the women's repertoire. In a few parts of the country a leader and chorus will sing funeral laments.



Fig. No 8, Ilustation of 2 parts of Albania, Geg in north part on up side on the map and Tosk, down side in the South part

Albanian lullabies and laments generally have many archaic features. Some characteristic examples of these features are sequences of text not broken into stanzas, short isometric lines in lullabies, heterometric lines of varied length in laments, a tendency for melodies to descend, different forms of portamento, numerous specific sounds for stylized weeping or sighing, and a narrow range of the melodic line or only a range limited to a few notes. The minor 7th is a preferred interval frame in Albanian laments and it is often sung as a melodic interval serving as a cadential formula.

The sexes, and to some extent age groups, are separated in group singing. Folk terminology distinguishes these different singing styles with different names: “grarishte” (women's style), “djemurishte” (young men's style) and “pleqerishte” or more rarely “lashterishte” (old man's style), but the music of each of these styles is not substantially different in melody or harmony, only in poetic and dramatic content. Ballads, historical or political songs, lyrical songs (e.g. love-songs), dance and drinking songs, satirical and jocular songs all belong to the repertoires of each group. Only ritual and ceremonial songs connected with specific customs are sung exclusively by women and children, for example, the spring ceremonies of Llazore¹⁰ (Lazarus day) and the rain ceremonies in early summer. The singing style of women differs from that of men mainly in its wider tonal range. The melodies found in the men’s repertoire tend to be pentatonic or less than an octave and are commonly based on the 2nd and 4th degrees of the diatonic scale.

Southern Albanian group singing can be divided into two main categories: polyphony with a drone and choral songs without drone. The latter are usually two-part, and belong mainly to a specific type of heterophony, which M. Schneider has called “Variantenheterophonie”.¹¹ In this style, the leader sings the beginning of a line or double line, while the chorus joins in at a point not strictly fixed, which can be nearer or further from the beginning of every musical unit. Another kind of two-part singing without a drone consists of a melody and counter-melody performed by two soloists or leader and chorus as in some funeral laments.

Polyphony with a drone has the following features of vertical and horizontal structure. Songs are mostly three-part: two solo parts (melody, counter-melody) accompanied by a double drone; four part singing, found more rarely and only among the Labs, consisting of two solo parts (melody and counter-melody) and accompanied by a double drone along with one choral and one solo; and there is some two-part polyphony with a melody and choral drone.

¹⁰ Lazarus Saturday in the Eastern Orthodox Church is the day before Palm Sunday to which it is liturgically linked. It celebrates the raising of Lazarus of Bethany, the narrative of which is found in the Gospel of John.

¹¹ The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980. P. 198.

The drone, Albanian *ISO*¹² and related to the *Ison* of Byzantine church music, is performed in two ways. Among the Tosks and Chams it is always sung continuously to the syllable “e” and the singers use staggered breathing. Among the Labs, the drone is sometimes rhythmic and performed to the text of the song. Solo singers, especially young men, characteristically sing with considerable strength and volume. The structure of the solo parts differs markedly according to the different ways of performing the drone, but there is also a great variety of structures within the two drone types, particularly in the pedal style widespread among all the ethnic groups.

This is due not only to the differing singing styles of women, young and older men, but also to regional dialects. Expanded melodic lines with a wide range are often embellished with melisma and rich ornamentation, extremely or relatively free rhythm, and consonant harmonies, marking the singing style found among the Tosks and Chams. By contrast, lively oscillating melodies with a narrow range and no ornamentation, but employing sharp accents and strict rhythm (often asymmetrical) with harmonic clusters of 2nds and other small intervals (especially around the drone) are representative of some styles of the Labs. Between these extremes there is a great variety of singing styles, combining the rhythmic features of the second type with melodic and harmonic features of the first. The stylistic boundaries between the Labs and Tosk and Chams are therefore variable.

The same applies to the formal structure of the songs, which ranges from a steady strophic organization of regular musical units, usually corresponding to the verse line (sometimes among the Labs) to a looser arrangement of melodic phrases, or pairs of phrases, of different length with or without partial repetition (common among Tosks and Chams), or to relatively free sequences of lines (again, sometimes among the Labs). The singers may begin a song or stanza in different succession and then combine with varying degree the solo phrases-either simultaneously, overlapping or strictly alternating-while the chorus may join in at the very beginning with the second soloist (who follows the first), or after the second soloist has performed a characteristic formula. The first soloist primarily occupies the upper tonal range, the second soloist the lower; each makes use of characteristic formulae and singing style. Both melodic

¹² Iso refers to the drone accompanying the singing. Rendered principally by male singers, it is performed during social events (weddings, harvest feast, funerals, religious celebrations, festivals, etc.). It is practised in the south of Albania and is typical for two large areas: Toskëria and Labëria.

parts may be absolutely individual, though never quite independent parts of the whole structure, or overlapping or alternating structures, the two solo parts may become similar both in range and in melodic contour. The function of each part in Albanian vocal polyphony with a drone is described in Albanian folk terminology the first solo part is known as “ia merr” (takes it, i.e. the voice); the second “ia pret” (waits for it, or cuts it); the chorus part is known as “Iso” or ia mban (holds it) among the Tosks or “ia mbush” (fills it) among the Labs.

Northern Albania vocal folk music is predominantly monophonic: this is the most important characteristic difference between the northern and southern regions of Albania. The epic tradition of the northernmost part of the country, closely related to the corresponding Slavonic traditions in neighboring Montenegro, is important in the Gegs musical culture. I.E Këngë trimash (heroic songs) and Këngë kreshnikësh (short epics) are characterized by a recitative style within a narrow tonal range, normally a 5th and they are usually accompanied by a Lahutë (one string fiddle) or cifteli, also known as Sharki (two string lute). Këngë Kreshnikësh gradually developed out of the këngë trimash, some describing events such as early 8th century battles between the Albania Illyrians and the Slavs. The former primarily concern conflicts between the Slavs and Turks after 1470. The brothers Muho and Halil are the heroes of the most important cycle of songs and epics, which developed in the mid-17th century. These narrative songs continued to recount the struggles against the oppressors and enemies of the Albanian people and they continue to play an important role in north Albanian folk music. A favorite example is the ballad of Halil and Hajrieje, based on an event of the early 19th century. The heroic epics and ballads are performed by men and are sung only by professional singers. The fairly scarce lyrical or love songs are also performed solo, with the singer accompanying himself on the cifteli. Like the epics, these are musically archaic and their most conspicuous feature is a narrow tonal range.

Songs that illustrate the use of choral music in Northern Albania are the ritual and ceremonial songs in weddings, traditionally sung by male or female groups that belong to the same archaic musical style. Singing, usually by women, is often accompanied by the sound of a metal tray (tepsi) being spun around on the floor or a low table. Songs of 19th century urban origins, mostly of lyric character and with a more developed musical structure, have spread to rural areas to a limited degree, particularly to the country

around Tiranë. The cries of mountain dwellers communicating over long distances, called Maje krahe, are also peculiar to the north. They are uttered with great power and volume and function like the signals made by shepherds' trumpets which, surprisingly, are not found in this region.

November 25, 2005 was a historical day for the entire cultural heritage of Albanians. It was on this day that the Albanians Iso-Polyphony folk music joined the list of the masterpieces of the Human Oral Heritage, protected by U.N.E.S.C.O. (Fig.9) According to Mr. Koichirō Matsuura,¹³ General Director of U.N.E.S.C.O: “Iso-polyphony is a highly elaborate music genre mainly performed by the Tosks and Labs of Southern Albania. This mountainous region gave rise to a unique culture, in which music became an expression of cultural identity. With roots going back to Byzantine times, the mastery, the mastery of this music lies not only in the musical structure, but also in the epic nature of the accompanying songs.”

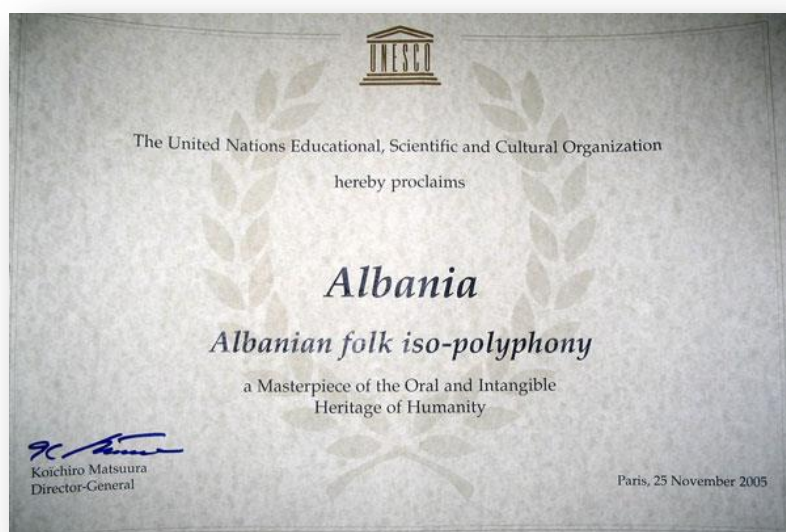


Fig. No. 9, Certification of Albania folk iso – polyphony from U.N.E.S.C.O

¹³ Kōichirō Matsuura (1937) is a Japanese diplomat. He is the former Director-General of UNESCO. He was first elected in 1999 to a six-year term and reelected on 12 October 2005 for four years, following a reform instituted by the 29th session of the General Conference.

1.3 History of choirs / choruses / choral singing

Chorus (from Gk. Choros; Fr. Choeur; Ger. Chor; It., Sp coro): a group of singers who together perform, in unison or, more usually in parts; also, by extension, a work, or movement in a work written for performance by a chorus of singers (e.g. the *Hallelujah* chorus in Handel's *Messiah*).¹⁴ During the performances of musical work, a distinction is generally made between a choir and a group of soloists. The designations *chorus* and *choir* are often used in conjunction with qualifying terms indicative of constitution or function (e.g. *mixed choir*, *male choir*, *festival chorus*, *opera chorus*). Moreover at various times and places, certain types of chorus and choir have been generically designated by terms lacking the words *chorus* and *choir*. In English, but in no other language, a distinction is often made between *choir* and *chorus*. An ecclesiastical body of singers is invariably called a choir, as is a small, highly trained or professional group. *Chorus* is generally preferred for large groups of secular provenance.

1.4 Historical development of Albanian choral music

In this point I make a chronological connection of background and Albanian choral music roots. How was it founded, general factors, influence of other cultures and today success?

1.4.1 Antiquity and Middle Ages

Since ancient times, organized choruses have existed all across the world as an integral part of many cultures. One of the most notable of these ancient cultures is Greece prior to Christianity. This ancient and prolific society cultivated a strong tradition of choral singing that ultimately laid the foundation for later developments in Western music. In ancient Greece, the chorus served an important dramatic function in Greek dramas as a

¹⁴ The new Grove Dictionary for Music and Musicians, edited by S.SADIE. in twenty volumes 1980, P. 341.

narrating or commenting voice of the action at hand. Earlier in history, they consisted in various small groupings of around four in each voice or gender type—men, women, boys, men and women combined, etc.—however, later on they existed in groups as large as sixty. Traditionally, the music performed by the chorus was monophonic as the chorus collectively was intended to represent one character and in addition to singing they would perform masked dances.

There were many types of dances performed by these choruses, one of these dances being the paean. The paean was first mentioned in the Iliad (c850 BC) as an invocation of the Greek god of music and healing. Another dance specific to Greek drama was the partheneia introduced around 650 BC as a women's chorus composed of Spartan virgins. Most noteworthy was the dithyramb, which was a dance in honor of the god Dionysus significant for its marked contribution in the advancement of choral art music. It was the dithyrambic chorus that served as the model for the tragedies and comedies of the 5th and 4th centuries.

Evidence of a tradition of organized choral singing in ancient Israel exists in the Old Testament of the Christian Bible. David, while preparing to bring the Ark of the Covenant into Jerusalem “spoke to the chief of the Levites to appoint their brethren to be the singers with instruments of music, psalteries and harps and cymbals” and fourteen of them were appointed to play the instruments which form the customary accompaniment for Jewish choral music. In the ceremonies for the dedication of Solomon's Temple¹⁵ it is mentioned that was a large chorus joined by 120 priests sounding with trumpets, together honoring and praising the Lord in music.

Due to this tradition of music in the Old Testament, the leaders of the early Christian Church generally continued this tradition as an integral part of the worship service. However, although Christianity was originally born of Judaism and all of its musical practices, early Christians did not possess the necessary resources for the same musical tradition of a chorus to thrive, as it was a persecuted and new religion. Under these circumstances, congregational singing developed as the primary musical practice among early Christians. The act of singing praise was common among Christians everywhere,

¹⁵ According to the Hebrew Bible, Solomon's Temple, also known as the First Temple, was the Holy Temple in ancient Jerusalem, on the Temple Mount (also known as Mount Zion), before its destruction by Nebuchadnezzar II after the Siege of Jerusalem of 587 BCE.

with all praying and singing in their mother tongues. Given that the Albanian territory prior to being a part of the Turkish Empire was primarily Christian, the chorus has always held a special place in the services of the church. This strong choral practice was influenced by early Christian culture and served as the genesis of choral vocal music in the territory of Albania.

1.4.2 Byzantine impact in Albanian choral music

The Byzantine period was important for the development of music in Albania. As a part of the Byzantine Empire, Albania held important ecclesiastical centers, such as Berat, Durrës, Elbasan, Korçë, and Shkodër (Fig 10).



Fig. No. 10, all dark Green part is Byzantine mint

Byzantine music in Albania can be divided in three periods.¹⁶ The first period begins in the early Christian centuries and ends in the late 19th and early 20th century. The second period starts at the beginning of the 20th century and ends in 1967 when religion

¹⁶ Meri Kumbe - The historical development of Byzantine music in Albania from 1900 until nowadays <http://crossroads.mus.auth.gr/wp-content/uploads/2011/04/Meri-Kumbe.The-historical-development-of-byzantine-music-in-Alb.>

was decreed an illegal activity and finally the third period begins in 1990 and continues to present day.

During the first period, the development of Byzantine music followed the musical tradition of Constantinople, according to music manuscripts kept in the Albanian national archives. The collection of these manuscripts is unique to the country as there are only seven Byzantine music codices that still exist today. The oldest of these codices is from 1292, called the *Heirmologium Berat* 23.¹⁷ The last codex was written during the 19th century and is considered as a part of the last three periods of the Byzantine notation. It is also significant that these codices are written in Greek and come from many different parts of the country representing the prevalence of Byzantine music in Albania all the way through the 19th century.

During this first period lived one of the most influential figures of Albanian religious music, and the early father of choral music in Albania—Jan Kukuzelis.¹⁸ Kukuzelis was born in the late 13th century in Durazzo (now known as Durrës) in the Angevin Kingdom of Albania. His mother was Bulgarian in origin and his father was Albanian and died early in Kukuzelis' youth. Kukuzelis was educated in music at the Court Vocal School in Constantinople and established a reputation as one of the most highly regarded singers of his time, often referred to as “Angel-voiced.” He was favored by the Byzantine emperor and worked as a principal choir chanter before he left Constantinople to Mount Athos to live a monastic way of life in the Great Lavra.

One of Kukuzelis' most notable contributions to Albanian music was his introduction of the melodious or callophone style and repertoire and his creation of the Late Byzantine system of notation named after him. Kukuzelis was also a prolific composer of sacred vocal and choral music, however, only about 90 of his works have survived today. In addition to his music for the church, he composed Hyronomic vocal exercises that defined sixty vocal signs that marked melodic formula key.

¹⁷ From researches of Musicologist M. KUMBE.

¹⁸ Saint John Kukuzelis or Kukuzel (Albanian: Jan Kukuzeli; Bulgarian: Свети Йоан Кукузел, Sveti Yoan Kukuzel; Greek: Άγιος Ιωάννης Κουκουζέλης, Hagios Ioannis Koukouzelis, Macedonian: Свети Јован Кукузел) (1280–1360) was a medieval Orthodox Christian composer, singer and reformer of Orthodox Church music.

The second historical period, beginning around the turn of the 20th century, was the period of strongest Albanian resistance against Ottoman rule with attempts to assert and preserve the Albanian language and culture as the dominant of the territory. At this point in history, Albania had four official religions: Islam, Orthodox, Catholic and Bektashi. Regardless of the diverse religious practices of the territory, the poets and writers of the Albanian nationalist renaissance used faith-based content and religious verse in their poems and writings. These later became songs for the Albanian people that were accessible and relatable for both the educated and illiterate Albanians oppressed by Ottoman rule.

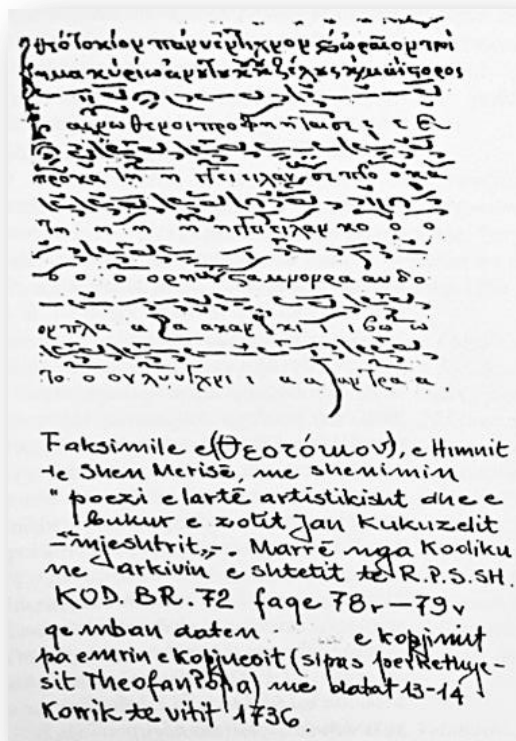


Fig. No. 11, Saint Maria hymn, written by Jan Kukuzeli

The primary goal of leaders of the Albanian movement toward independence was to unify all Albanians based on nationality. This era was dominated by the slogan “The religion of Albanians is Albanism”. This slogan was a source of great frustration for a

young F. S. Noli.¹⁹ Noli, as the founder of the Albanian Orthodox Church, strongly believed that the four common religions of the Albanian territory must serve as the foundation for "Albanism". Therefore, the spirit of patriotism from the Albanian nationalist renaissance fueled the movement for the establishment of the Orthodox Church of Albania, spearheaded by Noli.

The Albanian Diaspora played an important role in this renaissance, especially Fan Noli as a part of the Albanian community in the United States of America. Fan Noli was an Orthodox priest, ordained by the Russian Metropolitan of New York in 1908. The Russian Orthodox Church supported the work and endeavors of Noli to found the Albanian Orthodox Church of America and Autocephalous Orthodox Church in Albania, under the condition that Noli would translate the most important liturgical books into Albanian. Noli's liturgical and later musical translations provided a new unity for the Albanian language and even today they serve as the basis for the standard Albanian language. On September 12, 1922, the Ecclesiastical Synod of Berat officially proclaimed the establishment of the Autocephalous Orthodox Church of Albania that was later recognized by the Holy Synod of the Ecumenical Patriarchate in April 1937. The Albanian language was established as the official language of the orthodox worship and life of these newly founded churches.

The first musical notation for these churches was the Hymnal published by Noli in January of 1936 in Boston, Massachusetts. This book of hymns, compiled by Nole, was written in pentagram and harmonized for four voices mixed choir with the assistance of professor Warren Storey Smith from the New England Conservatory of Music. This edition of the hymnal includes 108 hymns with Byzantine musical forms given in both Russian and Byzantine versions, and contains the only composition written by Noli himself, the tropario (Christ is Risen). The tropario's text was translated by Noli from its original Greek into modern Albanian and was adapted in pentagram for both Russian and Byzantine versions.

Until the 19th century, there were traditionally only two chanters or psalts in Orthodox musical practices. These Byzantine chants were originally sung in the Greek

¹⁹ Theofan Stilian Noli, better known as Fan Noli (1882–1965) was an Albanian-American writer, scholar, diplomat, politician, historian, orator, and founder of the Albanian Orthodox Church, who served as prime minister and regent of Albania in 1924 during the June Revolution.

language. But as a result of political strife at the start of the 20th century, the musical tradition of the Albanian Orthodox Church was heavily influenced by the music of the Russian Ecclesiastical Church that offered support at the initial founding of the Albanian church. In fact in 1924, the year that Fan Noli served as prime minister of an independent Albania, the first choir he established sang traditional Russian ecclesiastical music under the baton of a Russian professor translated into Albanian, according to the Albanian theologian, Dhimitër Beduli.²⁰

During 1924 and 1925 the political situation of Albania destabilized, as did the Orthodox Church. It was revitalized years later in Durrës at the Seminar of the Orthodox Church, which required the study of Byzantine music. The primary purpose of the seminar was to educate and prepare Albanian clerics who would serve as the leaders in Albanian Orthodox churches all across the nation. In 1933, one of these future religious leaders, the young theologian Dhimitër Beduli, returned from his studies in Romania. Unlike Noli, who was influenced heavily in America by the Russian Orthodox tradition, Beduli used strictly the Byzantine notation and traditional Byzantine songs in his religious services. However, he did use Noli's Albanian translation to dress the traditional Byzantine form. One of the greatest contributions of Beduli to the history music in Albania was his organization of the ecclesiastical choirs in the main cities of Albania.

In the years following, musical activity declined as political strife in Western and Eastern Europe increased until finally in 1967 the regime in power banned any and every kind of religious practice or demonstration in Albania. Religion was deemed an illegal activity and was written into the Albanian constitution in 1976 officially declaring the nation as Atheist. Under article 55 of the Penal Code, all religious expression was forbidden as was any religious "agitation and propaganda." It was a difficult period for those who served at religious institutions. Priests, theologians, and other religious peoples were convicted and imprisoned for their practices or forced to abandon their beliefs in honor of the new Atheist state of Albania.

²⁰ Meri Kumbe - The historical development of Byzantine music in Albania from 1900 until nowadays <http://crossroads.mus.auth.gr/wp-content/uploads/2011/04/Meri-Kumbe.The-historical-development-of-byzantine-music-in-Alb>.

The year 1990 marks the very destructive beginning of the third historical period of Byzantine music in Albania. The country was almost destroyed by internal political strife rendering Albania torn apart by Communism and its people in a state of desperation. Ancient historical and religious sites were destroyed, or at best repurposed into sports arenas, youth centers, and various other new structures. Libraries containing centuries of Albanian historical documents were burned to the ground and looted, few documents survived and are now housed in the archives of the state. What happened to the Byzantine music tradition? An elderly psalt that survived this difficult period under the Communist regime and beyond answers this question: “Which tradition are you talking about? The tradition got lost at the moment that I couldn't teach it to my son and to my nephew, as my grandfather taught it to me.” These words are enough to show us that after this third historical period, music, like all aspects of Albanian culture, must start over again from the next to nothing that remains after this destructive period in the country's history.

In the early years of the 1990s, the Autocephalous Orthodox Church of Albania had serious problems, both practically and politically. Initially, the church had to fight for the property's acquisition of all religious sites that were illegally lost in 1967. Then, they had to manage the restoration of these sites to become operational. On June 24th, 1992, the Synod of the Ecumenical Patriarchate held a vote to re-establish the Autocephalous Orthodox church of Albania by electing Anastasios, the bishop of Androusa, as the archbishop of all Albania and by electing Korça, Gjirokastër, and Berat with Vlora and Kanina as bishops, but of Greek nationality. To the appointment of Greek nationals in high-ranking positions of one of the largest religious communities of Albania, the government reacted strongly and negatively. They viewed this decision as a threat to Albanian authority and influence. After heated debate raging from November of 1997 to July 1998 among representatives of the Ecumenical Patriarchate, the church of Albania, and the Albanian authorities, the dispute was settled by forming a Holy Synod made of four church leaders, two of Greek origin, and two of Albanian.

From 1991 to 1998, the Orthodox church of Albania made very swift progress. The regional cultural activities became more and more important in the Orthodox life and started again to publish the Orthodox newspapers and magazines. In 1992, a Theological and Priestly School went into operation with the goal of staffing the church

with native Albanians and after 1997 it became a privately owned and known as “The Orthodox Theological Academy-Resurrection.”

Under the cultural and social conditions of the late ninties, Byzantine music began to flourish once again. The elderly Dhimitër Beduli, using the same scores that he used nearly sixty years earlier in Seminar in the 1930s, organized the Tirana church choir. This early Byzantine tradition of music was also revived by the influence of Greek priests in Albanian Orthodox churches with Tirana's Orthodox Church even beginning to offer free lessons in Byzantine music to the public. Due to these efforts in Byzantine music aducation, two choirs have been established in Tirana’s Cathedral, a four part mixed choir and an all men’s choir. The Orthodox Church now also publishes music books with Byzantine notation in Albanian, using Fan Noli’s original translation. The publishing of music books is essential to education in Byzantine music. In the last two decades, the Autocephalous Church of Albania has provided many students with scholarships to pursue their studies in theology and Byzantine music in Greece. This has given many young people the opportunity to learn the authentic Byzantine tradition of the Orthodox Church.

1.4.2 Albania chorus history in 20th century

At the start of the 20th century, Albanian choral music developed in a mixed musical environment of both professional and amateur musicians. The first important choral groups were founded between 1916 and 1917, the most notable of these choruses were the Choral Society of Tirana affiliated with the Orthodox Church and the Society of Shkodra City, supported by the Catholic Church. Many other Albanaian cities such as Korce, Berat, Vlore and Pogradec also have strong choral societies. These choral groups were often used for special occasions both religious and political, and in addition to performance, contributed to the development of the Albanian musical repertoire. The Choir of the Orthodox Church of Tirana set several texts based on Byzantine chants into choral arrangements, as well as more modern religious choral music, all used in worship services. One well-known example of this is the three part choral arrangement of the

hymn “My God I Called.” This hymn is sung with the liturgy of St. John the Baptist and is based on Byzantine chant and the influence of works by Jan Kukezelis

The City Choir in Shkodra was founded in 1917. Unlike the Orthodox Choir of Tirana, the City Choir of Shkodra was not directly affiliated with a church. However, the people of Shkodra were primarily Roman Catholics, therefore the repertoire of the City Choir had more Western influence and they performed both secular and sacred music of primarily Western composers. Due to the wide range of the choir’s repertoire and their tendency toward more popular Western music, many young musicians followed the Western-style of classical education in music, going on to become significant Albanian artists. Some of the most well known Albanian composers are Prenk Jakova, Cesk Zadeja, Tish Daija, and Tonin Arapi.

In the city of Korca, the musical development tended more towards the contemporary than the religious. The city has a vocal and choral music tradition distinctive to Korca that is influenced by neighboring countries, but most importantly it has developed due to the atmosphere of education. Korca opened the first high school in all of Albania, Liceu i Korces or the Korca Liceum. Because of the city’s dedication to education, in 1920 they hosted an ensemble of Albanian boys from Boston called The *Vatra* or “Hearth” in English. Later on the conductor of this choir, Thoma Nasi,²¹ became the founder of the Korca city choir. Around the same time, The *Vatra* Association and the Lira Choir were also established in Korca and the activity of these choirs has continued to the present day (Fig. No.12).

Despite the musical activity in many Albanian cities early in the 20th century, the development of choral music stayed at relatively basic level prior to World War II. After the war, vocal choral music, like the country itself, would develop rapidly beginning with the establishment of two important choirs in 1944: the Military Choir and the Youth Choir. The Youth Choir would eventually evolve into the State Choir, which still exists as one of the most prestigious choral groups in Albania today. Choral groups like these began to be established in all Albanian cities with the support of the government. However, these choirs were generally comprised of amateurs, whereas in the capital city of Tirana, there existed the only two professional choirs in Albania.

²¹ Thomas Nassi (1892–1964) was an Albanian-American musician and pioneering music educator in both Albania and the United States, his adopted country.



Fig. No. 12, Lira Choir in Korca city

These professional choirs were both all male choirs, led by the conductor Konstandin Trako, a theologian, who received his training in Romania. Vocal choral music would continue to grow as the country opened to foreign influence and political exchange initially with Russia and China and later with the Czech Republic, Bulgaria, and Romania. Albania began to host guest performances of various choral groups from foreign countries, which encouraged the growth of local choral groups throughout the country. However, the advanced and more professional level that would strengthen the development and progress of this art was still missing. This missing link would soon be found according to Milto Vako, an Albanian professor of choral music:

“The need for the educating and the specializing of our artists was obvious. Therefore, the Secondary Art School was opened in 1946 and sent graduates on to specialization in different art academies in Eastern Europe, especially Moscow,

Bucharest, Sofia and Prague, resulting in the advancing of the general artistic level, particularly in the field of choral music.”²²

Many of these Albanian students who received their education abroad returned to their home country and founded the most significant musical education institution in the country in 1962. This institution, the Academy of Arts in Tirana, has played a crucial part in the development of the arts, especially music, in the country. The Academy produced many professional instrumentalists, conductors and composers that would serve as the leaders for both professional and amateur choral groups throughout the country.

During the 1950s and 1960s, many choirs were established all throughout the country ranging from the amateur to the professional. Some of the most notable and significant of these groups are the Albanian Philharmonic Choir, which later became the Opera Choir, the Choir of the Ensemble for Folk Music and Dance, the Female Choir of the Art School Jordan Misja, the Philharmonic Choir of Shkodra, the Lira Male Choir from Korca. There were also many other choirs established in Durres, Vlore, Elbasan, and Gjirokaster. Many of these choirs not only performed in the towns of their origin, but all over the world ranging from the former Yugoslavia to China, Vietnam, Russia, Korea and almost all Western and Eastern European countries.

Although Albanian music began to see advanced development, much of this growth was still hindered by the expressive and creative limitations of the Communist regime. In an interview with Milto Vako, he explains the effect this had on the style of contemporary Albanian music:

“The development of Albanian art followed the models of dogmatic socialism and the spirit of proletarian, which became the reference point in the following decades when the freedom of music expression was very limited. This also encouraged the creating of many schematic, propaganda and conformist works and led Albanian music further away from the contemporary music of the 20th century and modern artistic trends. Despite its very limited repertoire, Albanian choral music continued to develop.

²² Interview with Prof. Milto Vako on 25/01/2013. M. Vako was born in Pogradec on March 30, 1930. Studied High School "Jordan Misja" in 1952 in Tirana. In 1953–1959 continued studies at the Conservatory "Tchaikovsky" in Moscow, where she graduated as a choir conductor with professor Sokolov. He holds the title "Merited Artist".

If we analyze the music created during these years, from instrumental miniatures to oratorios, operas, ballets, symphonies, concerts, and symphonic poems, we can conclude that some composers made a great effort to avoid the prescription of the Soviet music style and its social realism influence.²³

As a reaction to the political atmosphere and the restraints it put on the expression of the Albanian people in the early seventies, many Albanian composers avoided conforming to more standard musical style of the time and instead tried to find a different style of more contemporary music. As a result, much of the music composed during this period is characterized by the use of chromatics and unstable tonal harmony, which were typical aspects of contemporary music across all of Europe at the time. Finally in the late nineties, after the dissolution of the Communist regime, music was set free from forced conformity and censorship. With this new uninhibited freedom, there was an increased use of the more contemporary harmonic scheme emulating composers such as Schönberg and Messiaen, whereas other composers tended more toward neo-classicism and neo-romanticism in their works, which can be more easily applied to choral music.

Despite the freedom on expression, political and economic changes after the nineties had a negative impact on the progress of choral music in Albania. It is unsettling that some choirs, once considered the most important for establishing and developing Albanian music, are now dwindling and their influence rendered insignificant. Choirs and programs that were terminated during this period are the Military Choral Ensemble (Fig. 13), the Choir of the Ensemble of Folk Music and Dance, and all amateur and semi-amateur choirs throughout the country.

²³ Interview with Prof. Milto Vako on 25/01/2013.



Fig. No. 13, Military Choral Ensemble, Conductor Gaqo Avrazi

Yet throughout the last decade, Albanian music has started to develop according to fundamentals derived from Beethoven, Schubert, Brahms, as well as Tchaikovsky, Stravinsky, Dvorak and Prokofiev. This shows great potential and new windows for revitalizing choral music in Albania after the trauma of the 1990s.



Fig. No. 14, Military choir Concert in Moscow, Soviet Union

There are many professional choirs in Albania today which perform successfully in the country as well as abroad, such as the Female Choir of the Albanian Academy of Arts conducted by Prof. Milto Vako, which has won several international awards, the Paks Dei Choir conducted by Ph.D. Suzana Turku (Kashara), the Preng Jakova Choir of

the Orthodox Church of Tirana, the Rozafa choirs from Shkodra conducted from Prof. Zef Coba, and the Lira Choir from Korca.



Fig. No. 15, M. Rapaj (the author's father) in Accordion, conducting choir in Mays Concerts before 90s

2. The most important 20th century Albanian choral music composers

The fact is that according to Albanian choral composers of 20th century, they are many more than 4 just the four presented in this diploma thesis. These artists include Prenke Jakova, Ramadan Sokoli, Feim Ibrahim, Gjon Simoni, Gaqo Avrazi, Avni Mula, Nikolla Zoraqi, Haxhi Dalipi, Tish Daija, Limoz Dizdari, Pjeter Gaci, Simon Gjoni, Tonin Harapi, Shpetim Kushta, Thoma Gaqi, Kozma Lara, Kujtim Laro, Aleksander Peci, Sokol Shupo, Haig Zacharian, and it would be impossible to reflect them all in this thesis. The composers represented here are selected from who it was possible to be found in literature. I started with Çesk Zadeja not only as choral music composer but also as the most important Albanian composer of all and founder of Albanian professional music.

2.1 Çesk ZADEJA

(1927, Shkodra, Albania – 1997 Rome, Italy)



Çesk Zadeja is an Albanian composer who played an important role in the organization of Albanian musical life. He was one of the first figures in Albanian music history to be trained in the schools of the classical Western European tradition and to make a life and professional career in music. His education and vision resulted in a prolific career that has had great influence on the musical life of Albania.

He composed numerous works in a variety of musical genres ranging from simple songs for amateurs to larger stage works requiring trained professionals. Many of his compositions have been among the first serious compositions in Albanian music history, having had a clear impact on many Albanian composers. His works have been performed by all of the ensembles, choirs and orchestras in the country and at all of the

events important to Albanian musical life. Zadeja was honored with numerous prizes and awards for his contribution to music of Albania. To the academic musical world, he has also made an undeniably important contribution. Nearly all Albanian composers who are working today are former students of Ç. Zadeja and many of the music education programs still used in Albania were either developed or revised by him, making Zadeja the “Babai i muzikes Shqiptare,” or “the Father of Albanian Music.”

During his childhood, Çesk Zadeja was involved in the amateur musical life of his native town under the guidance of M. Gjoka and P. Jakova. He later studied at the Academy of Santa Cecilia in Rome, Italy from 1941 till 1943. Post-World War II after the liberation of Albania, he was appointed as the Chief of Music for Shkodra Radio. During 1949 and 1951, he completed his military service as a conductor for the Army Art Ensemble. Following this brief service, he graduated in composition at the P. I. Tchaikovsky Conservatory in Moscow, in 1956, under the tutelage of Bogatyrieff and Tchullaki.

After he completed his studies, he returned to Albania and became the Artistic Director of the newly founded Ensemble of Folk Songs and Dances from 1957 to 1962. With the foundation of the State Conservatory of Tirana in 1962 (later Academy of Arts and now the University of Arts), he was a teacher and lecturer there until 1965. He was next appointed as the Artistic Director at the T.O.B (National Theater of Opera and Ballet) until 1966, after which he was the head of the music section at the Superior institute of Arts until 1972. Ç. Zadeja became a freelance composer in the years following until 1979, when he became the Artistic Director at the T.O.B and returned to freelance composing in 1990. However, during the years 1993 and 1994 he taught composition and musicology at the Academy of Arts (University of Arts today).

For his work, Ç. Zadeja was awarded numerous prizes, medals, titles and honors such as the Work order 1st Class (1954) for the music of the film Skenderbeu, the title of Merited Artist (1961), the Naim Frasherri Order 1st Class (1970), the title of Docent (1970), the title of People’s Artist (1975), the Republic Prize 1st Degree (1979), for Sonata for violin and piano; the title of Professor (1996). Ç. Zadeja has also been a guest member of the Academy of Arts and Sciences in Kosovo.

Çesk Zadeja composed in several genres of music, including instrumental music like symphony, piano concerts, suites, dances for orchestra, symphonic sketches,

improvisations, rhapsody, etc. He also wrote symphonic vocal music, stage works as ballets, vocal poems, chamber, film and choral music, which have an important place among his compositions too. Unable to find all the materials and manuscripts to make a brief analysis of each musical genre, I would like to make a chronological placement about vocal and choral composition in accordance with the contents of this diploma thesis.

2.1.1 Representative Choral compositions

Suita e veriut (northern Suites), *Choral suite no. 1*, was composed in 1948. It is a choral suite which the author composed using more motifs of north Albanian folk music and typical compounded rhythm and programmed work, as we can understand it from the given name. Later in 1950 the author continued with the second suite, *Choral suite no. 2*, which was in the vortex of the first suite. Maybe he thought about that from the beginning to make it as a cycle of suites. Three years later in 1963 Zadeja continue with the third suite, *Choral suite no. 3*, and all these compositions had characteristic choir component. In this period he stopped creating suites for around ten years until the next one came in 1973 *Choral suite no. 4*, where the author uses a richer compositional language and technique.

Choral suite no. 5 and *Choral suite no. 6* were written in 1979, in the same year, after 6 years distance between the last one. They have the same characteristics as the previous suites, indicating that the author was inspired by Albanian folk music motifs and rhythm.

In 1984, which is the culmination of his activity as a music creator, Zadeja wrote *Choral suite no. 7*, followed by *Choral suite no. 8* (1987) and *Choral suite no.9* (1989). All these suites are composed as a single cycle of 9 suites.

Trimi trimin nuk e qan (A valiant never bewails a valiant) is a choral piece with text of A. Banushi. It is one of the compositions the author did for military and patriotic intent, composed in 1962. Later, *Poema e tokes* (Poem of the Earth), was written (1976)

with text of Gj. Zheji, for mixed choir. *3 Ballades* in 1978 with text by I. Kadare²⁴ and Xh. Jorganxhi, *7 romances* vocal composition with text by Ll. Siliqi and I. Kadare, G. Zheji for Soprano, Mezzo, Tenor, Bass and Piano, were all composed 1976 - 1979. In the same year (1979) Zadeja created *Vocal poem* with 3 movements for mixed choir and voice solo but this is all what we know about it. *Peja e vogel po luftone* (little Peja is fighting) is a composition author created in 1983 with patriotic content for mixed choir. In the same year he created *3 Pieces*, vocal composition with text by Gj. Zheji, D. Agolli²⁵ *3 Sketches* with text by A. Shehu is a piece for mixed choir created in 1985; and *2 Pieces* for mixed choir with text by A. Shehu.

2.1.2 Representative vocal symphonic compositions

Vocal symphonic creations are also an important part of the author's repertoire. Characteristic of these compositions is that they are all written for orchestra and mixed choir. *Atdheu im*, (My Fatherland), is a poem written in 1957 and revised in 1959 for Tenor and mixed chorus with text by Ll. Siliqi. *Aria e Katrines* (Katrina's aria) from the opera *Dasma* (Wedding), composed for Soprano and Orchestra with choir intervention was written in 1969. *Symphonic sketches no. 2*, for mixed chorus and orchestra were composed in 1973. *Pershendetja e madhe* (Great greeting), was created in 1986 for Soprano, mixed choir and orchestra with text by A. Shehu.

For the rest of Zadeja's compositions see Appendix.

²⁴ Ismail Kadare (1936) is a best-selling Albanian writer. He is known for his novels, although he was first noticed for his poetry collections. In 1996 he became a lifetime member of the Academy of Moral and Political Sciences of France. In 1992, he was awarded the Prix mondial Cino Del Duca; in 2005, he won the inaugural Man Booker International Prize and in 2009 the Prince of Asturias Award of Arts.

²⁵ Dritëro Agolli (1931) is an Albanian poet, writer, politician, and former president of the defunct Albanian League of Writers and Artists. He studied in Leningrad in the Soviet Union and wrote primarily poetry, but also short stories, essays, plays, and novels.

Rritu moj bajame

(Pë kor të përzier)

Harmonizuar nga: Çesk Zadeja

Allegro

Sop.

Alto *p*

Tenor

Bass

p O pi - kën e ba - llit moj o moj o pi - kën e ba - llit,

6

S *mf* Pi - kën e ba - llit.

A *mf* Pi - kën e ba - llit.

T

B

mf Pi - kën e ba - llit.

mf Pi - kën e ba - llit.

p o pi - kën e ba - llit moj o moj o pi -

11

S

A *mf* o moj pi - kën e ba - llit. *f* Rri- tu moj ba

T *mf* o pi - kën e ba - llit. *f* Rri- tu moj ba

B

- kën e ba - llit. *f* Rri- tu moj ba

f Rri- tu moj ba

f Rri- tu moj ba

16

S
- ja - me, se ta shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

A
- ja - me, se ta shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

T
- ja - me, se shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

B
- ja - me, se shkoj sel - vi - ja. *p* Të mo-rën në qaf dhe moj,

21

S
Me __ kto ma - gji - ra Rri - tu moj ba - ja __ me, se ta shkoj sel -

A
Me __ kto ma - gji - ra *f* Rri - tu moj ba - ja - me, se ta shkoj sel -

T
Me kto ma - gji - ra *f* Rri - tu moj ba - ja - me, se shkoj sel -

B
Me kto ma - gji - ra *f* Rri - tu moj ba - - ja - me, se shkoj sel -

26 D.C.

S
vi - ja, *p* Të mo - rën në qaf dhe moj, Me __ kto ma - gji - ra.

A
vi - ja, *p* Të mo - rën në qaf dhe moj, Me __ .kto ma - gji - ra.

T
vi - ja, *p* Të mo - rën në qaf dhe moj, Me kto ma - gji - ra

B
vi - ja, *p* Të mo - rën në qaf dhe moj, Me kto ma - gji - ra

2.1.3 Composition analysis “Rritu moj bajame” (Grow almonds)

Rritu moj bajame is a folk song based on middle Albania motifs and is harmonized for mixed choir (four voices) acapella from Zadeja. It has a folk text and the content of the text is not the first meaning of the words but the figurative meaning. The song has a happy content and expresses love and desire for the girl to grow up fast, which is personified by the almond tree and the boy by the cypress tree.

This song is extended in 30 measures with compounded meter 7/8 which is very common and characteristic for Balkan folk music, especially in Albania.²⁶ This meter is compound form binary and ternary rhythms, (for example 2+2+3 or 2+3+2 or 3+2+2, see Fig. No. 16). In this case we could simplify the rhythm as one longer and two shorter beats with combination that could make rhythm more interesting and create rhythm diversity.

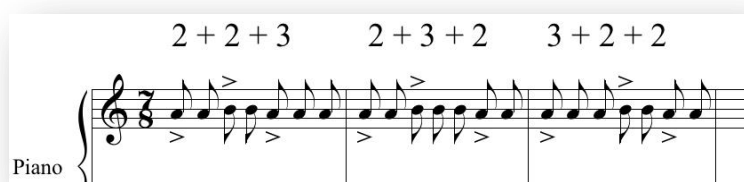


Fig. No. 16

Tempo is *Allegro*, which corresponds with the joyful character of the song lyrics.

Original version is composed in Hexatonic mode²⁷ (G, A, B flat, C, D, F) based on G note, Fig. No. 17.

²⁶ According Studies and research of Prof. Dr. V.S.TOLE.

²⁷ In music and music theory, a Hexatonic mode is a scale with six pitches or notes per octave.

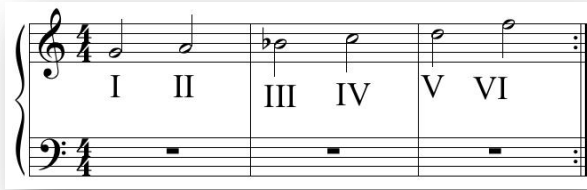


Fig. No. 17, Hexatonic mode used

Music form and structure of this composition is simple made strophe & refrain, which we can describe as A – B – A – B. The text changes but the music is the same so we cannot describe it as A1 – B1 or A2 – B2. Strophe is made from two symmetric music sentences, which have 7 measures each (measure No.1-14). The first music sentence starts from measure No.1 to 7 but the first verse end to measure No.5, measures No.6 and 7 is a echo of the main melody, repeat the same text content, which is “Piken e ballit”. Imitation is characteristic of Albanian folk music; we can find it very often not only in Albanian choral music. Sometimes it can be named as “poor music” or “poor musical taste” but in this case, as long as it is folk music, it should be simple and easy to be sung by everyone.

The first 5 measures are sung by Bass voices in a suitable register with only a 5th interval vocal range. The measures 6 and 7 are sung by Soprano and Alto voices in the middle register. This entire music sentence looks like a dialog between 2 personifications, of the boy and the girl, which makes it more interesting and attractive. The vocal range of measures No.6 and 7 is a 5th interval, the same as for Soprano and Alto.

The second music sentence of the Strophe (measures No.8 to 14) melodically and rhythmically is the same symmetric material with the first sentence, but 2 last measures, which sing Soprano and Alto is a little bit different from the end of the first sentences. There is new rhythmic figure and developed melody stem.

The refrain of this composition is 16 measures long, (from measure No.15 to 30) and is compounded from 2 music sentences with 8 measures (4+4 measures). The first sentence (from measure No.15 to 22) starts in the third grade (B flat major) or in major

relatives, but later goes back to the main key. The arrangement is for four voices, (*S*, *A*, *T*, *B*) and uses the same rhythmic figure to all parts which make it sound more compact and unified. Regardless, there is no considerable harmonic development during this part. The composer uses another compositional technique, which is feature of Albanian folk music. This technique is parallel voices (lower in interval of 3rd) between Soprano and Alto. In this piece Zadeja is not strict and he changed the lines often. In the second sentence, measure No.19 we can see that Tenor is parallel voice with Soprano for 2 measures and this time an interval of 6th lower. He brings this arrangement in an original way, often changing the directions of parallel lines.

As for the harmony, the composer uses a simple orchestration with some close and wide position of chords and some seventh chords, which are common in Albanian music (Fig. No.18). Characteristic in this harmonization is that Zadeja does not use 5th grade of the chord and he doubles other grades like Tonic or the 3rd grade for example measure 15 beginning of refrain first beat.



Fig. No. 18, first chord as seventh chord

The second sentence of the refrain is static or exactly the same as the first sentence (measure No.23 to 30). The composer didn't change anything: even the text is the same and the dynamic is not changed. This is a short and standard music form and the author is trying to highlight the refrain (B), which is the more interesting part: very dynamic

and the culmination of this folk song. The range of soprano is the same tessitura of interval of 5th as in strophe. Alto has a little bigger tessitura, interval of 7th; the Tenor is the same as soprano, interval of 5th and Basses tessitura is interval of 6th. The reason the composer uses a small range and tessitura is so that the songs are possible for everyone to sing.²⁸



Fig. No. 19, Refrain of "Rritu moj bajame", missing 5th grade of chord in first bear or long beat

Between the Strophe and Refrain is a contrast of compounding elements, fusion, dynamic, arrangement and harmonization. It is simple to understand, with emotional containment. Compounding meter is always an interesting element of how beats are emphasized.

2.1.4 Composition analysis "Shkon djali Termal"

This folk song, arranged by the author for mixed choir, employs drum bass, a very typical instrument in the Albanian tradition and is used in every event of folk music (Fig. No.20). The key of the composition is hexatonic mode (E flat, F, G, A flat, B flat, C), which is often used as the traditional folk music key, with base in note F. All

²⁸ Considering that in this period many people didn't know to read music.

composition is around 104 measures with meter 2/4 which is a binary meter and Tempo Moderato.

The text talks about a man who wants to sacrifice his faith after meeting the girl he loves. This text is sad and touching, explaining how difficult it was to have and express the deepest human emotions during communism.



Fig. No. 20, Albanian playing loder (drum bass)

The form and structure of the composition is three parts. The first section introduces all of the thematic material. The middle part develops that thematic material using upper register for voice, particularly for Soprano, and altering the tempo with Accelerando or Rallentando. The third part is a repetition of the introductory section.

The first part of the composition lasts until measure 29: measures one through eight are the introduction, (4+4) in symmetric structure. The first 4 measures of introduction start with the characteristic Albanian folk instrument called Loder (drum bass), which gives pulses of the music figure (melorhythm figure) used as main theme or thematic material (Fig. No. 21).



Fig. No. 21. Drum bass part, rhythmic figure used as music theme

In measure five, the Alto and Bass voices enter with the same rhythmic figure as the drum bass. After measure eight, the thematic material starts, which is structured as a music phrase with two music sentences from four measures each.

The first music sentence runs from measure 9 to 12 and the second from measure No.13 to 16: both sentences are repeated, which make them both twice as long. We can say that the composer wants to highlight the text, which is the essence of the entire composition.

At the end of the first part (measures 17 to 20) are repeated 4 measures from introduction. This time Tenor voice is added and parallels the Alto line, but in a quint interval of the Alto voice. We cannot say the same for Bass voice because even with a relationship of an octave with Tenors, it is still more ostinato and pedal bass.

Harmony in this harmonization is very simple and sometimes unfinished. Often missed is the third voice of the chord, which may have been the composer's intention to create more drama because of text content (Fig.No. 22) as well as the presence of harmony-passing chords.

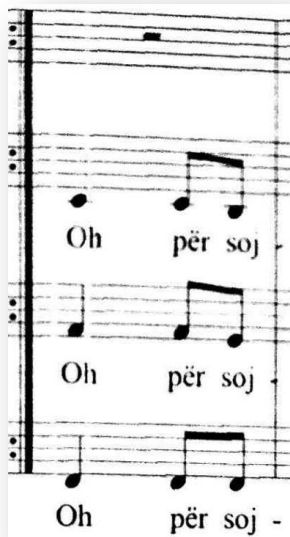


Fig. No. 22, Bass and Tenor are double in octave as first grade and Alto shows the 5th grade

This entire segment serves as the connector for the second repetition (measure 21 to 28) and in this moment all voices of choir are active.

The second part of the composition runs from measure 29 to 77. It is interesting how this part is developed and where imitation, confrontation and combination of voices and tonality changes, and how the chromatic movement of voices and ascending register creates a better fusion of the mixed choir. Using *Accelerando* and *Rallentando* make this harmonization very interesting as well: it gives the idea of a fast beating heart, creating tension and mystery.

The middle part is more developed and is separated into four main blocks. The first block is from measure 29 to 37 and here we can understand very easy imitation as confrontation of Tenor voice with Alto or Soprano. The Bass is neutral, acting as the pedal as always.

The highlight of the second block is the high register of the Soprano line, which reaches the highest notes of the composition and plays against the chromatic descending of Bass. In block three, we notice this movement of chromatic descending in octaves with Tenor voice (Measures No.46 to 53). These three blocks represent the culmination of the composition.

The fourth block of the middle part of the composition (measures 54 to 77) is in direct contrast with previous blocks through fusion and arrangement. Here we can see the use of canon beginning between Bass and Soprano and the key is in the original note F, measure 54 to 61. This material, which is sung by Soprano, is sung by Bass in measures 62 to 65 and from Alto (65 to 69) & (74 to 77) and Tenor (70 to 73). Parallel imitation is characteristic of simple arrangement and folk music in Albania, and we note that the composer uses it often.

The third part of this composition (Recapitulation) is in a static form exactly like the first part (Exposition of material), in structure, melody, harmony, dynamic and tempo. Unlike the first part, measures 84 and 87 sung by Soprano are repeated from Tenor measures 88 and 89. The last two measures are the cadenza and close the recapitulation. After the cadenza the composer brings back the thematic material of Introduction (92 to 104), which makes the close of all part of composition. Close part of this work is in retrospective with introduction, which starts with bass drum. This part closes the work with the drum bass tones showing the main motif in basic key of F (measures 98 to 100). The register of the four voices is wide: Soprano from Eb4 to Ab5 which means an interval of 11th; Alto uses a range of Bb3 to Db5 also an interval

of 11th; Tenor from F4 to Ab5, an interval of 10th; and Bass from F3 to Bb4, an interval of 11th.

Conclusion: Composer uses Dajre (Bass drum) as a fanfare instrument and for dramatic affect at the same time, with the percussion instrument creating tension as heart beats. Using Accelerando and rallentando creates more pressure and makes this song highly emotionally charged. The music fits very well with text and character of composition.²⁹

2.1.5 Characteristics of the language of composer

C. Zadeja has a unique way of composing and everyone recognizes his music in Albania. He was deeply focused on Albanian folklore, folk music and traditional music motifs. One of the characteristics that make his music different is his education. He studied in Moscow and the way he composed was professional and different from the other semi-professional or amateur composers at the time in Albania.

It is true that church music had an impact on the practice of the local musical tradition of the Catholic composers of Shkodra City, but it is even truer that this tradition embodied strong traditional and national character. The three main trends that have the features of music cultivated in Shkodra are based primarily on civic rivalry between Shkodra City, motifs from the highlanders of Shkodra and traditional European romantic music. Zadeja was clear in what he wanted, which was the creation of a national physiognomy, namely that of an Albanian ethnicity. This in itself was a legacy, a tradition. Çesk Zadeja got a lot from Martin Gjoka, who brought to Shkodra his own experiences acquired in Austria. As you can see from this retrospective look, preservation of the civic folklore of Shkodra by professional composers, often found wearing garments of Western romantic view of harmony, form and material processing that was local music.

²⁹ Score is available in Supplement.

Unlike his predecessors, from Shkodra or across Albania who composed music mainly of their provinces of origin, Zadeja focused his creative attention to music on a national level, plowing Albania's poetry as well as the solemnization and heroically. In particular he referred to the modal melodic analysis of various Albanian regions, thus composing works based on certain regional features, from Gegëria in Lab and Tosk. In other words, he was focused on the local characteristics to merge into the form of a specific Albanian ethos.

He would gradually create his portrait of a thinker musician whose primary function was to take intellectual articulation of expressing provincial means and articulation of form, to complete further with northern dances where unfolding dynamics and optimism, with epic-heroic situations based on pentatonic labe,³⁰ but Tosk³¹ too. These features were protected and encouraged by the ideas of the method of socialist realism. Çesk dominated musical thought for almost forty years in Albania. He knew how to avoid the program works or illustrative statement of agitation, with some exceptions and at the same time knew how to protect ideas and method emphasizing the national character, for which he was quite honest, and to bypass socialist euphoric spirit. The notion of national psychology to Zadeja was not dogma imposed by the methods. He existed in his being, in his conscience, he believed this notion because this was his cultural background inherited from hometown and high school where he studied. This control of himself is reflected in his music. In this music we find striking and inspired melodies and themes, but also reserved in their expansion and extension.

During the 1970s and 1980s, Zadeja starts a period of a harmonic analytical processing of his works. It gleans from musical cells based on folk motifs, modes of civic and dramatic tension, abstracting musical language, often-straight dramatization. The impression is that compositions of Zadeja of the 1990s period (after the breakdown of the communist system in Albania and in some other communist countries), he looks like he is released from his feelings, more humor emanates from the soul of a musical language clear, eloquent with a perfect sense of phrasing and the way of teaching. Had

³⁰ Labëria is a historic region that is roughly situated in the northern parts of Epirus (present-day Southern Albania). Its inhabitants are known as Labs and its boundaries reach from Vlorë to Himara in the south, to the Greek border near Sarandë, incorporating the Kuverlesh region of Gjirokastrë District and extending east to the city of Tepelenë.

³¹ Tosk is the southern dialect of the Albanian language. The line of demarcation between Tosk and Gheg (the northern dialect) is the Shkumbin River. Tosk is the basis of the standard Albanian language.

he wanted to say: Lord, give me some more time because now I can express myself freely, openly, now I can complete my words.

Zadeja was very creative thinker in his best compositions of vocal-symphonic. He was so simple in his creations for amateur groups. This was his social character. Are countless, as anyone parts for these groups to the “May” concerts that author wrote. He have orchestrated for those instruments that actually existed in these groups, for the practical use of the amateur vocal.

The Centre for Culture, Media and Defense Publications, in cooperation with the Albanian Music Council, the Academy of Sciences of the Republic of Albania, and the Academy of Sciences and Arts of Kosovo and the University of Arts, together held a memorial commemorating the 85th anniversary of the birth of Prof. Çesk Zadeja - People's Artist. “The purpose of this activity is the remembrance of this central figure of the Albanian music of the twentieth century, the creator of the national music school, called "Father of Albanian music.”³²

In his speech Prof. Dr. Vasil Tole said for C. Zadeja: “On the occasion of the 85th anniversary of the birth of Academician, Prof. Çesk Zadeja, let me confess that, as none of the Albanian composer before him, our honored professor, knew that his work will continue to interpreted, studied and mentioned more and more in the future. He initiated Albanian music new era, while since then, each passing day and before all, this music, which was, described as new, modern, etc., gradually and steadily transformed into a part of the Albanian cultural tradition. Part of this musical landscape "historic also were able to observe during the exhibition with the classic movie musical Skanderbeg, composed in 1952 by 26-year-old Zadeja and exhibited (showed) for the first time for the Albanian public. But why his music was, is and will be? The answer to this question is within his music neatly beautiful, inspired and creative in its platform presented in his book on composition: Vetëparja e procesit.”³³ Through this unique testimony to the essence of his creativity he proves that musical compositional process is unbroken historical continuity of the music world, but also of national culture in the context of the

³²Minister of Defense for C. Zadeja.
http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612.

³³ Vaso Tole Speech for Prof. Zadeja 7/02/2014.
http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612.

composer's personal life. It states that, to make specific findings on cultural identity, required studies and professional clear conviction, something he accomplished in his creativity and talent through clear concepts. In the end, managed to transform Zadeja composing music from an individual process, in an act of his love for family, country and for the people. Today, we are here to talk back to the creator, pedagogue, music critic, manager of culture, but also a friend and colleague as the spiritual leader of our music: in Albania and Kosovo.

Later in this memorial, Academy Prof. Dr. Fatmir Hysi said: - “Çesk Zadeja has been among the most important voices of music, which came with absolute authority in Albanian culture of the 20th century. He gave precious signs to national identity; signs associated with creativity, learning as much as the music, with simplified theoretical treatments, as well its analysis of the scientific depth. That's because after nearly half a century of independence, Albanian music was beginning to take a completely professional physiognomy, skipping anonymous folk music and all forms of a half collective artistic product. In such a general atmosphere where, as I said, had begun to clarify the European orientation of Albanian culture, Çesk Zadeja managed to highlight it and represent it in the most distinct.”³⁴

In 1956, when he wrote the first Albanian Symphony, our artistic culture in general and music in particular, suffered a complementary emphasized character: Being in the service of something, political ideas, social movements, historical relations, the entertainment atmospheres educations, etc. In this sense, there was little space to bring authentic professional values and create with them a civic framework of social relations, with concert halls, artists, soloists, orchestras large and small, public and elite enthusiast. At that time we were still experiencing the processes of differentiation and especially folk mentality, overcoming those mentalities and practices of oriental music. These are historical processes, which eventually seceded Albania from addiction of Byzantine and Turkish for several centuries - Çesk Zadeja represented a new consciousness and national identity. With his creativity, he managed to touch almost all forms and genres of music inherited from European and national schools that the 19th century and to create the Albanian part of a crop of early Christian roots.

³⁴ Prof. Dr. Fatmir Hysi speech for Prof. Zadeja 12/02/2014.
http://www.mod.gov.al/arkiv/index.php?option=com_content&view=article&id=1653:akademi-perkujtimore-ne-qkmbm-per-kompozitorin-prof-cesk-zadeja&catid=226&Itemid=612.

2.2 Vasil S. TOLE



Vasil S. Tole, born in Permet on 22 November 1963, is an Albanian composer, ethnomusicologist and administrator. After early musical training in Permet and Korca, he studied at the Tirana Conservatory (1984-1987), where his teachers included Gaqi, Kushta, Lara, and Simoni. Between 1988 and 1991 he worked in Permet as music director at the Naim Frasheri³⁵ palace of culture and as artistic director of the Elrena Gjika ensemble. He was appointed to teach ethnomusicology and composition at the Tirana Conservatory (now the music faculty of the Academy of Arts) in 1991.

In 1993 he founded the New Albanian Music association and in 1997 the Ton de Leeuw International Competition for New Music in Tirana. After receiving his doctorate in ethnomusicology in 1994, he undertook further composition studies with Hufschmidt at the Folkwang Hochschule, Essen (1994-1995), followed by postdoctoral studies at Athens University (1996). In 1997 he was appointed director of the Theatre of Opera and Ballet in Tirana, and director of the State Ensemble of Folk Songs and Dances.

Tole belongs to the last generation of composers who started their career through the May Concerts festival (disbanded in 1990). Distinct features of his approach to composition include broad gestures, rhythmic vivacity and dazzling timbres. Early works, such as *Kontrast* (1989) and the *Concerto for Orchestra* (1990), hover between post-Romanticism and neo-classicism, using folk themes and percussive rhythmic *oslinati* as a starting point for harmonic and timbral explorations of a kind considered daring in Albania in the 1980s. After 1991, when socialism and its musical institutions collapsed, Tole shifted pragmatically to chamber music, writing atonal works which are marked by intensely contrasted dynamics and moods, juxtapositions of register and an acute sensitivity to timbre. Of these compositions, *Epitafidhe britme* ('Epitaph and

³⁵ Naim Frashëri (1846–1900) was an Albanian poet and writer. He was one of the most prominent figures of the Albanian National Awakening (Albanian: Rilindja Kombëtare) of the 19th century, together with his two brothers Sami Frasheri and Abdyl Frasheri. He is widely regarded as the national poet of Albania.

Primal Scream', 1992-1993) and Pheromones (1993) rank among the finest Albanian works of this period.

2.2.1 Representative vocal and choral compositions

The most important vocal compositions of Tole are opera Eumenides, as the biggest gender of music. Eumenides won the first prize for composition in 2001 in the international competition Opera of the Earth, which attracted participants from around the world. Opera of the Earth was an initiative launched by the Greek Ministry of Culture in cooperation with the Orchestra of Colours and the Cultural Olympiad. Its aim was the commission and production of an original work of musical theatre within the context of the Cultural Olympiad 2001-2004.

Another female choral composition is "Gjama" created in 1995 for 16 female voices. Tole has more vocal than Choral music so he created a Suite in 1990: Eternity, for bariton and piano in 2000: Ç'u mbush mali, for female choir and piano in 2000, which is one of the composition that you will find a analysis in this thesis. "Erë e borzilokut" composition for soprano, violin, violoncello, and piano composed in 1999: "Këngëzë" for sopran and piano created 1998: Sarajevalium for baritone and piano composed 1996: Byzantine for bas and piano created in 1994: Kosova for bas and piano created in 1989: Jutbina songs for bariton, tenor and piano created in 1987.

2.2.2 Composition analysis Ç'u mbush mali, (When the mountain is filled)

It is a composition from composer V. S. Tole, created using folk motifs, rhythm and meter with text of Lasgush Poradeci.³⁶ It is arranged for a single gender choral formation with two voices accompanied by piano. This work is 133 measures and is

³⁶ Lllazar Sotir Gusho, (1899–1987), is a 20th-century Albanian poet and writer known by the pseudonym Lasgush Poradeci.

created in a pentatonic scale based on C note. Pentatonic scale is a very important mode of Albanian folk music. We find it often used by the first generation of professional composers. Tempo change from Moderato to Allegro is written in composed rhythm 6/8, which can be compound binary or simple ternary rhythm for example 2+2+2 or 3+3 and 2/4 in simple binary rhythm. This song uses the compositional technique and style of Iso-polyphony,³⁷ which has compositional characteristics of V. Tole as a promoter of this music gender and tradition. It is compounded in 3 different lines in different keys, which fit each other very well in compositional technique. Typical music figure in this composition is using and mixing of eighth notes and quarter notes. We can name it as long and short notes and as well reverse of the figure (Fig. No. 23).



Fig. No. 23

As a music form this composition is a “three parts” composition with Introduction and Coda.

The Introduction is played on piano until measure 22. We can feel the thematic material in the introduction as preparing of first part. In the introduction, the composer shows the tonality base, which the C note as the pedal note in the low register makes possible understanding key too.

Following the first part (“A”) of three parts, appear the thematic material, which runs from measure 23 to 67. This part is compounded from 2 periods, which are not symmetric. The first one is from measure no. 23 to 51 and the second period is from measure no. 52 to 67. The first period of the first part is divided into music sentences, which will be repeated later where obviously is different from structure and for this reason the period is more wide. Between measures 23 and 28 the thematic material is sung by Alto voices in unison in the low register accompanied from long dissonant

³⁷ Albanian iso-polyphony is a traditional part of Albanian folk music and as such is included in UNESCO's intangible cultural heritage list. The term iso is related to the ison of Byzantine church music and refers to the drone accompanying polyphonic singing.

chords from piano. The motif of the first music sentence is moving uniformly in relation of an interval of quart and obviously we can hear stylistic elements of iso-polyphony song (Fig. No. 24).

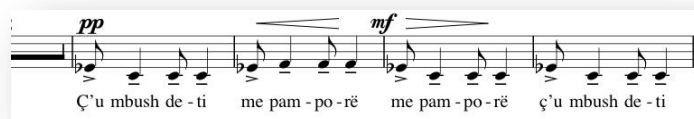


Fig. No. 24

After two preparations or connection measures of piano (no. 29 and 30) the second music sentence measures starts with 31 to 37, which will be repeated the same material as in the first sentence but with the development of melody in measure no. 35 and 36. Again there are 4 measures of piano no. 37 to 40 it will repeat again the first period of the first part but this time melody will be developed with relation of interval of minor Septima (measure no. 43) and minor Sexta (measure no. 49). After repetition of the first period (measures no. 41 to 51), will enter in unison the Soprano voices and later, (measure no. 43 to 47), they will created all together a 2 voices choral song.

The second period starts between measures no. 52 to 67 and is compounded from two symmetric music sentences with three measures each. This time the key of the basic note of the second part is “F” which is an interval of quart higher than first period with other words the second part is displaced to subdominant of the main tonality. In this part of the song, the choral formation will be separated in four groups: first Soprano, second Soprano, first Alto, second Alto and all together will be independent from melody or tessiture. First sentence of the second period (measures no. 52 to 59) it is really colorful and it sound full and have a great fusion because there are used all notes of chords from 4 female voices in vertical position and harmony looks to be more fulfilled (measures 54, 55, 59). Very interesting in this moment of the composition is that this part is without piano accompaniment and four voices of single gender choir are singing a'capella and it makes it very contrastive and different from the first period. (Fig. No. 25)

Fig. No. 25

The second sentence from measure no. 60 to 67 appear in first Soprano voices the motive of the first period of the first music sentence in the high register, which later descending to be in unison with the second Sopranos (measure no. 63). In this time we can notice cadenza in note C and continue in unison (measure No.63-65).

After some measures of Piano (conection part) come the second part from measure 69 to 98, which starts with eight note anacrusis. This part is made from two music periods and they have two music sentences each in tempo little accelerating (Poco accelerando, sotto voce). After the last chord of piano (measure 68), thematic material is accompanied by choral formation acapella till the end of this musical thought.

Middle part of three parts, (“B”) is constraisted to the first part which we can notice at the beginning to tonality key, which is based on note G sharp, difference of meter (9/8 and again 6/8), using of Coronas, tempo molto accelerando (measures No.82 - 83), and the structure of composition which is not symmetric. Dynamic is another feature that make this middle part contrastive and different from the first part.

The first period is compounded from two music sentences not symmetric with each other, the first sentence lie from measure No.69 to 71 and the second from measure No.72 to 77. In the first sentence, first soprano is leading the melody and other as second soprano, first alto and secon Alto are accompanying it, fulfilling and helping with meter and in harmony, which have often tendency to go straight to main tonality. The same way is the second music sentence, which this time is asymmetric with

previous sentence and is longer 3 more measures to help to unify all voices in main key (*G sharp*).

Second period which starts from measure No.78 to 97 is again compounded from 2 music sentences, which the first lie from measure No.78 to 82 and the second sentence start from measure No.83 to 87. Before appear recapitulation, composer recall and repeat once a thematic material of the first sentence of the second period of construction (measures 54-57), which in this segment is repeated 2 times from measures 84-91 (*molto accelerando*). After repeating the author establishes an extension of six measures from 92 to 97, which directs the further development of tonal placement, based on note B. So, we come to recapitulation with meter 2/4 and the tempo *Allegro* and consists of two periods with two sentences each from 98 to 119. Thematic material step by step takes the dynamic growth and fusion strengthened of choir through soprano voices in unison and the using of higher register of the first sopranos (measures 110-119). Wide chord positions in piano and arpeggiatos helps as well in this fulfillment of sounding in recapitulation. Very interesting is breaking the metr occasionally from 2/4 in 3/4, which make it more complicated and more difficult to sing for non-professional choirs. Culmination of recapitulation is measure 117 where we can see the first soprano have Cflat with corona and this is the highest note for this composition and the culmination of all composition. As well in this part we can notice a lot of harmonic changes from one tonality in another which helps to go through main key in C but coda is more as a cadenza and we can see that here is used main material very often Fig. No. 26.



Fig. No. 26, part form Coda

All this part is not using piano as accompaniment instrument often it is acapella and this is because author shows through dissonance interval and chords dramatic character of composition. He uses very extreme dynamic expressions as fortissimo (*ff*) and quartopiano (*pppp*) to fulfill character that he is trying to show us. This choral

composition for four women voices and piano accompaniment is very interesting and rare in his kind, composer has a personal style of using iso polyphony of south Albania music.

2.2.3 Characteristics of the language of composer

In an interview with the composer, Tole, he expressed his concept of the language of the composer: “My concept of the language of composition for 21st century composers is practical and mundane. To discuss further the shape, as a creator of music, for me personally, I compose in this dimension”: As an Albanian composer, Mr. Tole said that the first reason relates to the obligation that a creator must have to the personal identification of compositional techniques and personal musical language expression, but we all know the complex implementation seems almost impossible to own enormous difficulties that lie ahead.

Another drawback relates to the "dividing" of music in two worlds: the world of Tonality and Atonality. Although the composition appears as a continuous historical process, and music compositions indulge alike, regardless of what era or direction is already a fact that the composition technical problems that had to face the music composers of “atonal”, in compared with “tonal”, are more complex. Development of arts and human society and the expansion of the music that addresses issues today require a multifaceted creator. For this reason, the circle of those artists of all time to achieve mastery of compositional techniques and language of musical expression is scarce. On this subject Mr. Tole had this to say: “Let me remind you at this point some of the technical innovations of the music at all times, beginning with: outline of Monteverdi's symphony orchestra, finding the structure of the concert Grosso of Corelli and Vivaldi, the perfection of Bach's polyphonic style, structuring symphonic cycle of Haydn, poly-functionality of Stravinsky, poly-rhythmic of Messiaen, Klein musical scale, the Schonberg twelve-tone technique, concrete music Schaffer, Aleatoric music of Cage, the Xenakis stochastic music, Klangfarben of Ligeti , the eclecticism Hence etc. . Considering a science in itself as sound construction of their work, they have managed (since the process of production as a musical work), bring and often exceed

their technical innovations and conceptual mindsets and musical practice track the creators of most of those eras.”³⁸

Technical developments in this point of view definitely will have to identify the location of his position as composer. Tole’s compositional direction is in the non-tonal music sphere but his direction also steers away from the atonal musical language of the 20th and 21st centuries. He will determine his location, in a figurative sense, in another world; compared with the first two being non-tonal and tonal music, his can be called a third world. “For me this third world includes features, sound, and music maker genotype found scattered in various ancient musical cultures of the peoples of the world, especially that which is concentrated in the Albanian folk music.”

Tole explains that this sphere is a more general musical language, which includes either tonality or atonality. Strengthening this concept of a third world of compositional language has come from nearly 15 years of following the developments of the Albanian music since the very first steps. To achieve this concept of music, Tole uses Albanian folk music motifs with 20th century harmony and technique, resulting in his distinctive sound.

Like Tole, many Albanian composers of the last century have found inspiration in the folk music of their homeland. It has its own unique musical language, which is not expressed either in tone or in atonality. An Albanian composer who took an extraordinary interest in the country’s folk music was Çesk Zadeja, Tole commented on the musical language of his work. “Zadeja’s works have a profound orientation and focus on the creative and conscious third world music. I can say the musical works of Zadeja have an extra-tonal language derived from the musical culture of the ethnic Albanians. This language has been for me a great influence on my work and a solid contribution to the continued life of Albanian folk music.”

In the second half of the 20th century, composers took rising interest in the ethnic music of cultures. This trend combined with the musical style of composers such as Cage, Ligeti, Kagel, and Ton de Leew, provided Tole with a wider more worldly perspective on music and influenced the creation of his third world and his

³⁸ V. Tole - Interview with composer on 05/01/2014 Tirane, Albania.

compositional process. He found his most satisfaction with his works in which he intentionally tried to highlight a new musical language that was neither tonal nor atonal.

“In particular I would like to present the concepts of Cluster Iso: hidden polyphony, folk serialism, frozen poly-pentaton, folk forms and melodic cells fabricated etc. I tried to soak these concepts into my creative process, then I consider what they would be like reinterpreted in another harmonic field with another set of rules.”³⁹ Tole strived to realize the concept of sound that emanates from these local practices.

In conclusion according to the composer, “Despite achievements or not, I continue to think and work”- Tole says.

1. For the realization of a musical language that incorporates compositional thinking and build on local music, on ethno-structure and its semantics, the formal organization of music derived from original practices and creative folk who rely on musical trend.
2. That maintains a relationship with tonality or atonality communication, but that in no way applies not violent results in this new field.
3. Believes that this music as great literature born in small places with great tradition can regenerate them, such as to feed and be recognized.

Whereas that work completed so far cannot fully represent my creative tendency, but certainly are an expression of its existence for you.

³⁹ In a series of works starting from the 1988 - 1993, Epitaphs and shout -1993, Avaz 1 -1993 and Avaz 2 - 1994, DDA - 1994, Genotype - 1996, Iso - calamity - 1996, Trias - 1996, Shatra - Patra - 1997, Ep-event - 1997, A psalmodie bonds – 1999, Hoax 2000, The Eumenides - 2000 etc.

2.3 Kristo KONO



Kristo Kono represents the first generation of professional composers in Albania. He was born on 1907 in Korca and died on 1991 in Tirana.

When he was young he was part of the cultural society in Korca and in 1920 was a member of the city hall music band. Three years later he joined another music band named Vatra as a clarinet player, a very important formation for this time.

In 1927 - 1928, Kono pursued studies for clarinet at the Schola Cantorum in France and took harmony lesson with Le Flem. Following Paris he attends the Conservatorio di Musica G. Verdi in Milan where he studied conducting. When his studies ended in 1932, he returned in Albania and started working as a teacher at various schools in the country. He taught for a short time in a pedagogical school in Tirana; at the Normal School in Gjirokastra in 1933, and in 1936, he was teacher of lyceum of Korca. In Korca, Mr. Kono conducted the choir Lyra choir and composed songs for choir and arranged and harmonized very popular songs.

In 1936 Kono began working with Albanian classical figures as well as composing music for popular singer T. Tashkon that remain unforgettable even today; songs such as Kur me vjen burri nga stani (When the husband comes from-stan), sylarushja (variegated eyes), Mes'holle keputura (thin waist).⁴⁰

After liberation, Kono worked in the Arts Committee in 1945. Later we find him in Moscow composing film music, instrumental music and major vocal works. In 1953, he returns to Korca as director of the Palace of Culture, holding that position until 1962 when he becomes acknowledged as a composer. Fascist occupation caused destruction of cultural values and cultural disintegration of many societies. It is worth noting that

⁴⁰ Shupo, S. - Albania music enciclopedia p. 136.

Albanian Rhapsody No. 1 was played with success in Tirana on 28 November 1942. After the liberation, the artistic field was introduced to new dimensions.

Orchestras and professional ensembles played Kono's compositions. His music was broadcast on radio and recorded and published in books. His compositions include all genres of music, excluding ballets, and for some of the genres, he is the first Albanian composer. In 1954 he composed and staged in Korca, the first operetta in the history of Albanian music, *Agimi*. However harmonization and arrangements of popular songs are favored amongst his compositions. His works continued through the 1980s to be played at the most important activities of Albanian musical life. He was honored with numerous awards and medals and with different titles, among them the title People's Artist.⁴¹

In terms of innovation and artistic skills K. Kono is one of the first composers and musicians in Albania to focus primarily on vocal music, which has a truly remarkable spirit of professionalism. Civic patriotic songs, duets, and chorales are full of emotions, poetic character, dynamic and artistic value. His works do not have a deep psychological basis. He always has some themes that speak to the spirit of a sound tradition, far from dilettantism, far from amateurism and this is pioneering for this period.

2.3.1 Representative Choral compositions

K. Kono wrote 35 school songs with text from an Albanian poet and publisher ASDRENI.⁴² Compositions are for mixed choir, small orchestra or ensemble he composed it from 1933–1936. *Vjeshta*, (autumn), *Mëma*, (mother), *Mirë se na erdhe përsëri e bukura pranvera*, (welcome back beautiful spring) are all choral compositions but scores are lost, no more info about year of composing. *Rapsodi korale* (Choral rhapsody) for mixed choir and orchestra No. 1 is created in 1938.

⁴¹ People's Artist of Albania was an honorary title for the decoration of outstanding art performers of People's Socialist Republic of Albania, whose merits were exceptional in the sphere of development of the performing arts (theatre, music, cinema and Art). It was created by law in 1960 and amended in 1980.

⁴² Aleksandër Stavre Drenova, best known under his pen name Asdreni (1872–1947), was one of the most well known Albanian poets. One of his most recognizable poems is the Albanian National Anthem.

Author continued with the second Rapsodi korale (Choral rhapsody), for mixed choir and orchestra written in 1939. Romance for soprano *Vasha dhe hena* (The lady and the moon) composed in 1945. In the same year Kono composed another Romance for man voice and piano named *Me këngët e mia* (with my songs). *Shqipëria, vend trimash* (Albania, braves country), is a romance for man voice and piano where no year could be found, thought that is composed around 1945-47.⁴³ *Labëria*, Vocal-symphonic poem created in 1950 for reciter, tenor, bass, mixed choir and orchestra with text by A. Varfi. The third Choral rhapsody (*Rapsodi korale* no.3) came in the same year for mixed choir and orchestra. *Borova Martire* (Borova martyr) is one of the most famous Vocal-symphonic poems of Kono's, written for bass, mixed choir and orchestra with text from the composer K. Kono 1948–1953. *Me ty parti me ty përherë*, (With you party, with you forever), is another cantata for mixed choir and orchestra created from 1951–1953. *Tre kantata të shkruara*, (three written cantatas) composed for mixed choir and orchestra after 1953. *Kantata për partinë*, (Cantata for party) composed in 1956. *Zemra e maleve* (The heart of the mountains) a cantata for soloist, mixed choir and orchestra written in 1956. *Shqipëria e re*, (The new Albania), another cantata for soloist, mixed choir and orchestra composed in 1956. *Malli për Atdhe*, (Yearn for homeland), is a vocal-symphonic poem, for reciter, mixed choir and orchestra with text by Naim Frashëri⁴⁴ composed in 1956. *Lavdi, tetorit të madhë*, (Glory, the big October) is a cantata for bass, mixed choir and orchestra composed around 1957. The fourth-Choral rhapsody, (*Rapsodi korale* No. 4) is composed in 1960 for mixed choir and orchestra.

Characteristic of author compositions is often choral creation are composed for mixed choir and orchestra plus soloist. Kono do not write for female, male, children choirs and acapella music.

⁴³ Sokol Shupo - Albania music encyclopedia p. 137.

⁴⁴ Naim Frashëri (1846–1900) was an Albanian poet and writer. He was one of the most prominent figures of the Albanian National Awakening (Albanian: Rilindja Kombëtare) of the 19th century, together with his two brothers Sami Frashëri and Abdyl Frashëri. He is widely regarded as the national poet of Albania.

Kroi i fshatit tonë

Për kor vajzash dhe harqe

Muzika: Kristo Kono

Punoi : Isak Shehu

Andante

Soprano

Kroj' i fsha - tit to ----- në u ----- jë i ku -- llu ----- ar

Andante

Alto

Andante

Violin I

Violin II

Viola

Cello

Andante

Contrabass

5

S

ç' na bu - ron nga ma ---- li du -- ke mër - më - ru ----- ar Kroj' i fsha - tit

A

n. I

i. II

v/la.

Vc.

Cb.

10

S
to ---- në uj' ar - gjen-di ly ---- er që nga rrëz' e ma ---- lit

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

S
ç'na bu - ron rrëm - by ---- er Ven' e mbu-shin u ---- jë va - shat an' e

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

tre here
% (solo) poco piu

tre here

poco piu

poco piu

poco piu

(solo)

poco piu

20

S
mba --- në qa -- fën si zam - ba ----- ku bu - zën si bur -- bu ----- qe

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

FINE

FINE

FINE

FINE

FINE

FINE

25

S
i fsha - tit to ----- në -- ë o u -- jë i ku - llu - ar bu-ron nga

A
Kroj' i fsha - tit to ----- në u ----- jë i ku - llu ---- ar ç'na bu-ron nga

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

S
ma ----- li ke mër ---- më ----- ru ----- ar

A
ma ----- li du ----- ke mër ---- më ----- ru ----- ar

Vln. I

Vln. II

Vla.

Vc.

Cb.

D.S. al Fine

2.3.2 Composition analysis Kroi i fshatit tone (Our village fountain)

This is one of most well-known music compositions of composer Kristo Kono (people's Artist),⁴⁵ who did it in a folk music style. Text is taken from poetry of poet Lasgush Poradeci.⁴⁶ This work is made for a single gender choral formation with two voices, female formation and strings ensemble. Text of this composition has a festive and lyric character, is folk text as a lot of compositions of this period in Albania and speaks about girls who fill water to the fountain.

This work has 32 measures in G-moll key with meter 7/8 (which in Albanian music are divided in 3+4, 4+3. Another possibility how to divide this kind of rhythm which is

⁴⁵ People's Artist of Albania was an honorary title for the decoration of outstanding art performers of People's Socialist Republic of Albania, whose merits were exceptional in the sphere of development of the performing arts (theatre, music, cinema and Art). It was created by law in 1960 and amended in 1980.

⁴⁶ Lazar Sotir Gusho (1899–1987) is a 20th-century Albanian poet and writer known by the pseudonym Lasgush Poradeci.

characteristic for Albanian folk music is to change 3 beats in different position and to create different rhythms like 3+2+2, 2+3+2, and 2+2+3), everything is about emphasis first beat of every binary or ternary model. The tempo is *Andante*, which is a dance tempo, and it makes this song a dance too. The music sentence is compound from 8 measures (often a standard structure), so first sentence finishes at measure eight, which is repeated again in measures 9 to 16. It is a sentence, which have the same dimensions and content as previous phrase and inside this sentence we have 2 segments, which are divided in symmetric way of 4 bars. In the first segment (measures 1 to 4), the main material or thematic material is stated by Soprano voices, which is in unison with first violin and accompanied by Alto, which is in unison with second violin.

The image shows a musical score for measures 1-4. It includes staves for Soprano, Alto, Violin I, Violin II, Viola, Cello, and Contrabass. The tempo is marked as *Andante*. The lyrics are: Kroj' i fsha - tit to ----- nē u ----- jë i ku -- llu ----- ar. The score is attributed to Punoi: Isak Shehu.

Fig. 55, measure 1-4 main theme

The rest of the instruments fill the missing notes of chord of the key. Double bass emphasizes g note, the tonic of tonality and as well it works like a pedal note.

The second segment of the first music sentence (measure 5 to 8), have the same structure as the first one but the melody is more developed and the harmony is more varied and complete. So, the first music sentence in the repeated segment it comes with all needed music ingredient on the first presentation.

The second music sentence, which is the refrain of the Korca⁴⁷ song, starts from measure 17 through 24, compound from 2 symmetric segments from 4 measures. Obviously it is more developed than the first music sentence especially in soprano voices which is using higher notes and smaller note values. Using the major subdominant in this music sentence and use of the main music figures, makes it a more developed sentence and new material.

In the first music segment of the second sentence (measure 21 to 24), the thematic material is sung by Soprano voices accompanied by violas an octave lower. Alto voices emphasize the quint of subdominant and the quint of Tonic. The first and second violins and double bass accompanied in one regular order and help with the compounded rhythm that this work has.

The second music segment in the second music sentence, (measure 21 to 24), the thematic material of refrain in the first 2 measures runs in the top register by soprano voices, highlighting the powerful culmination of the song. Alto voices and string orchestra is in the same position as before: they accompany the melody and fill in the harmony.

The last two measures of the music sentence (measure 23 to 24), is unison between Soprano and Alto voices and viola (a octave lower) found in the same cadenza as the previous two last measures of the first music segment. After the refrain we can call “two parts music form with repetition”, which part “A” are measures 1 to 16, then refrain or part “B” start from measure 17 to 24, and again part “A” but this time it is accelerated and developed, so we will name “A1”.

The second presentation of thematic material, as we can see is not any more to soprano and violins as in the first presentation (measures 1 to 4), but this time thematic material is in the Alto voices and violoncello one octave lower, which makes it different. As always double bass is doing pedal with tonic not of the key (measure 25 to 28). In the end of this song it have the note “*D.S. al Fine*”, which mean that the refrain (part “B”) will be repeated again. We can notice that this composition doesn’t have dynamic signs, which make this composition free to interpret.

⁴⁷ Korca city Song, Song from City of Korca.

2.4 Kostandin TRAKO

(1919, Boshtice of Korca - 1986, Tirana)

Konstandin Trako was an Albanian composer and choir conductor. He graduated in choral conducting under the tutelage of P. Constantinescu, I Chirescu and M. Jora at the Royal Academy of Fine Arts in Bucharest, Romania from 1936-1941. At the same time, he studied Byzantine music at the Academy of Religious Music. After he completed his studies, he returned to Albania and taught in elementary schools and concurrently conducted the Choir of the Antifascist Youth in 1944 (which was an illegal activity).

K. Trako was the first director of the Jordan Misja Art Lyceum in Tirana in 1946-1948, which had just been founded. Later, he was the first director of the Albanian Philharmonic founded in 1949, where he worked until he was appointed conductor of the T.O.B choir (Choir or National Theater) in 1953.

After the State Conservatory of Tirana was established in 1962, K. Trako began to teach and conduct the choir and orchestra part-time, without leaving the T.O.B Choir until 1966 when he was appointed as a full-time teacher. K. Trako was an important music educator and an integral figure in the foundation of the most prestigious Albanian musical institutions.

During his career as a choral conductor, K. Trako prepared premieres of many operas at the TOB⁴⁸. In addition to opera, he also performed hundreds of concerts with an extensive repertoire from both Albanian and foreign works including songs, cantatas, vocal suites, vocal poems, vocal rhapsodies, in Albania and abroad. As a teacher, he trained a whole generation of choral conductors who remain highly engaged in Albanian cultural life and beyond the country's borders.

As a composer he wrote many successful works in many genres, which have been played by the most important music ensembles in Albania and have been recorded by RTSH (Albania Radio Television). His vocal works, both accompanied and a capella, deal with patriotic subjects and romance including numerous arrangements of folk songs from different regions of the country, partisan songs, cantatas, and oratorios. These compositions comprise the majority of his most important commissioned works.

⁴⁸ Shupo, S. - Albania music enciclopedia p. 285.

In addition, he has collected, arranged and re-composed more than 190 Albanian folk songs for voice, piano, chorus and many other instruments, many of which are frequently performed and arranged. In his personal library are manuscripts of more than 200 folk songs and dances, which have been collected in Kosovo and Albania during the period 1943-1974.

For his work, K. Trako has been awarded several medals and titles in Albania, including the title of Merited Artist, which is the one of the most prestigious musical awards that can be given in Albania.

2.4.1 Representative Choral compositions

Dasma shqiptare (Albanian wedding) is musical tableau composed in 1946. *Vellazerimi i popujve* (The fraternization of the peoples) is a musical tableau composed in 1950.

2.4.2 Vocal symphonic works:

Partise, Enverit (to the party to Enver) is a cantata with text by A. Varfi for Tenor, mixed choir and orchestra created in 1952. *Lavdi partizaneve* (Glory to the partisans) is a cantata with text by A. Varfi for mixed choir and orchestra composed in 1952. A year later, Trako created *Partia* (party) an oratorio with text by A. Varfi for baritone, mixed choir and orchestra. *Dielli ndricon mbi shqiperi*, (The sun shines over Albania) a Cantata with text by L. Qafezezi written for soprano, tenor, mixed choir and orchestra was written in 1955. Trako wrote 4 *Choral suites* for mixed choir over ten years from 1955 till 1965. *Clirimtaret* (liberators) is another cantata with text by A. Varfi composed for solo soprano, tenor, and baritone, mixed choir and orchestra in 1957. *Choral suites No. 1, 2* was created a year later (1958) for chorus and orchestra. *Cobanka deshmore* (Martyr Shepherdes) is a cantata with text by A. Varfi, no year recorded. *Ere revolucionare* (the wind of revolution) is a Suite with text by L. Qafezezi for mixed choir and orchestra composed in 1965. *Kenge per Republikën* (Song for the republic)

was a Cantata with text by A. Varfi for mixed choir and orchestra written in 1960. *Parti, me ty cdo maje e fituam* (with you Party we have conquered very mountain top), *Armet e forces vigane* (army with a giant power), *Betimi* (the oath), no recorder of date composition.

Characteristic of Trako compositions is that he composed mainly cantatas and all of them for mixed choir accompanied by orchestra, often with soloist, but there are no acapella compositions for choir.

Conclusion

A healthy art cannot be created without knowing its people, its requirements and desires and the language spoken. All this is created over centuries and centuries in their songs, where they expressed their emotions, ideals and so on.

With a tendency to speak clear and inspired, which is distinguished for a high opinion of artistic, amazing poetry, stunning, expressive, optimistic and enthusiastic. All these qualities are carved in folk melodies so very sensitive. This has led Albanian composers to turn to the refinement of folk songs as a necessity for the fate of our culture.

Albanian choral music has always followed the path of ascension. Having clear objectives to serve the spread and development of art, choral composition gave consistently larger values to folk music, emphasizing folkloric values and strengthening the national character. On the other hand, interpretative activity was influenced by choral collectives obviously the massification of this branch, which is very able to express shared thoughts, feelings, desires and emotions. Clean artistic tastes are the healthy products of idea against external influences. Ideo - thematic width requires reincarnation of concrete emotional, real and vital. And the key to these issues has been: intonation enrichment of musical language. Giving the intonation in a good artistic and technical level has its emotional values, where part of this achievement is the melody, harmony and polyphony.

Appendix

1. C. Zadeja

1.1 Orchestra compositions

Symphony no. 1, 1956;

Concert for piano in Es, 1968;

Nga ditari i Partizanit (From the partisan's diary), *suite*, 1969;

Feste ne fshatin socialist (Festivity in the socialist countryside) 3 symphonic sketches, 1970;

Symphonic suite, no. 1, 1975;

Symphonic suite, no. 2, 1977;

Symphonic suite, no. 3, 1978;

Valle per orkester popullore (Dance for traditional ensemble), 1979;

Valle festive (festive dances), piano, orchestra, 1980; 2 *symphonic sketches*, 1981;

Improvizim epik (Epic improvisation) for flute, strings, 1981;

Symphonic Dance, 1982;

Suite Piano for 4 hands and strings, 1982;

Suite, 3 movements, for strings orchestra, 1982;

Rhapsody, 1984;

Rhapsody for violin and orchestra, 1985;

Scherzo, for trumpet and orchestra, 1985,

3 *symphonic sketches*, 1986;

Dance for strings, 1986;

Symphonic Suite, no. 4, 1986;

Concert-Rhapsody for violin and orchestra, 1987;

Scherzo, 1987;

Symphonic Suite, no. 5, 1989;

Suites from the ballets;

3 *symphonic sketches*, 1996;

1.2 Vocal symphonic

Atdheu im, (My Fatherland), canto, text by Ll. Siliqi, for Tenor, and mixed chorus, 1957 revised in 1959;

Aria e Katrines (Katrina's arie), from the opera *Dasma* (Wedding), for Soprano and Orchestra, 1969;

Symphonic sketches no. 2, mixed chorus and orchestra, 1973;

Pershendetja e madhe (Great greeting), for Soprano, mix choir and orchestra, text by A. Shehu, 1986;

1.3 Stage works

Zanusha, Vocal choreography poem, Libretto T. Miloti, 1961;

Arberia krtezonje, (Noble Arberia), Vocal- choral poem, 1962;

Rruga jone, (Our path), Choreography scene, Libretto and choreography A. Aliaj, 1963;

Delina, Ballet, Ç. Zadeja, P Kanaci, 1964;

Shqiponja sypatrembur, (dauntless eagle), ballet for children, M. Papa, Choreograph P. Kanaci, 1972;

Endacaku, (Vagrant), libretto and choreography M. Papa, 1976;

Para stuhise, (Before the storm), Ballet libretto and choreography E. Tershana after the novel o J. Xoxa, 1989;

Vajzat e qytetit te gurte, (Maidens of stone like city), ballet, S. Mato, choreograph P. Vorpsi, 1987- 1989;

Milosao, ballet, *Kenget e Milosaos* 1989;

1.4 Chamber Music

3 Dance for piano, 1953;

6 Variations on the folk song *Qenkam mbushur malet me bore* (Mountains are covered with snow) for piano, 1954;

Toccata for piano, 1954;

O ju male (O you mountains), song and text by Ll. Siliqi, for Baritone, piano or orchestra, 1951 – 1956;

2 Preludes, 1963;

Kenge epike (Epic songs), 1964;

Valle e rende me daulle (Heavy dance with drum), 1964;

Prelud for pianoforte, 1965;

Humoreska for piano, 1961 from the ballet *Delina*; *Album, 24 pieces* for piano, 1963 – 1969;

Kjo eshte toka ime, (this is my land), arie, text by I. Kadare, G. Zheji, 1969 revised in 1984;

Album for pianoforte, 24 pieces, 1970 – 1980;

Sonata no. 1, for Violin and Pianoforte, 1972 – 1974;

Ballade, Violoncello and Pianoforte, 1976;

Ballade, Violoncello and Pianoforte, 1979;

Improvizim epik (Epic improvisation) for flute, 1980;

9 Variations for violin, 1982;

6 Sketches for pianoforte, 1983;

3 sketches for piano, 1984;

8 pieces for piano, 1985 – 1986;

Sonatine for violin and pianoforte, 1986;

3 valle Dropullite (3 dances of Dropulli), for piano, 1987;

6 pieces for piano, 1987 – 1988;

6 lyric poems, for Baritone and Pianoforte, text by I. Kadare, Text by D. Agolli, V. Dede, 1987 – 1991;

2 romances, for soprano, piano and orchestra, text by M. Krasniqi, 1988;

Piece for pianoforte, 1989;

Album for Pianoforte, 1989;

2 Sketches for piano, violin, viola and violoncello, 1990;

Mori e bukur e meritur (o fair and stubborn) for soprano and piano, G. Dara I Riu, 1990;

8 Pieces, for piano, 1990 – 1992;

Waltz; 2 Sketches for the village; Rikujtim (reminiscence), flut, clarinet, violocello and Pianoforte, 1994;

Meditim (Meditation), Violoncello and piano, 1995;

Flake e hershme (Ancient Flare), small choral ensemble, 2 piano and percussion, text by A. Podrimja, 1996;

Piano quartet, 1997;

Duo for flute and piano, 1998;

1.5 Film music

Skenderbeu, conducted by S. Yutkevitch, V. Stratoberdha, 1953;

Tana, conducted by K. Dharmo, 1958;

Furtuna (Storm), conducted by S. Ozerov, K. Dharmo, 1959;
Toka jone, (our land), conducted by H. Hakani, 1964;
Krevati I perandorit (emperor's couch), conducted by E. Keko, 1973;
Ne kufi ted y legjendave (in between of to legends), conducted by P. Milkani 1981;
Flaka e maleve (Blazing of the mountains), conducted by V. Kasaj, 1982;

2. K. Kono

2.1 Stage works etc

Studenti (student), musical sketch, 1938;
Gruaja me mjeker (Woman with beard), musical sketches, 1938;
Agimi (Dawn), operetta libretto K. Jakova, 1954;
Se bashku, jeta eshte e bukur (Together, life is beautiful), operetta, libretto A. Mara and A. Skali, 1957;
Brigadjerja (Brigadier), operetta, libretto V. Zico, 1964;
Opera Fatosi (Fatos), (not executed) (?); *Prometheu* (Prometheus), V. Zico libretto, by Aeschylus (not executed) in 1965;
Lulja e Kujtimit (Flower of remembrance), libretto E. Mara and A. Sculpt, based on the novel of the same name to F. Postolis, 1961, (revised in 1978);

2.2 Chamber Music

Fantazi për klarinetë dhe piano, (Fantasy for clarinet and piano), 1966;
Kthehu, (Turn back) romance, 1932;
Kenga e prikes, (The song for Torcher), romance, man voice, pianoforte, (K. Cepo), 1932;
Vjollcat, (Violas), man voice, 1932;
Asnje shprese, (No more hope), romanca, bass and piano, 1931;
Dallendyshet (Swallows), children's song, violin, piano, 1945;
Settimino, for flute, oboe, English horn, clarinet, bassoon, French horn and double bass, 1970;
13 compositions for music school for different instruments, piano;
Pjese per flaut dhe piano, (Composition for flute and Piano), 1970;

Pjese per oboe dhe piano, (Parts for oboe and piano), 1971;
10 duete per clarinet, (10 clarinet duets);
5 miniatura per klarinete e Piano, (5 miniatures for clarinet and piano);
Peisazh muzikor per 7 instrumenta fryme, (musical landscape) for 7 woodwind instruments; Instrumental composition "*Fantazi për karinetë, piano e orkestër*, (fantasy for clarinet, piano and orchestra), 1970;

2.3 Orchestral composition

Rapsodi Shqiptare nr. 1, (Albania Rhapsody No.1), 1942;
Valle simfonike, (symphonic dance), 1963;
Rapsodi Shqiptare nr. 2, (Albania Rhapsody No. 2), 1958;
Rapsodi Shqiptare nr. 3, (Albania Rhapsody No.3), 1960;
Rapsodi Shqiptare nr. 4, (Albania Rhapsody No.4), 1969;
Rapsodi Shqiptare nr. 5 (Albania Rhapsody No.5), 1971;
Rapsodi Shqiptare nr. 6, (Albania Rhapsody No.6), 1980;
Mezhgorani, Fantasy, 1947;
Fantazi Shqiptare, (Albanian Fantasy), 1947;
Bredhat e Drenoves, (The Drenovë spruce), Symphony poeme, 1947;
Kompozitoret ne Selite, (Composers at Selita), 1951;
Valle Simfonike, (symphony dance), 1960;
Valle Simfonike, (symphony dance), 1963;
Fantazi Shqiptare, (Albanian Fantasy) for Band, 1966;
Valle Simfonike, (Symphony dance), 1967;
Uverture per 100 vjetorin e lidhjes se Prizrenit, (Overture for 100th anniversary of the League of Prizren) (not playing), 1978;
Uverture kushtuar 40 vjetorit te clirimit, (Overture dedicated to 40th anniversary of liberation) (not executed), 1984;
Ne Eskursion, (In incursion), suite for children.

3. V.S.Tole

3.1 Opera

Eumenides, libretto by AESCHYLUS, 2004:

3.2 Orchestra

Eumenides, for soloist, choir and large orchestra 2001:

Greek suite, I, II, 2000:

A Psalmodie bono, for string orchestra, (Performed by the orchestra of new music AMRA, Tirane.), 1999:

Trias for Flute and chamber orchestra, 1996:

Genotype for large orchestra, 1996:

Run, run Marathonomacus, 1991:

Concert for orchestra, 1990:

Contrast, 1989:

Symphonic poem, 1987:

Suite, 1986:

3.3 Chamber Music

Dikotomi for wind quintet, 2000:

Hoax for solo V.cello, 1999:

Ep-event string trio, 1997:

Shatra-Patra for 3 percussion, 1997:

W in memoriam for Cl, Violin, V.cello, Piano and Drum I,II,III, 1995:

DdA, string quartet. (Performed by the quartet of the Academy of Arts, Tirana, 1995:

Avaz II for 3 Viola, 5 violins, 2 Fl, Cl, Drum I,II. (Performed by the contemporary orchestra of Sofia, Bulgaria, 1994:

Avaz for Bsn quartet, 1994:

Pheromones for Fl, Cl, V.cello and Piano, 1993:

Epitaphs and Primeval Scream for string quartet, Fl, Cl, Bsn and Piano, Performed by the contemporary ensemble of the Academy of Arts, Tirana, 1993:

Metamorphosis for 24 string players, 1992:

Five sketch for string quartet, 1991:

Rondo for strings, 1988:

3.4 Piano

AGOJ, piano album for children, 2010:

R.I.P Rest in Peace, 1997:

“88”, 1994:

Age of Cage, 1993:

Symbolical portrait, 1992:

Rondo, 1988:

3.5 Violin and Piano

Suite, 1990:

Sonata, 1988:

3.6 Clarinet and Piano

Skerco, 1990:

3.7 Voice Solo

Gjama for 16 female voice, 1995:

3.8 Voice and Piano

Eternity, for bariton and piano, 2000:

Ç'u mbush mali, for female choir and piano, 2000:

Erë e borzilokut for sop, violin, violoncello, and piano, 1999:

Këngëzë for sopran and piano, 1998:

Sarajevalium for baritone and piano, 1996:

Byzantine for bas and piano, 1994:

Kosova for bas and piano, 1989:

Jutbina songs for bariton, tenor and piano, 1987:

4. K.Trako

4.1 Orchestral work

Atdheu im (My fatherland), Symphonic Poem, 1954 -1955;

Suite, 5 pieces, 1969;

Symphonic suit, 1975;

4.2 Chamber music

Poem for violin, pianoforte, 1968;

Fshatarja, (peasant maiden), voice and Pianoforte;

Partizania ne krua (partisan girl at the fountain head), voice, piano;

Hajdar Tafe Goricani, voice, piano;

Ti qasmu dhe me prane (come closer to me), voice, piano;

Ka dale vasha (the girl has come out), voice, piano;

Drini plak (old Drini river), voice piano;

Te krooni (at the fountain head), voice, piano;

4.3 Songs

Pranvera ime (my spring), cycle, 10 songs for children, 1954 as well many arrangement and other songs.

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Supplements

1. Shkoj Djali ne Termal – Cesk Zadeja
2. Cu mbush mali – Vasil Tole

Shkon djali termal

(Për kor të përzier)

Përpunoi: Çesk Zadeja

Popullore

Moderato

Sop.

Alto

Tenor

Bass

Lodra

Moderato a sempre cresc. a poco

Oj, shkon-te

Oj, shkon-te

PPP Lodra, gjithmonë në mënyrë të improvizuar deri në fund të këngës....

S

A

T

B

dja - li ter - ma - le tue kja - e, oh shkon - te dja - li

dja - li ter - ma - le tue kja - e, oh shkon - te dja - li

Lodra simile.....

S

A

T

B

Lodra simile.....

ter - ma - le tue kja - e, a - man për soj - ze - zën ma - lli ç i - ka

ter - ma - le tue kja - e, oh për soj ze - zën ma - lli ç i - ka

ter - ma - le tue qa - e, oh për soj ze - zën ma - lli ç i - ka

16 17

S ra - e,

A ra - e,

T Oh për soj - ze - zën o për ftjer- le - di - nën

B ra - e, Oh për soj - ze - zën o për ftjer- le - di - nën

21 25

S a - man për soj - ze - zën o për ftjer- le - di - nën, jo - or, djal' për

A oh, për soj ze - zën o për ftjer- le - di - nën, jo, djal' për

T oh, për soj ze - zën o për ftjer- le - di - nën, jo, djal' për

B oh, për soj ze - zën o për ftjer- le - di - nën, jo, djal' për

26 29

S mu - e mos e shit mar - ti - nën. Mos e shit mar - ti - nën

A mu - e mos e shit mar - ti - nën. Mos shit mar - ti - nën

T mu - e mos shit mar - ti - nën. Mos shit mar -

B mu - e mos shit mar - ti - nën. Mos shit mar - ti - nën, mar

31

S me shëm-tu - e kra - hun, jam a - la e re - e s'munt e mar gjy -

A me shëm-tu - e kra - hun, jam a - la e - re s'munt e mar gjy -

T - ti - nën me shem-tu - e kra - hun jam ha - la e re - e

B - ti - nën me shëm - tu - e kra - hun, s'munt e

36

S na - hin. Cu - ca ka - tu - na - re nor -tat dy e tri - e,

A na - hin. Cuc' ka - tu - na - re dy e tri - e,

T s'munt e mar gjy na - hin. Cu - ca ka - tu - na - re nor -tat dy e
ty - e cu - ca ka - tu - na - re nor -tat dy e

B marr gjy - na - hin. Ka - tu - na - re nor -tat dy e
ty - e ka - tu - na - re nor -tat dy e

41

S a - man merr-më dja - lë se po vij me ty - e, ty - e.

A tri - e dja - lë se po vij me ty - e, ty - e.

T tri - e a - man merr-më dja - lë vij - me ty - e.

B tri - e merr - më dja - lë, vij - me ty - e.

1. 2.

46

S Kjo dash - ni - a nuk qen - ka me ha - tër, kjo dash -

A Kjo dash - ni - a nuk qen - ka me ha - tër, kjo dash -

T Kjo dash - ni - a nuk qen - ka me ha - tër, kjo dash -

B Kjo dash - ni - a nuk qen - ka me ha - tër, kjo dash -

51

S ni - a nuk qen - ka me ha - tër,

A ni - a nuk qen - ka me ha - tër, cuc' ka - tu - na - re

T ni - a nuk qen - ka me ha - tër,

B ni - a nuk qen - ka me ha - tër, cu - ca ka - tu - na - re

56

S Cu - ca ka - tu - na - re nor - tat tre e ka - tër, kjo dash - ni - ja

A cuc' ka - tu - na - re tre e ka - tër, kjo e

T

B nor - tat tre e ka - tër, kjo dash - ni - ja shkre - të nuk qen - ka me

S
shkre - të nuk qen - ka me ha - tër piç - mi bashk' or dja - lë

A
shkre - të nuk qen - ka me ha - tër piç - mi bashk' or dja - lë

T

B
ha - tër te aj dru - ni tha - nës piç - mi bashk' or dja - lë,

S
te dru - ni tha - nës piç - mi bashk' or dja - lë

A
te aj dru - ni tha - nës piç - mi bashk' or dja - lë

T
Kjo dash - ni - ja - e

B
te dru - ni tha - nës te dru - ni tha - nës, dash ni - e

71
S
te dru - ni tha - nës piç - mi bashk' or dja - - lë .

A
Kjo dash - ni - ja e shkre - të

T
shkre - të nuk qen - ka me ha - tër.

B
shkre - të Kjo dash - ni - ja

76 78

S Shkon dja- li - tër ma - le tër - ma - le tue

A nuk qen - ka me ha - tër. Oh shkon - te dja - li tër - ma - le tue

T

B nuk qen - ka me ha - tër. Oh shkon - te dja - li tër - ma - le tue

81 82

S kja - e, a - man për soj - ze - zën ma - lli ç'i ka ra - e,

A kja - e, o për soj - ze - zën ma - lli ç'i ka ra - e.

T

B kja - e, o për soj - ze - zën ma - lli ç'i ka ra - e.

86

S a - man për soj - ze - zën.

A *dim.* O për soj - ze - zën, o për soj - ze - zën

T A - man për soj - ze - zën

B O për soj - ze - zën, o për soj - ze - zën

90

S

A

T

B

ma - lli ç'i ka ra - e, o shkon-te dja - li, o shkon-te

ma - lli ç'i ka ra - e,

ma - lli ç'i ka ra - e, o shkon-te dja - li, o shkon-te

95

S

A

T

B

dja - li o shkon-te dja - li ter - ma - le tue kja - e

dja - li o shkon-te dja - li ter - ma - le tue kja - e

100

S

A

T

B

ppp

Popullore

Çu mbush mali

Muzika: Vasil Tole

Moderato

Piano

Piano

Piano

Piano

Piano

1

5

9

13

18

pp

p

mf

p

ppp

mf

p

f

mf

p

f

f

mf

p

Ped.-----

Ped.-----

23

1 a 4, Tutti

Alto

Ç'u mbush ma - li me dë - bo - rë me dë - bo - rë, Ç'u - u mbush ma - li

pp *mf* *pp* *p*

Piano

27

p *ppp*

Alto

me dë - bo - rë me e dë - bo - rë

mf *pp*

Piano

f

31

Tutti Alto

Alto

Ç'u mbush de - ti me pam - po - rë me pam - po - rë, ç'u mbush de - ti

p

Piano

mf *pp*

35

Alto

me - e pam - po - rë me - e pam - po - rë - - - - -

Piano

p *mf* *pp* *mf*

Red. - - - - -

38

Sop.

2 a 4, Tutti

f Seç u mbush e

Alto

f Seç u mbush e

Piano

f

42

Sop.

shkre-ta Vlo - rë shkre-e ta Vlo-rë seç-u - u mbush e shkre-e ta Vlo-rë

Alto

shkre-ta Vlo - rë shkre- ta Vlo-rë seç-u mbush shkre-a Vlor'

Piano

46

Sop. shkre-e ta Vlo-ro -o plot me krushq e dhe das - mo - rë dhe e das - mo - rë

Alto shkre-ta Vlor - o plot e - dhe das - mo - rë dhe das - mo - rë

Piano *mf* *p*

Sop. *sf* plot me krushq - - - - - *Tutti sop.* o s'ja - në

Alt. e - - - - - plot me krushq - - - - -

Piano *p* *ppp* *pp* *pp*

53 **3** *a capello, primo*

Sop. 1 krushq krushq o s'ja - në krushq mor

Sop. 2 *p* krushq krushq krushq mor o ja - në

Alt. 1 *p* krushq krushq o s'ja - në krushq e - dhe das - mor

Alt. 2 krushq o s'ja - në krushq krushq mor

57

Sop. 1
tosk o ja - në tosk _____ tosk _____ *mf* sor o me fla -

Sop. 2
tosk _____ tosk _____ tosk _____ sor o me fla -

Alt. 1
tosk _____ tosk o ja - në tosk e ma - a - lë sor o me fla -

Alt. 2
tosk o ja - në tosk _____ tosk _____ sor o me fla -

61

Sop. 1
mur të kuq në do - rë si dhë - ndu - rët me ku -

Sop. 2
mur të kuq në do - rë si dhë - ndu - rët me ku -

Alt. 1
mur të kuq në do - rë si dhë - ndu - rët me ku -

Alt. 2
mur të kuq në do - rë si dhë - ndu - rët me ku -

64

Sop 1. 2
- ror _____

Alt. 1. 2
- ror _____

Piano
mf

68 4 *Poco accelerando, sotto voce*

Sop. 1
o Ç'u zbar-dhë ma - let ç'u zba-rdhë-ë ç'u-u -zbar-dhë ç'u zbar-dhë ma

Sop. 2
mf Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë-ë ç'u zbar-dhë ma -

Alt. 1
o Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë ç'u zbar-dhë ma

Alt. 2
mf Ç'u zbar-dhë ma - let ç'u zba-rdhë ç'u zbar - dhë ç'u zbar- dhë ma -

Piano
p

73

Sop. 1
- let ç'u zbar-dhë ç'u zbar-dhë ë - - - - - dhë - ë

Sop. 2
- let ç'u zbar-dhë ç'u zbar-dhë ë - (e) - - - - - dhë

Alt. 1
- let ç'u zbar-dhë ç'u zbar-dhë o nga çdo a - në seç na ar - dhë na ar - dhë

Alt. 2
- let ç'u zbar-dhë ç'u zbar-dhë o nga çdo a - në seç na ar - dhë na ar - dhë

Piano

78

Sop. 1
shqi-pë - ta - rët gu - në - - - - - bar-dhë gu - në bardh - - - - - e kush i

Sop. 2
shqi-pë - ta - rët gu - në - - - - - bar-dhë gu - në bardh - - - - - e kush i

Alt. 1
shqi-pë - ta - rët gu - në - - - - - bar-dhë gu - në bardh - - - - - e kush i

Alt. 2
shqi-pë - ta - rët gu - në bar-dhë gu - në bardh e kush i

Piano
f *poco f*

83

5 *molto accelerando, a capella*

Sop. 1
mf lum gjo - rë ka - në zbri - tur Vlo - rë Vlo-rën e li -

Sop. 2
mf lum gjo - rë (ë) zbri - tur Vlo-rë mu në Vlo

Alt. 1
mf lum gjo - rë ka - në zbri-tur mu-u në Vlo - rë Vlo -

Alt. 2
mf lum e kush i gjo - rë (ë) zbri - tur Vlor Vlo-rën e li -

88

Sop. 1
ri - sē n'at ë thelb të Shqi-i-pë ris e kush i lum me e kush

Sop. 2
ri thelb ris e kush i lum me e kush i

Alt. 1
ri - sē n'at ë thelb të Shqi-i-pë ris e kush i lum me e kush i

Alt. 2
ri - sē thelb ris e kush i lum me e kush i

f *mf*

93

Sop. 1
gjo - o - o - o - rë

Sop. 2
gjo - o - o - o - rë

Alt. 1
gjo - o - o - o - rë

Alt. 2
gjo - o - o - o - rë

Piano

p *sf* *p* *ppp*

(ë)

98
6 *Allegro Tutti*

Sop. 1
f Ç'u nxi-në ç'u nxi-në ç'u nxi-në gur i kuq ma-vi-në ma-vi-në

Sop. 2
f Ç'u nxi-në ma-let ç'u nxi-në ç'u nxi-në gur i kuq lë-shon ma-vi-në ma-vi-në

Alt. 1
f ç'u nxi-në let ç'u nxi-në ç'u nxi-në gur i kuq ma-vi-në

Alt. 2
f ç'u nxi-në ma-let ç'u nxi-në ç'u nxi-në gur i kuq lë-shon ma-vi-në

Piano

104 *Tutti*

Sop. 1
Qa - ni djem e mba-ni zi - në mba-ni zi qa - ni gji - thë

Sop. 2
f cresc. Qa - ni djem e mba-ni zi - në mba-ni zi qa - ni gji - thë

Alt. 1
Qa - ni djem e mba-ni zi - në mba-ni zi qa - ni gji - thë Shqi-pë - ri - në

Piano

109

7 Allegro - moderato, Maestoso

Sop. 1
Shqi-pë - rin e Tos-kë rin e tos-kë rin e tos-kë rin e Ge-e-gë rin e Tos-kë

Sop. 2
Shqi-pë - rin e Tos-kë rin _____ rin _____ rin _____ rin _____

Alt. 1
Shqi-pë - rin e Tos-kë - rin tos - kë - rin tos - kë - rin Ge - gë - rin Tos-kë

Alt. 2
Shqi-pë - rin e Tos - kë - rin _____ rin _____ rin _____ rin _____

Piano

110

Sop. 1
- rin e tos-kë rin e tos - kë rin e Ge-e-gë rin e U bu - bu - bu - mbi-i li -

Sop. 2
rin _____ rin _____ rin _____ rin _____ bu _____

Alt. 1
- rin tos - kë rin tos - kë rin Ge - gë rin e U bu - bu - bu - mbi-i li -

Alt. 2
rin _____ rin _____ rin _____ rin _____ bu _____

Piano

119

rallentando *mf* *sfz*

Sop. 1
e u bu bu bu mbi-i li - rin e u bu

Sop. 2
mf e u bu bu bu mbi-i li - rin *p* *mf* *pp* *p* e u bu

Alt. 1
e u bu bu e u bu bu

Alt. 2
e u bu bu e u bu bu

Piano
pp

124

Sop. 1
bu li - rin nē u

Sop. 2
bu li - rin nē u *pp* *ppp*

Alt. 1
e u bu bu bu mbi i li - rin nē u

Alt. 2
e u bu bu bu mbi i li - rin nē u

Piano
rall... *mf* *pp*

The musical score consists of five staves. The top four staves are for vocal parts: Sop. 1, Sop. 2, Alt. 1, and Alt. 2. The bottom two staves are for Piano. The vocal parts have lyrics 'bu' and 'u' with various musical notations including accents, slurs, and breath marks. The piano part has a 'pppp' dynamic marking. The score is divided into five measures.

Sop. 1
bu - - - bu - - - u u - - - *pppp*

Sop. 2
bu - - - bu - - - u u - - - *pppp*

Alt. 1
bu - - - u u - - - u u - - - *pppp*

Alt. 2
bu - - - u u - - - u u - - - *pppp*

Piano