

## THE PRESENCE OF KOSOVO'S ART MUSIC AND PERFORMERS AT SOME MAJOR YUGOSLAV MUSIC FESTIVALS (1950s–1980s): A HISTORICAL OVERVIEW

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### *Abstract*

This study explores the music and performers from Kosovo at some prominent Yugoslav art music festivals between the 1950s and 1980s. During this period, the evolution of art music in Kosovo experienced significant progress, reflecting broader cultural developments mirroring patterns in other Yugoslav countries. Kosovo's art music, alongside the creativity and performances of various ensembles, both choral and orchestral, managed to integrate into the larger multinational cultural community within Yugoslavia, particularly through participation in diverse music festivals. By examining these processes, this study underscores the complex

and multifaceted nature of Albanian cultural representation at Yugoslav music festivals, categorized into distinct aspects: popular heritage and musical amateurism, semi-professional and professional ensembles, and works by Kosovo composers that contributed to the shaping of Kosovo's creative musical identity.

**Keywords:** music festivals; Kosovo; former Yugoslavia; Albanians; choir and orchestra, composers

**Ključne riječi:** glazbeni festivali; Kosovo; bivša Jugoslavija; Albanci; zbor i orkestar; skladatelji

### *Introduction*

The institutionalization of music in Kosovo between the 1940s and the 1980s marked a pivotal era in the elevation of both musical excellence and cultural development, contributing significantly to Kosovo's artistic identity. The establishment of key institutions, music schools, choral ensembles, and various music-making formations, created essential platforms for local musicians, enabling them to showcase their artistic talents and participate in competitions and festivals at local, Yugoslav, and international levels. This institutional framework was instrumental in amplifying Kosovo's musical heritage, predominantly within the context of Yugoslavia, and fostering its broader recognition. The participation of Kosovo's musical ensembles in Yugoslav festivals from the 1950s onward reflects an evolving trajectory, characterized by distinct trends across different decades. In the 1950s, Kosovo's musical representation was in its infancy, primarily driven by amateur and limited choral formations. These early efforts, while foundational, remained constrained in scope and impact. The 1960s marked a shift towards more structured forms of cultural presentation, notably through songs and dances showcased in folkloric festivals. This decade signaled an increasing sophistication in Kosovo's cultural output, reflecting Kosovo's growing integration into the broader Yugoslav cultural milieu. By the 1970s and 1980s, a significant leap in artistic representation occurred, with both amateur and professional choral formations playing a more prominent role. This period was marked by the flourishing of original compositions by Kosovo's emerging composers, reflecting a maturation of Kosovo's musical identity within the Yugoslav sphere and beyond.

A critical examination of Kosovo's inclusion and representation in Yugoslav music festivals reveals a series of interconnected processes that can be categorized into three primary paradigms of promotion: musical amateurism, musical folklore, and art music. The initial stage of Kosovo's representation, prior to gaining recognition for its art music, was predominantly through amateur and semi-professional folk ensembles, which played a crucial role in laying the groundwork for Kosovo's broader cultural visibility within Yugoslavia. The second phase witnessed the establishment of formal musical education institutions and the emergence of key musical formations, such as the *Agimi* Choir (founded in 1944), the *Collegium Cantorum* Choir (founded in 1969), the Radio Television of Prishtina Symphony Orchestra<sup>1</sup> (RTP Orchestra) founded in 1974, and Radio Television of Prishtina Choir (RTP Choir) founded in 1980. These institutions and ensembles facilitated Kosovo's transition towards musical professionalization, providing new platforms for the performance of classical works from both the international

<sup>1</sup> For more information on the RTP Symphony Orchestra, see: Kristina PERKOLA: Music and Politics in Kosovo: Three Lives of the City Symphony Orchestra in Prishtina, 1950-2020, *International Review of the Aesthetics and Sociology of Music*, 54 (2023) 2, 323-356.

repertoire and the compositions of Albanian and Yugoslav composers. Participation in Yugoslav and international festivals not only highlighted the artistic prowess and cultural richness of Kosovo but also fostered cross-cultural exchanges, offering Kosovo's musicians the opportunity to engage with broader musical audiences. The third and perhaps most critical phase of Kosovo's representation in Yugoslav music festivals was shaped by the compositional contributions of individuals who received their education in prominent Yugoslav centers, notably Belgrade and Sarajevo. Their works, performed by ensembles from across Yugoslavia, promoted both individual and national achievements in composition, moving beyond mere participation to embodying a distinct musical identity, mainly for the Kosovo Albanians.

This multi-layered analysis illuminates the transformative dynamics that shaped the representation of Kosovo's art music in Yugoslavia, illustrating the intricate interplay between musical amateurism, folkloric traditions, and professionalized art music. Through this progression, Kosovo's musical identity not only evolved but also asserted itself within the broader Yugoslav cultural landscape, reflecting both a continuity of tradition and a pursuit of innovation.

### *Evolution of Kosovo's Musical Representation in Yugoslav Festivals: From Amateur Ensembles to Professional Formations*

Analyzing years, decades, and periods, it is evident that the formations created earlier spearheaded these efforts. Two of the pioneering choral ensembles that represented Kosovo in cultural and musical events within Yugoslavia since the 1950s were the choir of the Cultural-Artistic Society *Agimi* (1944), and the choir of *Josip Slavenski* music school (1948), both in Prizren. A significant milestone in their development occurred in 1956 and 1958. The first participation took place in 1956 (on the 100th anniversary of composer Stevan Mokranjac's birth) when the choir of *Agimi* performed the seventh and twelfth garlands composed by Mokranjac, in the Serbian Choral Festival.<sup>2</sup> Both choirs also participated in the 1958 edition of the same festival, held in Niš. According to Mihailo Vukdragović, the performance of the choir of the music school in Prizren was a brilliant success and a true revelation.<sup>3</sup>

By the late 1950s, some cultural-artistic societies (CAS) in Kosovo had established a good foundation, operating with small choral formations and small orchestras (folk and entertainment) with the constant goal of achieving higher

<sup>2</sup> Engjëll BERISHA – Kolë Biter SHIROKA: *Gjysëm shekulli jetë dhe veprimtarie të SHKA Agimi 1944-1994* [Half a Century of Life and Activity of CAS Agimi 1944-1994], Prizren: Vertigo, 1994, 67.

<sup>3</sup> Petar ĐORĐEVIĆ: 30 vitet e punës së shkollës së muzikës Josip Slavenski në Prizren [The 30 Years of Work of the Josip Slavenski School of Music in Prizren], in: L. Antoni (ed.): *Josip Slavenski 1948-1978*, Booklet, Prizren: Muzička škola Josip Slavenski, 1978, 13.

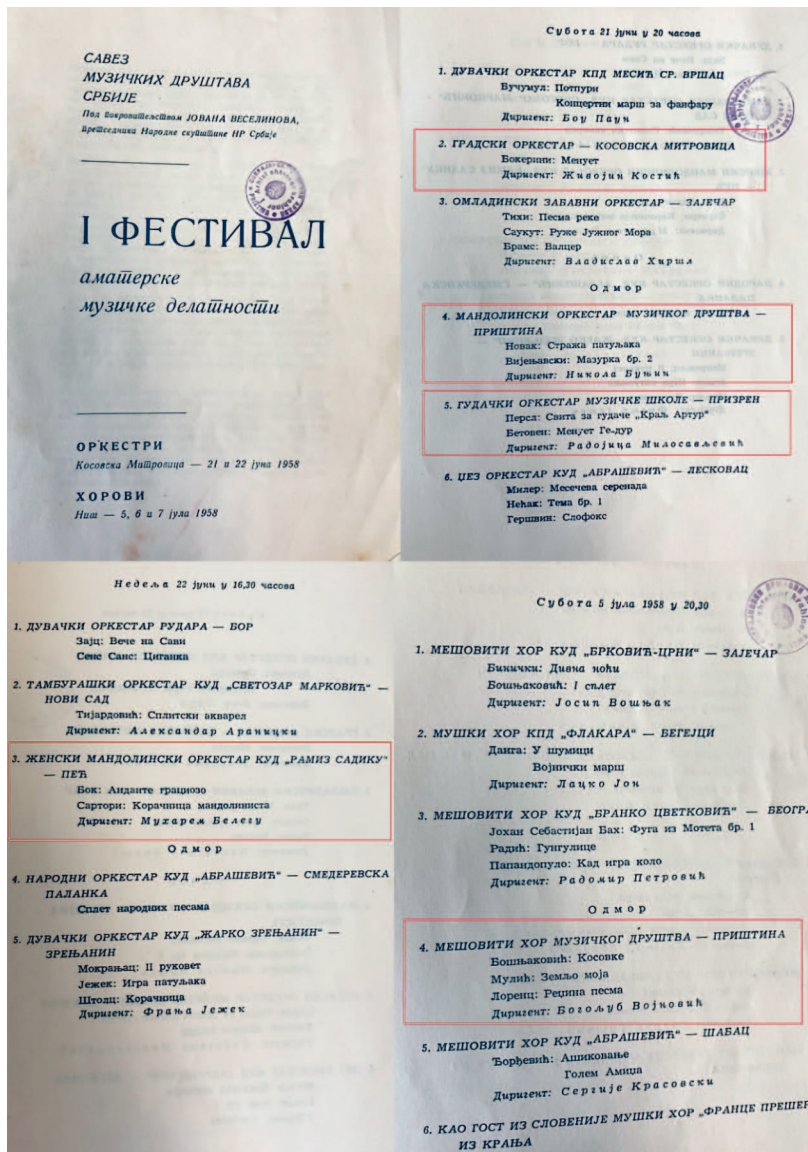


Figure 1: Booklet of the Serbian Festival of Amateur Music Activities (1958), highlighting Kosovo ensembles: City Orchestra of Mitrovica-Kosovo, Mandolin Orchestra of the Music Society *Stevan Mokranjac* Prishtina, String Orchestra of the Music School Prizren, Women's Mandolin Orchestra of CAS *Ramiz Sadiku* Peja, Mixed Choir of the Music Society Prishtina.

levels of performance. One of the earliest presentations in a festival event, including orchestral formations, also dates back to 1958. (See **Figure 1**) Different ensembles represented Kosovo alongside similar formations from Zaječar, Leskovac, Novi Sad, Bor, Smederevska Palanka, Sombor, Zrenjanin, Belgrade, Niš, Šabac, Kranj, and other places.<sup>4</sup> Further participation occurred in the Second Festival of Amateur Orchestras of Serbia, held in Palić from 4–6 July 1960.<sup>5</sup> Kosovo was again represented by several amateur musical formations, including the Chamber Orchestra of the *Stevan Mokranjac* Music Society from Pristina and the Prizren City Orchestra, participating in the symphony orchestra category, as well as two folk orchestras from the CAS *Stevan Mokranjac* from Prishtina and CAS *Ramiz Sadiku* from Peja.<sup>6</sup> (See **Figure 2**)

During the 1960s, it was the National Ensemble of Songs and Dances *Shota* that continued to solidify Kosovo presence on the cultural stage of former Yugoslavia through active participation in some prominent festivals. The *Shota* Ensemble participated in a cultural event referred to in the *Rilindja* newspaper as the »Summer Performances in Istria« which took place in Pula, Croatia.<sup>7</sup> According to this source, this event was held in June 1964 and featured a diverse array of performers, including soloists from Radio-Television Belgrade, the State Folklore Ensemble of Tunisia, as well as folklore ensembles from Sweden, the Netherlands, and other countries.<sup>8</sup> As reported in *Rilindja*, this event served as a platform for artistic presentations and performances, fostering cultural exchange within the broader Yugoslav artistic scene of that period. This participation was followed by *Shota*'s engagement in other significant cultural events, including the 5th Festival of Folk Songs and Dances in Sarajevo in 1965, and the International Folklore Festival in Belgrade in 1969.<sup>9</sup>

During the 1970s, school music choirs in Kosovo (in Prizren and Prishtina) had developed a considerable level of experience and functional stability. As a result, throughout this decade, these choral formations achieved notable success in numerous choir competitions across Yugoslavia.

<sup>4</sup> Savez Muzičkih Društva Srbije, *I Festival Amaterske Muzičke Delatnosti*, Booklet, Under the patronage of Jovan Veselinov, Kosovska Mitrovica: June 21–22, 1958 (orchestras); Niš: 5–7 July, 1958 (choirs), Subotica: Panonija Graphic Institute, 1958.

<sup>5</sup> Savez Muzičkih Društva Srbije, *II Festival Amaterskih Orkestra Srbije*, Booklet, Under the patronage of Geza Tikvicki, President of the Executive Council of the Autonomous Province of Vojvodina. Palić, 4–7 July, 1960.

<sup>6</sup> *Ibid.*

<sup>7</sup> R. NEDELJKOVIĆ: 'Shota' korri sukses të madh në arenën e Puljës [Shota Was Very Successful in Pula], *Rilindja* (20 July 1964), 9.

<sup>8</sup> *Ibid.*

<sup>9</sup> See: Agron GËRGURI: *Shota Muze në lëvizje - Monografi* [Shota: A Museum in Motion - A Monograph], Prishtinë: Ansambli i këngëve dhe valleve SHOTA, 2015, 27–30.



Od 4 do 7 jula 1960 godine na Letnjoj  
pozornici na P A L I Č U (u slučaju lošeg vremena u sali na terasi)

## II. FESTIVAL

### AMATERSKIH ORKESTARA SRBIJE

#### PROGRAM:

Ponedjeljak, 4 jula u 20 čas. nastupaju:

1. Orkestar harmonika iz Sente
2. Orkestar harmonika iz Beograda
3. Orkestar mandolina iz Pristine
4. Orkestar harmonika iz Novog Sada
5. Zabavni orkestar iz Zaječara
6. Trio usnih harmonika iz Novog Sada
7. Zabavni džez orkestar iz Čačka
8. Zabavni orkestar OKUD „Mladost“ iz Subotice

Utorak, 5 jula u 20 čas. nastupaju:

1. Tamburaški orkestar „Đoka Pavlović“ iz Beograda
2. Zabavni orkestar i grupa pevača iz Peči
3. Narodni orkestar sa rumunskom muzikom iz Bogojača
4. Tamburaški orkestar Pere Tumbas Haje iz Subotice
5. Narodni orkestar iz Paraćina
6. Tamburaški orkestar „Polet“ iz Beograda
7. Narodni orkestar iz Smederevske Palanke
8. Narodni orkestar iz Leskovca
9. Tamburaški orkestar i grupa pevača „Abrašević“ iz Beograda

Sreda, 6 jula po podne u 17 čas. nastupaju:

1. Gradski orkestar iz Sombora
2. Gradski orkestar iz Kruševca
3. Orkestar „Prijetelja muzike“ iz Požarevca
4. Duvački orkestar iz Beočina
5. Duvački orkestar „Abrašević“ iz Beograda

Sreda, 6 jula u 20 čas. nastupaju:

1. Gradski orkestar iz Prizrena
2. Kamerni ansambl „Muzičkog društva“ iz Pristine
3. Filharmonija mladih iz Novog Sada
4. KUD „Abrašević“ iz Beograda
5. Duvački orkestar „Svobode 1“ iz Hrasnika (Slovenija)

Četvrtak, 7 jula u 21 čas.

1. Završna svečanost Festivala i podela diploma
2. Nastupaju najbolje ocenjeni orkestri
3. Svečani program u čast „Iseljeničke nedelje“

Nastupaju sa folklorom u igrama i pesmama naroda Jugoslavije:

- a) KUDZ „Braisivo-Jedinstvo“ iz Subotice
- b) Omladinsko KUD „Mladost“ iz Subotice
- c) Mađarsko KUD „Népkör“ iz Subotice

Tramvajski i autobuski saobraćaj će biti obezbeđen za prevoz putnika

Cene ulaznica od 50 do 200 din. Abonoman za sve priredbe je 400 din. I mesto i 200 din. II mesto Kolektivni abonoman preko sindikata ili preko društava ima poseban popis. Ulaznice se prodaju u prostorijama Kulturno-propagandnog centra u Subotici, Štrossmajerova 3 (zgrada Muzičke škole) i pred svaku predstavu pred ulazom. Rezervacije ulaznica na telefon 17-24

Gratiški zavod „Panonijski“ Subotice -

Figure 2: Booklet of the Festival of Amateur Orchestras of Serbia (1960), highlighting Kosovo ensembles: Mandolin Orchestra from Prishtina, Entertainment Orchestra and Vocal Group from Peja, Prishtina Symphony Orchestra, Chamber Ensemble of the Music Society from Prishtina.

**Table 1. Participation of School Music Choirs in Yugoslavian Choir Competitions during the 1970s<sup>10</sup>**

Year	Festival	School Choir	Prize
1972	Competitions of Yugoslavian Choirs, held in Belgrade	<i>Stevan Mokranjac</i> , Prishtina	3rd prize
1975	Competitions of School Music Choirs in Serbia, held in Belgrade	<i>Josip Slavenski</i> , Prizren	3rd prize
1976	The Festival of Military and Youth Choirs, held in Niš	<i>Stevan Mokranjac</i> , Prishtina	1st prize
1977	The Festival of Military and Youth Choirs, held in Niš	<i>Stevan Mokranjac</i> , Prishtina	-
1977	Competitions of School Music Choirs in Yugoslavia, held in Skopje	<i>Stevan Mokranjac</i> , Prishtina	1st prize
		<i>Josip Slavenski</i> , Prizren	2nd prize
1987	The Festival of Military and Youth Choirs, held in Niš	<i>Stevan Mokranjac</i> , Prishtina	-

Representation of Kosovo with fully professional ensembles was nearly impossible until the establishment of the RTP Symphony Orchestra (1974) and RTP Choir (1980). Consequently, sporadic appearances of some amateur and semi-professional formations at various Yugoslav festivals were of a particular importance. From 1970 to 1975, the *Vatroslav Lisinski* Children's Choir from Janjevo<sup>11</sup> and the choir of *Emin Duraku* Primary School in Prishtina were recognized as the two leading children's choirs in Kosovo. The children's choir of *Emin Duraku* Primary School with conductor Syrja Berisha represented Kosovo at the Republican Festival of Children's Choirs in Šabac in the years 1972–73, securing 3rd prize in 1973.<sup>12</sup> In the Dubrovnik Summer Festival, Kosovo was represented only five times: by the Children's Choir *Vatroslav Lisinski* in 1970 (the first participation ever), and by

<sup>10</sup> All the data in this table are taken from: P. ĐORĐEVIĆ: 30 vitet e punës së shkollës së muzikës Josip Slavenski në Prizren [The 30 Years of Work of the Josip Slavenski School of Music in Prizren], 12–13; Anđelko KARAHERIĆ: Trideset godina rada muzičke škole Stevan Mokranjac u Prištini, [Thirty Years of Work of the Stevan Mokranjac School of Music in Prishtina], in: A. Karaferić (ed.): *Stevan Mokranjac 1949–1979*, Booklet, Prishtina: Muzička škola Stevan Mokranjac, 1979, 10. \*\*\*: Kori i shkollës normale të Prizrenit zuri vendin e parë në Negotin [The choir of the Normalja School of Prizren took first place in Negotin], *Rilindja*, (12 May 1964), 10.

<sup>11</sup> Janjevo (in Albanian: *Janjevë*) is a village or small town in the Lipjan municipality, the oldest enclave of Dubrovnik and the Croatian diaspora in Kosovo. The Children's Choir *Vatroslav Lisinski* from Janjevo, known as *Bijeli anđeli* [White Angels], is considered to be a unique phenomenon in the history of Croats in Kosovo. The White Angels was Janjevo Parish Children's Choir, founded in 1969 during the time of the parish priest Don Anto Baković (official founder of the choir) and was very active until the departure of the pastor in 1973. The most important person related to the phenomenon of the White Angels was the professor and conductor Josip Perčinlić. See also: <<https://hkm.hr/put-pod-noge/sedam-stoljeca-hrvatske-kulture-nakosovu/>> (accessed 25 August 2019); Mirna ŠUMBERAC: Čudo iz Janjeva: Bijeli anđeli oduševili i papu Pavla VI [Miracle from Janjevo: White Angels Also Delighted Pope Paul VI] *Novolist.hr*, (published: 2 July 2020) <[https://www.novolist.hr/novosti/hrvatska/cudo-iz-janjeva-bijeli-andeli-odusevili-i-papu-pavla-vi/?meta\\_refresh=true](https://www.novolist.hr/novosti/hrvatska/cudo-iz-janjeva-bijeli-andeli-odusevili-i-papu-pavla-vi/?meta_refresh=true)> (accessed 25 November 2021).

<sup>12</sup> Rashid KRASNIQI: Bronzi i Artë [Golden Bronze], *Rilindja*, (24 May 1973), 10.

the Song and Dance Ensemble *Shota* in the years 1974–1977.<sup>13</sup> The Ensemble *Shota* also participated in 1982. Noteworthy moments of representation in various Yugoslav festival events include the participation of the *Collegium Cantorum* (semi-professional) choir, established in 1969 by composer and conductor Mark Kaçinari. Throughout the 1970s, the choir was one of the most successful choral formations in Kosovo, gaining recognition for its performances at prestigious festivals. The choir's participation in the Yugoslav Choral Ceremonies in 1970 was a significant moment, marking the beginning of a successful journey for the choir.

»[...] the *Collegium Cantorum* choir was a pleasant surprise that enthused the audience with its culture, singing technique and musical repertoire. (Oskar Danon, conductor of the Belgrade Opera, 1970) [...] The choir from Kosovo was at a high artistic level. It is surprising that within nine months of work, such a success has been achieved [...] (Emil Cossetto, the *Joža Vlahović* choir conductor, Zagreb, 1970).«<sup>14</sup>

Further notable engagements include the choir performances at the Yugoslav Choral Ceremony in Niš (1977); the Summer Split Festival (1978); the Dubrovnik Summer Festival (1979); Festival of the Socialist Republic of Serbia in Leskovac – 1st prize (1987); the Festival Solemnities of Yugoslav Choirs in Niš (1988), and others. The *Collegium Cantorum*'s most significant festival achievement remains their participation in the International Musical Eisteddfod Competition held in Llangollen, Wales, in 1972, where they were the sole representative of Yugoslavia and were awarded the third prize.<sup>15</sup>

### *Professional Choral and Orchestral Ensembles and the Expression of Albanian Identity through Kosovo Albanian Composers' Music at Some Yugoslav Festivals*

The intensive and continuous representation of Kosovo in prestigious Yugoslav art music festivals became possible only after the graduation of the first generations of composers and professionals. Since the 1950s, musicians from Kosovo, unable to pursue studies within Kosovo (as the Faculty of Arts, Department of Music was not established until 1975), sought university education in various loca-

<sup>13</sup> *Dubrovačke ljetne igre 1950 – 1979*, Dubrovnik: Dubrovačke ljetne igre, 1979, <[https://www.google.com/books/edition/Dubrova%C4%8Dke\\_Ljetne\\_Igre/GFQqAQAAIAAJ?hl=en&gbpv=1&dq=Dubrovnik+festival+:+Dubrova%C4%8Dke+ljetne+igre+1950++1979++google+books&pg=PP7&printsec=fro ntcover](https://www.google.com/books/edition/Dubrova%C4%8Dke_Ljetne_Igre/GFQqAQAAIAAJ?hl=en&gbpv=1&dq=Dubrovnik+festival+:+Dubrova%C4%8Dke+ljetne+igre+1950++1979++google+books&pg=PP7&printsec=fro ntcover)> (accessed 30 June 2020).

<sup>14</sup> Kolë B. SHIROKA: Kori juaj ishte befasi e këndshme [Your Choir Was a Big Surprise], *Rilindja* (12 July 1970), 9.

<sup>15</sup> Vinçenc GJINI: *Unë jam Vinçenc Gjini* [I am Vinçenc Gjini], Velika Gorica: Council of the Albanian National Minority of the City of Zagreb, 2012, 242.





Figure 3a and 3b: *Collegium Cantorum* at the Split Summer Festival, 1978 (left) and the Third Prize won at the International Musical Eisteddfod Competition, 1972 (right).

tions in Yugoslavia.<sup>16</sup> The temporary migration (in terms of education) of these musicians played a decisive role in their professional development because these cities, with their music academies and vibrant cultural scenes, offered an enriched environment that was not yet present in Kosovo. In these facilities, musicians from Kosovo were able to study with established professionals, access a wide range of musical resources, and engage in various cultural activities. Their integration into the vibrant cultural centers of the former Yugoslavia provided them with the opportunity to present their compositions at festivals across various Yugoslav cities. This form of representation transcended mere participation, evolving into a form of national representation through musical compositions as a reflection of

<sup>16</sup> All composers from Rexho Mulliqi to Baki Jashari had finished their higher music education in different places in former Yugoslavia. Most of them studied in Belgrade (Rexho Mulliqi, Kristë Lekaj, Petar Đorđević, Esat Rizvanolli, Fahri Beqiri, Rafet Rudi), while Vinçenc Gjini and Mark Kačinari studied in Belgrade and Skopje, some studied in Sarajevo (Akil Koci, Rauf Dhomi, Bashkim Shehu), in Ljubljana (Zeqirja Ballata and Baki Jashari), in Zagreb and Sarajevo (Gjon Gjevelekaj) and in Kraków, Poland (Mendi Mengjiqi).

identity. Research of catalogs and booklets from some festivals in former Yugoslavia, e.g.: *Jugoslavenska Muzička Tribina* [Annual Review of Yugoslav Music] held in Opatija; *Dubrovačke Ljetne Igre* [Dubrovnik Summer Festival] held in Dubrovnik; *BEMUS* Festival held in Belgrade, as well as articles in newspapers *Rilindja* [Rebirth] *Jedinstvo* [Unity], and *Fjala* [Word], reveals that the late 1960s marked the first significant instance of the representation of Kosovo-Albanian compositional identity in prestigious Yugoslav Festivals. The works of composers Fahri Beqiri and Zeqirja Ballata mark the inaugural presence of composers from Kosovo at Yugoslav events. The first recorded participation was Fahri Beqiri's *Wind Quintet*, performed for the first time by the Belgrade Wind Quintet at the Annual Review of Yugoslav Music in Opatija in 1967.<sup>17</sup> As a second instance of participation, two works by composer Zeqirja Ballata were presented at the fifth edition of the same festival in 1968, the *Solo de Concert pour Piano*, performed by Zeqirja Ballata himself, and *Pastoral Suite for Solo Oboe*, performed by Drago Golob.<sup>18</sup> The following year, in 1969, Ballata participated again with the piano piece *Variazioni Sensitivi*, performed by Fred Došek.<sup>19</sup> Alongside important local developments in the 1970s,<sup>20</sup> the representation of Kosovo in music festivals intensified and took various forms including the performances of musical ensembles from Kosovo and the musical creativity of Kosovan composers. The participation of composers and ensembles in the Annual Review of Yugoslav Music in Opatija stands as one of the most significant promotional activities for Albanian music in the latter half of the 20th century, characterized by continuous representation until 1990, when political developments led to the disruption of the cultural developments achieved over the previous decades. Between 1967 and 1990, about 90 works by Albanian composers were performed at this festival including choral, chamber, instrumental, and orchestral compositions.

<sup>17</sup> Erika KRPAN (ed.): *Tribina muzičkog stvaralaštva Jugoslavije 1963-1983*, Zagreb: [Muzički informativni centar Koncertne direkcije Zagreb], 1983, 46; Krešimir FRIBEC (ed.): *Dela domaćih autora izvedena na Jugoslovenskoj muzičkoj tribini 1964-1972*, Belgrade: Savez Kompozitora Jugoslavije, 1973, 13.

<sup>18</sup> K. FRIBEC (ed.): *Dela domaćih autora izvedena na Jugoslovenskoj muzičkoj tribini 1964-1972*, 25.

<sup>19</sup> VI *Jugoslovenska Muzička Tribina - Annual Review of Yugoslav Music*, Opatija, (1969), Booklet, 11.

<sup>20</sup> The 1970s marked a transformative period characterized by a burgeoning enthusiasm for the arts and a commitment to establishing a strong musical tradition. So, in general this decade can be distinguished by five key developments: the establishment of the Association of Composers of Kosovo (1972); the re-institutionalization of the RTP Symphony Orchestra (1974); the formation of classical music festivals such as Music Scene of Pristina (1974) and the Days of Kosovan Music (1979); the opening of the department of music at the Faculty of Arts (1975); and achievements in composition including the creation of major genre forms such as national opera (1972) and ballet (1976).

**Table 2. A comprehensive overview of all Kosovan contributions to the festival: Annual Review of Yugoslav Music, Opatija (1970–1990)<sup>21</sup>**

Year	Composers	Pieces <sup>22*</sup>	Additional notes
1970	Zeqirja Ballata	<i>Musica Breve*</i>	Performed in the evening with soloist and chamber music.
	Akil Koci	<i>Three Sketches</i>	
	Rauf Dhomi	<i>String Quartet</i>	Performed in the evening with works of young Yugoslav composers (only as tape recordings). Beqiri's work was performed by the Belgrade Philharmonic, conductor: Živojin Zdravković.
	Fahri Beqiri	<i>Poema Dramatica</i>	
1971	Akil Koci	<i>Pa titull*</i>	Choir of Radio Television of Zagreb.
1972	Zeqirja Ballata	<i>Sonata in un movimento</i>	RTV Belgrade Symphony Orchestra, conductor: Mladen Jagušt.
	Akil Koci	<i>Filigranët*</i>	Esemble Slavko Osterc from Ljubljana, conductor: Ivo Petrić.
1973	Akil Koci	<i>Ab Aeterno*</i>	Symphony Orchestra of RTV Ljubljana, conductor: Samo Hubad.
		<i>Filigranët 3</i>	Ensemble Sv. Sofija from Skopje, conductor: Toma Prošev
	Rafet Rudi	<i>String Quartet*</i>	Serbian String Quartet from Belgrade.
1974	Zeqirja Ballata	<i>Shtytje</i>	Ensemble Slavko Osterc from Ljubljana, conductor: Ivo Petrić.
	Akil Koci	<i>Pentalfa*</i>	Ensemble Sv. Sofija from Skopje, conductor: Toma Prošev.
		<i>Superstructure</i>	Ensemble ACEZANTES.
1975	Zeqirja Ballata	<i>Frequentiae</i>	Rajmund Likić (clarinet) and Zeqirja Ballata (piano).
	Akil Koci	<i>Nga shënimet e vjetra të S. Mokranjac</i>	The choir of RTV Belgrade, conductor: B. Simić.
		<i>Sirigmofoania</i>	Symphony orchestra of RTV Zagreb, conductor: Igor Kuljerić.
1976	Akil Koci	<i>Dono – Trio*</i>	Trio from Belgrade: Uroš Pešić (violin), Relja Četković (cello), Aleksandar Kolarević (piano).
		<i>Zagrebiensis Trio*</i>	Trio from Zagreb: Ivan Kos (oboe), Anđelko Ramušćak (clarinet), Zvonimir Stanislav (fagot).
		<i>Klarineti fenomenal</i>	Milenko Stefanović (clarinet).
	Zeqirja Ballata	<i>Monolog for solo clarinet</i>	
	Rafet Rudi	<i>Symphony in two blocks**</i>	RTV Belgrade Symphony Orchestra, conductor: Mladen Jagušt.

<sup>21</sup> All data presented in the table, including Albanian composers, works, ensembles, conductors, and soloists related to Albanian participation in this festival, are drawn from the following sources: *Tribina muzičkog stvaralaštva Jugoslavije / Annual Review of Yugoslav Music* from the 7th edition (1970) to the 27th edition (1990) booklets; E. Krpan (ed.): *Tribina muzičkog stvaralaštva Jugoslavije 1963–1983*; K. Fribec (ed.): *Dela domaćih autora izvedena na Jugoslovenskoj muzičkoj tribini 1964–1972*. These materials were kindly provided to me by composer Rafet Rudi on 8 May 2024, to whom I extend my sincere gratitude for his great assistance.

<sup>22\*</sup> According to the descriptions in the booklets, the following markings next to the titles of the works indicate: (\*) first world premiere; (\*\*) first public performance; (\*\*\*) first performance in Yugoslavia.

1977	Zeqirja Ballata	<i>Multiphonia</i>	Milenko Stefanović (clarinet).
		<i>Glissandi</i>	Josip Klima (violin), Zeqirja Ballata (piano).
	Akil Koci	<i>Rhythmus</i>	Quintet from Zagreb.
		<i>The Filigrees 4</i>	From the electronic studio of RTV Belgrade, with co-author: Vladan Radovanović.
1978	Zeqirja Ballata	<i>Bilbili</i>	Piece for three Orff Treble Flutes, interpreted by Belgrade Quintet.
	Rafet Rudi	<i>Meditation for flute and piano</i>	Hanelore Prante-Dërvishi (flute), Zeqirja Ballata (piano).
	Akil Koci	<i>Marginalije 2*</i>	Symphony Orchestra of RTV Sarajevo, conductor: Julio Marić.
		<i>Pentalfa*</i>	Ensemble Sv. Sofija from Skopje, conductor: Toma Prošev.
	Esat Rizvanolli	<i>Muzikë simfonike*</i>	Symphony Orchestra of RTV Belgrade, conductor: Mladen Jagušt.
1979	Zeqirja Ballata	<i>Apel</i>	Piece for baritone and piano, Milan Firfov (baritone), Zeqirja Ballata (piano).
		<i>Mes rrugës, rruga</i>	Piece for baritone and piano, Milan Firfov (baritone), Zeqirja Ballata (piano).
	Akil Koci	<i>Burlesa</i>	Venera Mehmetagaj (flute), Valbona Pula-Petrovci (piano).
		<i>AB RE</i>	Meri Stoilkova (piano).
1980	Rafet Rudi	<i>Kohë koncertante</i>	Nada Alimanović (piano).
	Zeqirja Ballata	<i>Këmbë qëndrese*</i>	Choir of RTV Zagreb, conductor: Vladimir Kranjčević.
1981	Zeqirja Ballata	<i>Sonata for violoncello and piano</i>	Francoise Jakovčić (cello), Tatjana Čabrić (piano).
	Akil Koci	<i>Metamorfoza II</i>	Milution Kosanović & Živojin Velimirović (violin), Petar Ivanović (viola), Ivan Poparić (cello).
	Rafet Rudi	<i>Masa</i>	Ištvan Römer (guitar).
		<i>Metamorfoza</i>	Ermina Lekaj (mezzo-soprano), Hanelore Prante-Dërvishi (flute), Lejla Haxhiu-Pula (piano), conductor: Fimčo Muratovski.
1982	Rafet Rudi	<i>Rrojtja</i>	Darko Petrinjak (guitar).
	Bashkim Shehu	<i>Ngadhnjimi i madh</i>	Bashkim Paçuku (tenor), Teuta Pllana (piano).
	Zeqirja Ballata	<i>Epitaph N</i>	Music piece for reciter and ensemble, interpreted by group: Masmantra.
1983	Zeqirja Ballata	<i>Trio*</i>	Trio Kosova: Hanelore Prante-Dërvishi (flute), Qazim Bobaj (clarinet), Lejla Haxhiu-Pula (piano).
	Bashkim Shehu	<i>Reflections II</i>	Trio Kosova: Hanelore Prante-Dërvishi (flute), Qazim Bobaj (clarinet), Lejla Haxhiu-Pula (piano).
	Baki Jashari	<i>Passacaglia</i>	Tape music interpreted by String Orchestra of RTV Ljubljana.
	Akil Koci	<i>Quazi tradition*</i>	Tomaž Sever (cello), Hinko Haas (piano).

	Baki Jashari <i>Një lule</i> Vinçenc Gjini <i>O fyell, këndo</i> Miroslav Statkić <i>Art Cantorum</i> Rafet Rudi <i>Flijimi</i> Zeqirja Ballata <i>Bir i vendit trimëror</i>		<b>Concert</b> (10 November 1983, 18:00h)  <b>RTP Choir</b> with conductor Rafet Rudi
1984	Rauf Dhomi	<i>Scherzo</i>	Symphony Orchestra of RTV Zagreb, conductor: Igor Gjadrov.
	Bashkim Shehu	<i>Sigme no.3</i>	Milutin Kosanović and Živojin Velimirović (violin).
	Akil Koci	<i>Sirene</i>	Mile Kačinari (flute).
	Baki Jashari	<i>Musica</i>	Branka Janjanin (harp), Milutin Kosanović & Živojin Velimirović (violin), Petar Ivanović (viola), Ivo Poparić (cello).
	Zequirja Ballata	<i>Two Songs</i>	Ahmet Dërguti (baritone), Zequirja Ballata (piano).
1985	Zequirja Ballata	<i>Do t'ia them ujë këngës</i>	Tape music – RTP Choir, conductor Rafet Rudi.
		<i>Trio</i>	Karel Žužek (violin), Tomaž Sever (cello), Hinko Haas (piano).
	Baki Jashari	<i>Simfonietta in due tempi</i>	Tape music: Symphony Orchestra of RTV Ljubljana, conductor Anton Nanut.
	Rafet Rudi	<i>Vepër korale ABC</i>	RTP Choir, conductor Rafet Rudi.
		<i>Sonata</i>	Ištvan Römer (guitar).
	Bashkim Shehu	<i>Elegjia</i>	Tape – RTP Choir, conductor Rafet Rudi.
	Akil Koci	<i>Psalm</i>	
	Bahri Mulliqi	<i>Motivë për dëshmorin</i>	
1986	Rafet Rudi	<i>Fantazia in Si</i>	Aleksandar Jančić (violin), Teuta Pllana (piano).
	Milko Kelemen <i>Ten Fables for two flutes</i> Senad Gačević <i>Sonata for contrabass and piano</i> Gjon Gjevelekaj <i>Imagination no.11</i> Bashkim Shehu <i>Aproximato</i>		<b>String Concert with musicians from Kosovo</b> (2 November 1986, 18:00h) Hanelore Prante-Dëvishi & Mile Kačinari (flute), Qazim Bobaj (clarinet), Emir Nuhanović (bass-clarinet), Teuta Pllana & Emin Armano (piano), Frano Kakarigi (contrabass).
	Gjon Gjevelekaj <i>Impressions</i> Esat Rizvanolli <i>Concert for violin and orchestra</i> Bashkim Shehu <i>Fokl freske</i> from ballet <i>Besa</i> Zequirja Ballata <i>Symphony 83</i>		<b>Concert</b> (2 November 1986, 22:00h)  <b>RTP Symphony Orchestra</b> , soloist: Josip Klima, conductor: Leslav Salacki.
	Rafet Rudi	<i>Concert</i>	String orchestra of RTV Skopje, soloist: Vojislav Ivanović (guitar), conductor: Mladen Jagušt.
1987	Bashkim Shehu	<i>Concerto dramatico per orchestra</i>	Tape music
1988	Mendi Mengjiqi <i>Gjëma</i> Bashkim Shehu <i>Të lindet njeriu</i> Vladimir Tošić <i>Arios</i> Baki Jashari <i>Pakës në ëndërr, pakës në zhgëndërr</i> Slavko Šuklar <i>Lalauna</i> Rafet Rudi <i>Icare Ubi es</i> (for choir, soprano, two pianos contrabass and drums)		<b>Concert</b> (3 November 1988, 20:00h) <b>RTP Choir</b> , conductor: Baki Jashari  Soloists: Nezafete Shala and Mira Vlahović (soprano), Marko Savić and Lejla Haxhiu-Pula (piano), Ana Rzepa and Velimir Vojnović (timpan and percussion), Mendi Mengjiqi (contrabass), Hadi Shehu (reciter).



1989	Bashkim Shehu	<i>Piece for flute and piano</i>	Nikola Anastasov (flute), Lejla Haxhiu-Pula (piano).
	Mendi Mengjiqi	<i>Meditation</i>	Fraim Gashi (contrabass), Dalila Kuzmić (piano).
1990	Valton Beqiri	<i>Variations</i>	?
	Bahri Mulliqi	<i>Diptih Simfonik</i>	<b>RTP Choir and RTP Orchestra</b> – unrealized performances. <sup>23</sup>
	Mendi Mengjiqi	<i>Dam-Rrama-Dam</i>	

The dataset provides a comprehensive overview of Kosovo's contributions to the festival Annual Review of Yugoslav Music, in Opatija (1970–1990), detailing composers, performed works, and the ensembles, soloists, or orchestras that interpreted them. Throughout these two decades, Kosovan composers maintained a continuous and active presence, with at least one composition featured almost annually. Notably, the most frequently represented figures Zeqirja Ballata, Akil Mark Koci, and Rafet Rudi emerged as central figures in the history of the participation of Kosovo's composers in this festival. On the other hand, works by Kosovan composers were frequently performed by some of the most prominent Yugoslav musicians, orchestras, and ensembles, including the RTV Belgrade Symphony Orchestra, the RTV Zagreb Symphony Orchestra, and the Ensemble Slavko Osterc from Ljubljana, among others. These collaborations underscore the strong regional interconnectedness between Kosovan composers and Yugoslav music institutions, reflecting an artistic exchange. Beyond purely musical trends, the dataset also captures the shifting socio-political landscape, particularly in the critical years of 1989–1990, when broader political tensions began to overshadow cultural interactions, signaling a period of profound transformation.

Aside from this festival, during the 1970s compositions by Kosovo composers also became a part of other festivals within Yugoslavia and beyond. The BEMUS festival in Belgrade, known for its diverse programs including classical and contemporary music, opera, ballet, and jazz, played a significant role in the cultural life of Belgrade, promoting musicians, composers, and conductors from all over Yugoslavia. A notable instance of Kosovo participation occurred in years 1974 and 1986. In 1974 composer Rafet Rudi won the third prize in the traditional BEMUS competition

<sup>23</sup> Following the removal of Kosovo's autonomy by the Assembly of Serbia on 28 March 1989, the Serbian government, under the leadership of Slobodan Milošević, imposed severe administrative measures on all educational and cultural institutions in Kosovo, so on 5 July 1990, the Radio Television of Prishtina (RTP) building was violently invaded. Following this, 1,300 Albanian employees of RTP were fired, while the choir and symphony orchestra were officially dissolved. With the absence of excluded Albanians who constituted the absolute majority in all RTP mechanisms, the artistic output of this institution could no longer continue as before. Consequently, political issues overshadowed the music market, which was being shaped by political issues rather than musical concerns. RTP only retained rebroadcasts of programs borrowed from RTV Belgrade, and over the next decade, no musical work by Albanian composers were aired; indeed, many music recordings were damaged or destroyed. This situation led to the absence of the RTP Choir and Orchestra from the 27th edition of the Annual Review of Yugoslav Music in Opatija, marking the official end of Kosovo's participation in this festival.



Figure 4: RTP Choir in the festival Annual Review of Yugoslav Music (1983).  
Conductor: Rafet Rudi.

with his piece *Simfonia në dy blloqe* [Symphony in Two Blocks], first movement. The award given to Rudi was a significant achievement, reflecting the high criteria of the festival. The recognition of Rudi's symphony by the professional jury – composed of esteemed members Mihovil Logar (chairman), Milan Ristić, Oskar Danon, Aleksandar Obradović and Vladan Radovanović (members) – was not only a personal triumph for the composer but also a major milestone for musical creativity in Kosovo in general.<sup>24</sup> In 1986, during the 28th edition of the BEMUS festival, guitarist Ehat Musa performed a selection of works by composers such as Heitor Villa-Lobos, Isaac Albéniz, Reginald Smith Brindle, and Rafet Rudi.<sup>25</sup>

With the reactivation and inclusion of the Prishtina city symphony orchestra under the institutional umbrella of the RTP in 1974, followed by the establishment of the RTP choral formation in 1980, the trajectory of artistic endeavors in Kosovo experienced a significant intensification and success in representing the region in shows, concerts, festivals, and other activities. Regarding these formations, it is essential to note that the choir demonstrated notable consistency in terms of its composition, maintaining stable membership over time, a marked contrast to the

<sup>24</sup> Jusuf GËRVALLA: Rafet Rudi – shpërblimi i tretë [Rafet Rudi – third prize], *Rilindja*, (4 September 1974).

<sup>25</sup> XVIII BEMUS Beogradske muzičke svečanosti (5–19 October 1986), Festival Booklet, 5-19 October 1986.



Figure 5a and 5b: Rafet Rudi won the third prize in BEMUS, *Rilindja* newspaper article, 1974 (left), and Ehat Musa's concert in BEMUS Festival, 1986 (right).

sporadic fluctuations evident within the ranks of the orchestra. The latter was almost continuously faced with a shortage of instrumentalists, both in the string and brass sections, necessitating inter-regional cooperation with musicians from Skopje, Vojvodina, and Belgrade to ensure the continuity of professional performances. In the 1980s, the RTP Choir and Symphony Orchestra made significant appearances at prominent festivals.<sup>26</sup>

- **July 22, 1981:** Concert of the RTP Symphony Orchestra at the Dubrovnik Summer Festival. Repertoire: Mihovil Logar A section from the ballet *Golden Fish*; Ludwig van Beethoven *Concert for piano and orchestra no.4 in G major*, op. 58 (soloist Lejla Haxhiu); Rexho Mulliqi *Pastoralja dhe loja*; Esat Rizvanolli *Adagio and scherzo*; Rafet Rudi *Simfonia në dy blloqe*. Conductor: Bajar Berisha.
- **August 6, 1982:** Concert of the RTP Choir at the Dubrovnik Summer Festival. Repertoire: Choral songs from: A. Patricij, Orlando di Lasso, F. Azzaiolo, J. S. Bach, J. Haydn, C. Debussy, B. Britten, J. Hairston, R. Mulliqi, L. Antoni, V. Kostić, S. Hristić, E. Rizvanolli, F. Beqiri, Z. Ballata, and R. Rudi. Conductor: Rafet Rudi.
- **November 10, 1983:** RTP Choir concert at the Annual Review of Yugoslav Music in Opatija. Repertoire: Baki Jashari *Një lule*; Vinçenc Gjini *O fyell, kendo*; Miroslav Statkić *Art Cantorum*; Rafet Rudi *Flijimi*; Zeqirja Ballata *Bir i vendit trimëror*. Conductor: Rafet Rudi.

<sup>26</sup> All the data are taken from *Tribina muzičkog stvaralaštva Jugoslavije / Annual Review of Yugoslav Music* from the 7th edition (1970) to the 27th edition (1990) booklets; Erika Krpan(ed.): *Tribina muzičkog stvaralaštva Jugoslavije 1963-1983; Dubrovačke ljetne igre 1950-1979*.

- **August 5, 1984:** RTP Chamber Orchestra concert at the Dubrovnik Summer Festival. Repertoire: Rexho Mulliqi Fragment from ballet *Nita*; Rafet Rudi *Largo*; Johann Joachim Quantz *Concerto for Flute and Orchestra* (soloist Venera Mehmetagaj); Luka Sorkočević *Symphony No. 6* in D Major; Joseph Haydn *Symphony No. 4* in D major. Conductor: Silviu Pantiru.
- **November 7, 1985:** RTP Choir at the Annual Review of Yugoslav Music in Opatija. Repertoire: Bashkim Shehu *Elegjia*; Akil Koci *Psalm*; Bahri Mulliqi *Motive për dëshmorin*; Vlastimir Nikolovski *Vçe junačiče*. Conductor: Rafet Rudi.
- **November 2, 1986:** RTP Symphony Orchestra Concert at the Annual Review of Yugoslav Music in Opatija. Repertoire: Gjon Gjevelekaj *Impresionet*; Esat Rizvanolli *Concerto for violin and orchestra* (soloist: Josip Klima); Bashkim Shehu *Fokl freske* from ballet *Besa*; Zeqirja Ballata *Simfonia 83*. Conductor: Leslav Salacki.
- **November 3, 1988:** RTP Choir Concert at the Annual Review of Yugoslav Music in Opatija. Repertoire: Mendi Mengjiqi *Gjëma*; Bashkim Shehu *Të lindet njeriu*; Vladimir Tošić *Arios*; Baki Jashari *Pakës në ëndërr, pakës në zhgëndërr*; Slavko Šuklar *Lalauna*; Rafet Rudi *Icare Ubi es*. Conductor: Baki Jashari.



Figure 6: Poster for the RTP Orchestra Concert at the Dubrovnik Summer Festival (1981).





Figure 7: RTP Symphony Orchestra in Dubrovnik Summer Festival (1981).  
Conductor: Bajar Berisha.



Figure 8: RTP Choir in Dubrovnik Summer Festival (1982). Conductor: Rafet Rudi.





	<p><b>DUBROVACKE LJETNE IGRE DUBROVNIK FESTIVAL</b></p> <p>u suradnji sa Radiotelevizijom Zagreb, jugoslavenskom putničkom agencijom ATLAS</p> <p>in conjunction with the Zagreb Radiotelevision, with ATLAS, Yugoslav Travel Agency</p>		<p><b>DUBROVACKE LJETNE IGRE DUBROVNIK FESTIVAL</b></p> <p>u suradnji sa Radiotelevizijom Zagreb, jugoslavenskom putničkom agencijom ATLAS</p> <p>in conjunction with the Zagreb Radiotelevision, with ATLAS, Yugoslav Travel Agency</p>
Srijeda	Tvrdava Revelin	Petak	Atrij palače Sponza u 24 sata
22. VII 1981.		6. VIII 1982.	
Wednesday	Fort Revelin	Friday	Atrium of the Sponza Palace at midnight:
<p><b>SIMFONIJSKI ORKESTAR RADIO - TELEVIZIJE PRIŠTINA</b></p> <p><b>SYMPHONY ORCHESTRA OF THE PRISTINA RADIOTELEVISION</b></p> <p>Dirigent / Conductor : <b>BAJAR BERISHA</b> Solist / Soloist : <b>LEJLA HAXHIA</b>, klavir/piano</p>		<p><b>PONOĆNA SERENADA / MIDNIGHT SERENADE</b></p> <p><b>KOMORNI ZBOR RADIO-TELEVIZIJE PRIŠTINA</b> <b>CHAMBER CHORUS OF THE PRISTINA RADIOTELEVISION</b></p> <p>Dirigent/Conductor : <b>RAFET RUĐI</b></p>	
M. Logar :	SVITANJE I BALUN, iz suite »Zlatna ribica«	A. Patricij :	SOLEA LONTAN IN SONO
L. van Beethoven :	KONCERT ZA KLAVIR I ORKESTAR No. 4 Gdur, op. 58 Allegro moderato Andante con moto Rondo (Vivace)	O. di Lasso :	VILLANELLE
		F. Azzalio :	DUE VIOLLOTTE DEL FIORE
		J. S. Bacha :	GIB DICH ZU FRIEDEN
		J. Haydn :	FREUNDE, WASSER MACHET STUMM
		C. Debussy :	DIEU, QU'IL LA FAIT BON REGARDER
		B. Britten :	FIVE FLOWER SON (TO DAFFODILS)
		J. Hairston :	YOU BITTER MIND
		R. Mulić :	NJI LULE / JEDAN CVIJET
		L. Antoni :	SUITE KORALE / ZBORSKA SUITA
		S. Hristić :	JESEN
		E. Rizvanović :	N'MJEDIS BALLIT / MADE2 NA ČELU
R. Mulić :	PASTORALA I IGRA	Z. Ballata :	VETAR DUŠE
E. Rizvanović :	ADAGIO I SCHERZO	V. Kestić :	GAJDASKA
		F. Begirić :	MADRIGALI I IBRIT PLAK /
R. Ruđi :	SIMFONIJA U DVA BLOKA Preludium-fantazija Allegro ma non troppo energico	F. Ruđi :	MADRIGAL STAROG IBRA
			BILE DVIJE JETRVE

Figure 9a and 9b: Program of RTP Symphony Orchestra's concert in 1981 (left), and program of RTP Choir's concert in 1982 (right).

As part of the artistic activities and notable participations mentioned earlier, several Kosovo composers also achieved success in some other renowned festivals within Yugoslavia. Composer Bashkim Shehu became the first composer from Kosovo to receive the prestigious Golden Arena award for Best Original Score at the Pula Film Festival in 1982 for his work on *The Five-Legged Rabbit*.<sup>27</sup> His contributions extended beyond film music; his chamber composition *Trio Reflections* was performed in major European cultural centers, including Paris, Opatija, and the Zagreb Biennale in 1980, demonstrating his engagement with contemporary compositional trends. Similarly, Gjon Gjevelekaj gained recognition for his work

<sup>27</sup> A. KONUSHEVCI: Arena e Artë e Pulës – Mirënjohje për të gjithë [Golden Arena from Pula – Gratitude to All], *Rilindja* (28 August 1982), 12.

in film music. In 1988, he was awarded the Golden Arena for Best Original Score at the 35th Pula Film Festival for his music in Isa Qosja's film *Guardians of the Mist*.

Regarding the participation of Kosovan composers and ensembles in various art music festivals held across Yugoslavia, including those in Ljubljana and Sarajevo, my research, particularly through articles published in the daily newspaper *Rilindja* (between the 1960s and 1980s), has not revealed substantial evidence of their involvement in these events. In the case of Slovenia, the most significant connection between Kosovo and this republic was established through composer Zeqirja Ballata, who spent a considerable part of his life between Prishtina, Ljubljana, and Maribor. Notably, Ballata's first authorial concert in Slovenia took place in 1969 in Ljubljana, during his master's studies,<sup>28</sup> marking an important milestone in both his artistic career and the promotion of Kosovo composers' creativity. His works have been performed in Slovenia by various ensembles; however, I was unable to find evidence confirming whether they were presented within the framework of a specific festival.<sup>29</sup> Similarly, participation in the BEMUS festival in Belgrade appears to have been limited. Based on articles from the *Rilindja* newspaper and extensive research conducted in the personal archive of composer Rafet Rudi, where I thoroughly examined booklets from various Yugoslav festivals, I found no substantial evidence of the consistent participation of Kosovo composers in other Yugoslav festivals. Within this context, the Annual Review of Yugoslav Music remains the leading festival in terms of showcasing Kosovo composers, followed by the Dubrovnik Summer Festival.

With the onset of the dissolution of Yugoslavia in 1989 the longstanding connections between the republics were irreversibly altered, significantly changing the political and cultural landscape of the Balkans. During this period, Kosovo experienced substantial challenges, including severe limitations on access to education, healthcare, and employment for its Albanian population. These constraints had a profound impact on the development of art and culture in Kosovo, creating a distinct separation from the broader regional artistic scene. The cultural collaborations and festivals that had once facilitated the exchange of artistic expression were no longer available, leading to the cessation of the vibrant artistic interactions that had previously existed within Yugoslavia. Thus, the 1990s marked a definitive shift, ending the era of Kosovo's active participation in Yugoslav cultural festivals.

<sup>28</sup> Zejnel POZHEGU: Koncerti i pavarur i Zeqirja Ballatës në Ljubljanë [The independent concert of Zeqirja Ballata in Ljubljana], *Rilindja* (11 July 1969), 10.

<sup>29</sup> For more see: Indira ÇIPA: *Veprat pianisitike të Zeqirja Ballatës – promovuese të stilit bashkëkohor* [The Pianistic Works of Zeqirja Ballata – Promoters of the Contemporary Style], doctoral thesis, Akademia e Studimeve Albanologjike, Tiranë, 2019, <[https://drive.google.com/file/d/1kiUGK3s\\_No4QX\\_yG8LpXPAT3aoe5jWy3/view](https://drive.google.com/file/d/1kiUGK3s_No4QX_yG8LpXPAT3aoe5jWy3/view)> (Accessed 24 September 2024).

### Conclusion

The examination of Kosovo's musical representation at Yugoslav festivals from the 1950s to the 1980s sheds light on a pivotal chapter in Kosovo's music history. From the early contributions of amateur formations to the more sophisticated performances by the RTP Choir and Symphony Orchestra, Kosovo's music was progressively showcased, earning recognition alongside the artistic achievements of other republics. What is particularly notable in this era is the dual trajectory of representation: on the one hand, through the embodiment of participation of different ensembles in competitive performing festivals, and on the other, through the performance of original compositions by Kosovo composers, which signified a cultural assertion within the sphere of Yugoslav art music. These contributions were not mere reflections of Kosovo's participation but rather emblematic of a broader cultural awakening, wherein the articulation of a distinct artistic identity became intertwined with the region's historical and political contexts. This era, spanning the 1950s to the 1980s, represents a formative period in which Kosovo's artistic contributions were legitimized and recognized as integral components of the Yugoslav cultural fabric, laying the groundwork for the future of Kosovo's musical legacy in a post-Yugoslav context.

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*Sažetak*

ZASTUPLJENOST UMJETNIČKE GLAZBE I IZVOĐAČA S KOSOVA  
NA ISTAKNUTIM JUGOSLAVENSKIM GLAZBENIM FESTIVALIMA  
U RAZDOBLJU OD 50-IH DO 80-IH GODINA 20. STOLJEĆA:  
POVIJESNI PREGLED

Ovo istraživanje bavi se zastupljenošću glazbe i izvođača s Kosova na istaknutim jugoslavenskim glazbenim festivalima u razdoblju od 50-ih do 80-ih godina 20. stoljeća. U tom periodu razvoj umjetničke glazbe na Kosovu prošao je kroz značajne promjene i napredak reflektirajući opće kulturne promjene u bivšoj Jugoslaviji. U okviru jugoslavenskih festivala Kosovo je kroz raznolike ansamble poput zborova, orkestara i solista te kroz predstavljanje djela svojih skladatelja postalo prepoznatljivo unutar širega multikulturalnog i multinacionalnog jugoslavenskog kulturnog prostora. Sudjelovanje kosovskih ansambala na festivalima poput Tribina muzičkoga stvaralaštva Jugoslavije i drugih jugoslavenskih manifestacija omogućilo je promociju kosovskoga kulturnog identiteta kroz tri ključne faze: glazbeni amaterizam, profesionalizaciju zborskih i orkestralnih formacija te skladateljsku djelatnost. Tijekom 70-ih i 80-ih godina 20. stoljeća profesionalni ansambli poput Simfonijskog orkestra RTP-a i Zbora RTP-a, zajedno s istaknutim školskim zborovima, postigli su zapažene uspjehe na jugoslavenskim festivalima. Istovremeno, skladatelji s Kosova na tim su se festivalima uspjeli predstaviti ne samo kroz ansamble i izvedbe kao dio glazbenih aktivnosti nego i kroz vlastita autorska djela, čime su oblikovali svoj umjetnički identitet. Zaključno, ova studija potvrđuje da je zastupljenost Kosova u bivšim jugoslavenskim festivalima umjetničke glazbe bila rezultat kako profesionalnih glazbenih ansambala, tako i skladateljskoga rada, čime se postigla dublja i dugotrajnija kulturna prepoznatljivost unutar Jugoslavije.