

*Original paper*

# EDUCATIONAL ACTIVITIES OF THE BOSNIAN AND HERZEGOVINIAN COMPOSERS FROM 1945 TO 1992

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## Abstract

Musical composing in Bosnia and Herzegovina has intensively developed after World War II. In the period from 1945 to 1992 in Bosnia and Herzegovina, there were active composers from other areas, mainly from other federal units of the former Yugoslavia, and parallel to this, some domestic composing forces were growing up as well.

The first role of the composers from other areas, perhaps the most important one, was teaching. Upon their arrival in a new environment, where the art and music education infrastructure was not developed, composers had a double task: music education of young people along with the composing activity.

The establishment of the first secondary music schools, especially the Secondary Music School in Sarajevo in 1945, was a starting point for the education of the Bosnian and Herzegovinian teaching staff, who themselves would educate the Bosnian and Herzegovinian composers in their future work. In addition to the network of music schools, the Higher Teachers' Training School in Sarajevo had a special impact on the education of new music teaching staff, as a place where the first teachers of music in Bosnia and Herzegovina were educated in the period from 1952 to 1969. The same institution changed its name to the Teacher Education Academy in 1969 and the College of Teacher Education in 2009, as a place where educators and teachers have been trained in the educational process in which the course of music education is mandatory. Particular Bosnian and Herzegovinian composers themselves have gained their first musical education through the teaching profession, so that they could later pursue their education at the Music Academy in Sarajevo or outside the territory of Bosnia and Herzegovina. In addition to that, they were among the first univer-

sity teachers who took part in the education of the Bosnian and Herzegovinian music teaching staff. By applying the historical method in this paper, we will point out the importance of the educational activities of Bosnian and Herzegovinian composers for the development of musical culture in Bosnia and Herzegovina.

**Keywords:** *Bosnian and Herzegovinian composers, educational activities; music culture*

## Introduction

Musical composing<sup>1</sup> in Bosnia and Herzegovina has no tradition nor background of the musical composing of the Western European type. After World War II, with the new social order of Bosnia and Herzegovina as a federal unit in the former common state (Yugoslavia<sup>2</sup> in the period from

- 1 The term "musical composing" which is taken from Ivan Čavlović (1949), will be used in the text, and according to him, "musical composing (...) indicates things and phenomena: both the composer and composition as the creation and a completed work of art, and the general musicological view of one phenomenon seen from several aspects." (Čavlović, 2011b, 36)
- 2 Historical context reveals the following summary information: Even if Pan-Slavism is sporadically talked about since the 16th century, the state of Yugoslavia has its roots in the Kingdom of Serbs, Croats, Slovenes - KSHS established between the two world wars, namely 1 December 1918, and change of the name in the Kingdom of Yugoslavia in 1929, but the names also changed during and after the Second World war in accordance with the federal political structure - eg. from Democratic Federal Yugoslavia - DFY, Federal People's Republic of Yugoslavia - FPRY, through the Socialist Federal Republic of Yugoslavia - SFRY with six republics and two provinces, to the rump Yugoslavia following the wars in Slovenia, Croatia and Bosnia and Herzegovina from 1991 to 1995, and even later to the break of the covenant between Serbia and Montenegro.

1945 to 1992), there is a stronger contact with musical achievements but also with the new currents of European and world art music. The development of arts and culture in a new direction was supported by the establishment of new, or revitalization of previously established musical institutions in Bosnia and Herzegovina itself. According to Čavlović (2011b, 46) these are: State Secondary Music School in Sarajevo, founded in 1945 as the first of that level, and music schools in other major cities in Bosnia and Herzegovina were established later (Tuzla, Banja Luka, Zenica, Bihać, Mostar). Sarajevo Opera has resumed work in 1946, the Higher Teachers' Training School in Sarajevo was founded in the school year 1945/1946 with the Department of Music in 1952<sup>3</sup> and then founded the Ballet was founded in 1950, the Symphony Orchestra of Mostar in 1953, the Sarajevo Academy of Music in 1955 (Čavlović, 2011a, 157-162). The network of elementary music schools was established around the country, and with many other educational and cultural institutions (universities, museums, galleries, archives, etc.), much better conditions were created for better development of art music and music education. Improved conditions of education in Bosnia and Herzegovina, the traditional arrival of educated people from other communities who spend different amounts of time on the territory of Bosnia and Herzegovina leaving their mark in one way or another, had for the effect the coming of age of local composers and music experts. Ascending line of development in music education and art music of Bosnia and Herzegovina had a qualitative and quantitative effect on the creation of Bosnian and Herzegovinian composers, and

many of them had a special place in the musical education of new generations of music educators and composers.

Complexity of the historical heritage of Bosnia and Herzegovina, even today, imposes an important issue of what is "Bosnian and Herzegovinian" in music. Continuous dilemma on this issue was partially resolved by accepting, by Bosnian experts and scientists, the view of Ivan Čavlović who concludes, based on years of research, that the term *Bosnian and Herzegovinian composers* includes composers who were born in Bosnia and Herzegovina and developed fully their composing and musical activity in Bosnia and Herzegovina, as well as the composers who came from abroad and achieved the greatest or the most important part of their opus, working in Bosnia and Herzegovina. "They represent the autochthonous Bosnian and Herzegovinian composers." (Čavlović, 1999, 56). These composers precisely are the subject of this research: their educational activity, contribution to education of young composers and music teachers at different levels of education.

#### **Notes about the beginnings of music education in Bosnia and Herzegovina**

The roots of music education in Bosnia and Herzegovina date back to the period of administration of the Austro-Hungarian Empire in Bosnia and Herzegovina, when significant changes happened in the Bosnian and Herzegovinian cultural and educational development scene. The beginning of the 20<sup>th</sup>-century<sup>4</sup> is considered especially significant because private music school of Franjo

3 In the school year 1952/53, the first students enrolled at the Department of Music of the Higher Teachers' Training School in Sarajevo (13 for regular and one for part-time study). The last time students enrolled at this department in the school was in 1969/70 (only 7 for part-time students), while the last graduated in 1972. Of the total number of students enrolled at the Department of Music of the Higher Teachers' Training School in Sarajevo (284 regular and 577 part-time students), 330 students graduated, with the title of teachers in the subject of musical education. The establishment of the Sarajevo Academy of Music meant that music teachers' education gradually passed on to the newly established institution. (Biscevic, 1976)

4 The appreciated Bosnian and Herzegovinian music educator, prof. dr. Selma Ferović (1946) in her extensive and varied research on the development of music education in Bosnia and Herzegovina, included the period of Austro-Hungarian rule (with emphasis on the educational and cultural situation and the state of musical life in Bosnia and Herzegovina at the end of the Ottoman rule) to the eighties of the 20th century, when Bosnia and Herzegovina continually was a component of the larger states, and more recently the situation in the independent state of Bosnia and Herzegovina. (Ferović, 1991, 9-145)

Matějovskí (1871-1938)<sup>5</sup> represents the embryo of musical education in Bosnia and Herzegovina<sup>6</sup>.

Matejovsky himself worked as a composer and as an educator, and is one of the plead of Czech musicians who came to Bosnia and Herzegovina during the Austro-Hungarian rule and left a particularly important mark on the development of music culture in Bosnia and Herzegovina. However, "The activity of Czech music teachers, the most direct form of influence of Czech musicians to the development of musical culture in Bosnia and Herzegovina, are viewed in comparison to the general context of the development of music education in Bosnia and Herzegovina." (Hadzic, 2009, 96).

Sequence of wars in Bosnia and Herzegovina interrupted the work of this school, but it was enough inspiration for the establishment of the first public music school in 1920, The County music school in Sarajevo. Two extraordinary attempts of organized music education in Bosnia and Herzegovina in the

first half of the 20th century, got their recognition after World War II when the expansion occurred in the development of music culture, art music and music education in Bosnia and Herzegovina, to which also have contributed the individuals, students of these institutions<sup>7</sup>. Particularly important for the development of musical culture in Bosnia and Herzegovina is the so called modern period<sup>8</sup>. "The period from 1945-1992 is the brightest period in the history of music in Bosnia and Herzegovina. The favorable socio-political environment, but also the accelerated emergence of local musical staff, contributed to democratization of music through all aspects of society, from education, music and amateur companies, musical entertainment to professional musical institutions." (Hodzic, 2004, 2). Observing the continuity of the development of musical culture in this period, development of musical composing and music education, one can speak of "generational context"<sup>9</sup> and the stages of development of music education<sup>10</sup>.

5 "He was born on 26th March 1871 in the Czech Republic, Nechanice, died 19th April 1938 in Sarajevo. In 1897, he completed the studies at the Department of Organ at the Conservatory in Prague. In Bosnia and Herzegovina, he came in 1900, first in Banja Luka (1900-1905) and then in Sarajevo (1905-1938). He worked as choirmaster of several choral societies in B. Luka and Sarajevo, then as a composer, music educator." (Pozajčić, 1974, 498-499)

6 "Recent research shows that among the first private music teachers who came up with the idea to open a public school of music in Sarajevo was Karlo Pienta (1869-1902), whose school, called 'Public music and choral school of Karlo Pienta', started work during 1899. The school had developed a detailed curriculum that included training in theoretical and practical musical skills. However, financial difficulties and lack of subsidization by the Provincial Government have led to its closure as soon as the next year in 1900. "(Paćuka, 2014, 224-228) According to the reports of the Croatian Cultural Society "Napredak", Head Council Sarajevo, Bosnia and Herzegovina, in music sector (www.napredak.com), there are data that in 1895 the music school was founded for sheet music singing and the Tamburitza choir, conducted by Karlo Pienta, born in Cernik, Nova Gradiska, Croatia, on 2<sup>nd</sup> November 1869. As a teacher, he had a service in Petrinja, Croatia, and then he came to Sarajevo (unknown) where, as a great lover of choral singing acted as a conductor and as a composer for choirs, orchestras and soloists (piano). He died in Sarajevo in 1902. (www.novogradiska.hr). Along with F. Matejovskí and Vilím Gustav Brož (1861-1915), he was thinking about establishing a private music school in Tuzla, but the idea (as we know at this point) was never realised. (Hadzic, 2009, 96; Ferović, 1991, 35)

7 One of the most famous composers of the modern period, attendant of the County music school, was the Bosnian and Herzegovinian composer Branko Grković (1920-1982) who gained his academic pianist's and composing education in Belgrade and Vienna. He left an interesting composing opus which is still subject to various musicological research. (Causevic, 2015, 52-55) He did educational work very briefly, one year only as a teacher of singing and piano, so as a music teacher, he was not extremely significant. "He has performed as a pianist, piano accompanist, and was a prolific music critic and music writer." (Čavlović, 2011a, 199) Among other composers who are the subject of this paper, the same school was attended by Nada Ludvig Pečar.

8 First periodisational framework on the development of music in Bosnia and Herzegovina was given first by the Bosnian musicologist Zija Kućukalić (1929), followed by Ivan Čavlović (1949), and gives a modified periodization which also includes "periods of music in the war 1992/95, and music after 1995." (up until 2015 n. a.). (Čavlović, 2011b, 39)

9 According to Čavlović, a generational systematization is in five generations. (Čavlović, 2011b, 42-43)

10 In the modern period, that is from 1945 to 1992, the best known and published work is the above mentioned study by the author Ferović, where two main phases in development of music education in Bosnia and Herzegovina are distinguished: 1) from 1945 to 1958, and 2) since 1958. to 1980 (Ferović, 1991, 83-148). Other published studies are not of the same character, and I think it is necessary to expand the research of this type to later periodisation frames also, or see the state of music education in the period 1992-2015.

For the purposes of this study, and because of the importance of Bosnian and Herzegovinian composers for the development of musical culture and music education, and their educational work, we would like to emphasize composers: Vlado Milosevic, Cvjetko Rihtman, Milan Prebanda from the first generation, Avdo Smajlovic, Nada Ludvig Pečar from the second generation, Vojin Komadina, Milan Jeličanin, Josip Magdic and Anđelka Bego Simunic from the third generation, and Asim Horozić and Vojislav Ivanovic of the fourth generation<sup>11</sup>.

### Educational activities of Bosnian and Herzegovinian composers

At the very beginning of the presentation of the most important details about the activities of individual Bosnian and Herzegovinian composers in the field of music education, it is important to once again emphasize the generational link. Specifically, in each of these generations there are even more composers<sup>12</sup> who, through their entire commitment, gave a contribution to the development of music education and music culture in Bosnia and Herzegovina, but the listed ones were selected for the theme of this work because of their specificities and major educational influence.

11 According to Čavlović, the fifth generation are mostly the composers who graduated mainly from 2010 and have not been affirmed, but it is important “that these are composers who were students of composers from the fourth generation, which, at least partially and subsequently, realizes the principle of continuity in Bosnian and Herzegovinian musical composing and music in general” (Čavlović, 2011b, 43)

12 “Composers in Bosnia and Herzegovina” is another phrase that emphasizes the presence and significance of the composers born outside the territory of Bosnia and Herzegovina, who, circumstantially, came from other places and stayed for a short period in Bosnia and Herzegovina (Čavlović, 2011b, 41), and made certain compositional work while acting as educators. Among the particularly important and well-known ones are, for example, a Croatian composer Boris Papandopulo (1906-1991), whose students were Nada Ludvig Pečar, Avdo Smajlovic, Dragoje Đenader, Milan Jeličanin (Causevic, 2015, 124), followed by a Serbian composer Bozidar Trudić (1911-1989), whose students were Vojin Komadina and Avdo Smajlovic, and other composers from Slovenia, Croatia and Serbia. (Causevic, 2015, 34-170)

Vlado Milosevic (Banja Luka, 10 April 1901 - Banja Luka, 6 February, 1990)<sup>13</sup> is known primarily as an ethnomusicologist, then a composer, but also acted as a music teacher in the Teachers’ Training School in Banja Luka, also passing the “professorial exam” (Čavlović, 2001, 271), in the modern sense known as the professional / internship exam. In the Teachers’ Training School, he placed a special emphasis on the development of love for folk music and a quality attitude towards the music art. Another important role of V. Milosevic for the development of music education is a function of the founder of the Lower Music School in Banja Luka in 1946. Although his ethnomusicological work and musical composing to some extent have been his primary activity which has left an imprint on the development of musical art and culture of his native city and the whole of Bosnia and Herzegovina, his occasional educational activities indirectly influenced the development of Bosnia and Herzegovina’s music education. Vlado Milosevic did not have the class of composers because, circumstantially, he did not have a chance to work in institutions where composers were academically trained, but his compositions are performed at various occasions, by students and professors of the Music Academy in Sarajevo<sup>14</sup>. among others. Also, as a teacher at Teachers’ Training School and Music School in Banja Luka “(...), he enjoyed great respect among students and there are valuable testimonies of those who succeeded

13 Very detailed biographical information, review and systematization of creativity and analytical approach to the composing opus of Vlado S. Milosevic, was given by prof.dr. Ivan Čavlović in his “focused monograph” on Vlado Milosevic. (Čavlović, 2001) Therefore, for the purpose of this work, only the most important information will be mentioned in order to present educational activities of this composer.

14 After examining the concert activities of the Music Academy in Sarajevo in the period 1955-2004, it can be concluded that the most frequently performed works are for wind instruments (eg. the composition *The Little Suite* for clarinet, performed at the 8th concert of MA on 15 May 1972, a soloist on the clarinet was Ivica Bartolić and a piano accompaniment Isolde Ambrožić), then for strings, and solo songs (eg. The song *Riots* was performed on several shows and concerts, and the first time at the third public event of the MA on 23 March 1961 in the performance of soprano Veselinka Ilić accompanied by a pianist Olga Vukomanović. (Čavlović, et al. ., 2006, 194-402)

in the field of music. One of them, (...), was also Mladen Sablijić, a student in the Teachers Training School, later the director of the Belgrade Opera and professor at the Academy of Music.” (Risojević, 2001, 131). Among others are surely “(...) some of his most successful students, famous musicians and educators: Bozidar Barković, Giovanni Cavallin, Peter Olenjuk, Safija Čelebić, Radmila Smiljanic, Ferdinand Radovan ...” (Risojević, 2001, 164). Contribution of V. Milosevic to music education is reflected in his literary work which resulted in eight books and more studies” (...) where he solves, in an original way, some of ethnomusicological problems.” (Čavlović, 2001, 274).

Cvjetko Rihtman (Rijeka, May 4, 1902 - Sarajevo, September 1, 1989), although originally from Croatia, he dedicated most of his life to Bosnia and Herzegovina through his ethnomusicological work, research, and his especially significant engagement in the establishment of the most important institutions for the development of music culture and art in Bosnia and Herzegovina. Like his contemporary V. Milosevic, Rihtman focuses his composer’s interest primarily on vocal music and educational activity is reflected in the education of young people in the field of ethnomusicology. He played an important role in the establishment of institutions in which the pupils and students are musically educated - State Music School in Sarajevo, Institute for the Study of Folklore, Sarajevo Music Academy (Talam and Karachi, 2008, 6). He started the career of a music teacher in the Mixed Teachers’ Training school in Sarajevo in the thirties of the 20th century and as a choirmaster of several singing groups, and he established special educational and scientific impact as a professor at the Sarajevo Music Academy. Like V. Milosevic, he did not have the composer’s class because he was primarily an ethnomusicologist, dedicated to research and scientific work<sup>15</sup>, and his educational activity is obvious in the work of his students and students of ethnomusicology “like

Ankica Petrovic, Mira Fulanović-Šošić, Dunja Rihtman Šotrić, Vinko Krajtmajer, Jasna Spaić, (...)” (Čavlović, 2011a, 230), but also of younger ones - Tamara Karača Beljak and Jasmina Talam who continued the tradition of Rihtman’s school.

Milan Prebanda (Sibenik, October 11, 1907 - Sarajevo, January 16 1979) is originally from Croatia like Rihtman, but he spent most of his life in Bosnia and Herzegovina and gained there his full recognition as a composer and educator. As a composer, he more preferred vocal scores (eg. choral compositions *Water Wheel*, *At the Market Place*, *Dark Night*, and others), but his importance as an educator in the field of music theory subjects and solo singing is more significant. He worked as a professor at the Secondary Music School in Sarajevo and the Higher Teachers’ Training school<sup>16</sup> as a professor in the Department of music (future music culture teachers in elementary schools), and is significant as the author of textbooks and books. He published a manual for students of the Higher Teachers’ Training schools named *The Basic Music Theory* (available in the library of the College of Teacher Education Sarajevo, for example, the third revised edition of 1968), and in 1970 *Solfeggio* for students of elementary music schools.

Avdo Smajlovic (Visoko, 14 August, 1917 - Sarajevo, 22 February, 1984) by birth and his working place, a Bosnian and Herzegovinian composer. Although not of the large composing opus, he has touched almost all musical forms. Initially self-taught, he later passes all levels of music education: he finished secondary music school in Sarajevo, graduated at the Higher Teachers’ School<sup>17</sup>, at the

15 Indirect educational significance of the ethnomusicologist C. Rihtman is reflected in the collections of folk songs of Bosnia and Herzegovina published in several of the Proceedings of songs, of which, for this occasion, I single out the *Proceeding of folk songs of Bosnia and Herzegovina*, *Children’s songs*, which Rihtman recorded across the country in cooperation with Ljubo Simic and Miroslav Fulanović-Šošić.

16 According to the records of employees at the College of Teacher Education in Sarajevo, Register of officers, Arr. no. 1 / 94-38047, p. 7, which was established after the establishment of the College of Teacher Education in Sarajevo, Prebanda transferred from the State Music High School Sarajevo to the Higher Teachers’ Training School on 1 October 1956, but there is no information as to up to when he worked there

17 Of special importance for the development of education in Bosnia and Herzegovina after the Second World War was the establishment of the Higher Teachers’ Training School in Sarajevo on 22 November 1945, as “The Presidency of the National Assembly of Bosnia and Herzegovina passed the Law on Higher Education in Sarajevo. Given the very difficult situation in the education of the Republic, left behind centuries of storm and the cruel war, the priority

Department of Music in 1961, graduated in composition in 1968 and got his Masters degree in the same subject in 1970 at the Academy of music in Ljubljana. He returned to the College of Teacher Education as a professor of music for music teachers and educators, for whom he wrote the manual *Theoretical and Didactic Foundations of Musical Education* (1975). He worked as a “lecturer for Analysis of musical forms in Sarajevo and at the Department of the MA in Tuzla 1977-79.” (Čavlović, et. Al., 2006, 160). He was retired from the College of Teachers Education on 31 August 1976.

Nada Ludvig Pečar (Sarajevo, May 12, 1929 - Vienna, March 31, 2008) was the first woman academic composer in Bosnia and Herzegovina. She was a student of the County music school where she started her formal advancement in the world of music, and together with the acquisition of music education, she has also undergone the path of a music educator: a teacher in the elementary music school, then a professor at the Secondary Music School in Sarajevo. At the Music Academy in Sarajevo, she worked first as a part-time lecturer for the Analysis of musical forms, and then as a full-time employee in the period 1968-1976, and as a

full time professor for the analysis of musical forms and analysis of polyphonic forms in the period 1979-1990 in Sarajevo. On the MA Department of Tuzla, she taught from 1975-87, (Čavlović, et. Al., 2006, 160). According to available sources, she did not teach composition, but for a shorter period, she taught on the subject Musical education for teachers and educators at the College of Teachers Education in Sarajevo<sup>18</sup>. She is rounded off her service life at the Music Academy in Sarajevo with retirement on 15 October 1990.

Anđelka Bego Simunic (Sarajevo, October 23, 1941) belongs to a small group of Bosnian and Herzegovinian women<sup>19</sup> composers. By birth and the recognition related to Bosnia and Herzegovina, she tied her life and creative path entirely to her homeland. This composer belongs, according to the already mentioned classification, to the third generation of Bosnian and Herzegovinian composers and compositional school of Miroslav Špiler (1906-1982). Biographical data show that her musical path was directed toward musical composing<sup>20</sup>, both through formal education and her composing opus<sup>21</sup>. Educational activity of the composer is reflected through education of students of composi-

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was that professional schools had to be created. As the first institution created was the Higher Teachers' Training School with the task of introducing its listeners to the methods of scientific work and to train them as secondary schools' teachers (Article 3) - these were the main determinants of the Law. “(Biscevic, 1976, 11) Existing higher schools were transformed into teacher training colleges by the new “Law on teacher training colleges on 24 April 1969. (See Fig. Gazette SR B&H, no. 14, dated 30 IV 1969). The tasks of the College are: training teachers for primary schools, as well as teacher education for pre-school teaching and education, organization of professional training, and research activities in order to improve the modern preschool and primary education, (...) co-operation (...) with other higher education institutions, in particular with teacher education faculties, as well as with other organizations in order to improve the curriculum and general social development.”(Biscevic, 1976, 15) College of Teachers' Training underwent the new transformation in 1999 when the two-year study grew to a four-year study, and the name was changed to the College of Teacher Education Sarajevo in 2009. The study on the three departments (Pre-school education, Class teaching, Culture of living and Technical education with information technology) is now organized in accordance with the Bologna principles in all three cycles lasting 4 + 1 + 3.

18 According to the civil register of employees PF, N. Ludvig Pečar was employed at 1 September 1977, but there is no information as to when she stopped her employment.

19 In addition to A.B. Simunic and the aforementioned N. Ludvig Pečar, Rada Nuić (1942) is also in the group of a few women composers in the contemporary period in B&H. Although she has no contribution to music education, she influenced the development of musical culture in B&H by her composing opus and action in the media. Rada Nuić was born in Tuzla, where she finished primary and secondary school, and the rest of her formal education she ended at the Music Academy in Sarajevo. She spent her entire working life as a music editor at radio stations in Sarajevo. (Puric Causevic, 2001, 277-278; Čavlović, 2011, 221-222)

20 She was educated in her hometown: simultaneously she finished secondary music school, Department of piano and Gymnasium, and her undergraduate and postgraduate studies in composition at the Music Academy in Sarajevo in the class of Miroslav Špiler. (Čavlović, 2011, 219-220)

21 In an interview with the composer performed on 17.5. in 2000 at the Music Academy in Sarajevo, information was recorded that Anđelka Bego Šimunić, in the period from 1963 to 2000, composed 35 compositions, mostly instrumental. (Puric Causevic, 2002, 23).

tion at the Music Academy in Sarajevo, some of them of her class<sup>22</sup> are: Igor Karača (1974) and Jasmin Osmić (1982), as well as students-future teachers of music in general education or music schools. At the Music Academy, she rounded off her active participation as a composer and educator with retirement on 30 September 2011.

Milan Jeličanin (Dobrljin near Bosanski Novi, 17 February 1935 - Sarajevo, 12 January 1999) is a composer of a small opus whose works are instructive literature for younger children, for example, *A Small Children's Suite* for piano (Causevic, 2015, 180), literature of composers for students of music schools (for different contests), as well as literature for students<sup>23</sup>. Nearly all his professional lifetime, he worked in education in various secondary schools (School of Physical Education from 1960 to 1962, then Secondary Music School from 1962 to 1973), at the Academy of Music in Sarajevo "he taught sol-fa, playing of sheet music and harmony" (Čavlović, 2011 210), but not the composition. Particularly significant is his work with various choirs<sup>24</sup> for which he was awarded.

22 According Čavlović, I. Karača belongs to the fourth generation of Bosnian and Herzegovinian composers. Graduated in 1996, he is the renowned composer who lives and works in the United States. Young J. Osmić is the so-called fifth generation, graduated in 2006 and only just began his composing career. In the class of A. Bego Šimunić, Nerina Palo graduated in 2005, but has not yet established itself as a composer. (Čavlović, 2011a, 266-277; Čavlović, 2011b, 42-43)

23 Jeličanin's compositions for wind instruments were also in the repertoire of public events and concerts of the Music Academy in Sarajevo in the period 1955-2004. Example: in the 7<sup>th</sup> concert of the MA, of 10 May 1971, the composition *Improvisation for clarinet solo* by M. Jeličanin was performed. Soloist on the clarinet was Šemsudin Fonaj and piano accompaniment Isolde Ambrožić. (Čavlović, et. Al., 2006, 255)

24 "He led the choirs of music schools, Academy of Music, ACAS (Amateur Cultural And Artistic Society) 'Slobodan principle Seljo', WCAS (Workers' Cultural and Artistic Society) 'Proleter', and since April 1993, Napredak's choir 'Trebević'. (...) He has a certain number of prizes and awards, of which the most significant ones are the prize awarded by CAB&H (Composers Association of B&H) for the composition *Meatus* (1973), Golden Badge by Amateurs Association of B&H for successful work in the choral amateurism (1984) (...)." (Čavlović, 2011a, 210)

Josip Magdic (Ogulin, March 19, 1937) is a composer originally from Croatia, but spent almost half of his life in Bosnia and Herzegovina<sup>25</sup>. Through studies at the Teaching Academy in Zagreb, he has found himself in music that has become his life choice. His first teaching experience was in the music school "Vatroslav Lisinski" in Bjelovar (Croatia), but also has encouraged the development of musical amateurism (Čavlović, 2011a, 211-212). Although he gave himself mostly to the composing, he has also made a very significant contribution to the education of young Bosnian and Herzegovinian composers, thus influencing indirectly the development of music education in Bosnia and Herzegovina<sup>26</sup>. "In addition to his works in which he wrote about the history of creation, his composing (and theoretical) school is another great contribution to the history of Bosnian and Herzegovinian music." (Čavlović, 2011a, 217).

Vojin Komadina (Karlovac, June 8, 1933 - Belgrade, February 9, 1997) is not related to Bosnia and Herzegovina by the birth or the end of its life time, but he has achieved the most important part of his composing opus in BiH. Although primarily a composer, he gained his initial teaching experience in the Tuzla Secondary Music School (Čavlović, 2011a, 207), and later as a professor at several music academies. The educational activity is most evident in the influence V. Komadina has had on his students of composition, Bosnian and Herzegovinian composers of the fourth generation<sup>27</sup>. Very important also is his dedicating a part of his opus to children and young people, which, in addition to its instructional character, also often had high technical and artistic requirements.

25 He came in Sarajevo in 1970, and since 1995 has lived in Zagreb after his departure from Sarajevo due to the war. (Čavlović, 2011, 212-213)

26 From his composing school are the following: Mladen Milicevic (1958), Aldo Kezić (1959), Jasmin Osmanagic (1963), Svetlana Bukvic-Nichols (1967), Ališer Sijarić (1969) – he began studying composition in the Magdić's class, but graduated in Vienna in the class of full prof. Michael Jarrell. (Čavlović, 2011a, 266-277; Čavlović, 2011b, 41-42).

27 In the context of B&H musical life, V. Komadina should be viewed as the creator of one of the three major schools of composers (Špiler, Magdic, Komadina) from which generation of B&H composers emerged." (Čavlović, 2011a, 208).

Examples of this are the piano compositions dedicated to young people (*For Young People, Five Preludes* dedicated to the prominent Bosnian and Herzegovinian pianist Aleksandra Romanic (1944), and so on. (Causevic, 2015, 73-75). The next two composers are the representatives of the fourth generation of Bosnian and Herzegovinian composers and are of the composing school of V. Komadina, and in this work, they were elected precisely as an example of the continuity of educational work of the earlier generation of composers. The two composers graduated in the recent period and composed their first compositions which had public presentation. They have also started their teaching work at different educational institutions. Other composers who have gained academic education of musical composers at the Sarajevo Music Academy in the same period, in the classes of the above mentioned composers (composer schools) such as Mladen Milicevic, Senad Mehinović (1958), Jasmin Osmanagic, all live and work outside of Bosnia and Herzegovina (mainly in the US) where they create their composing opus and therefore are not the subject of this research. Other, younger composers who, according to Čavlović (2011b), are part of the fourth generation, began their academic education in the late eighties and early nineties of the 20th century, and will be the subject of research for the period 1992-2015 (Causevic, 2015, 20-21).

Horozic Asim (Tuzla, 9 February 1958), after completing studies in composition at the Music Academy in Sarajevo, operates mainly as a professor at the Secondary Music School in Tuzla, and later, as an assistant professor at the Faculty of Philosophy in Tuzla, Department of classroom teaching, and the Sarajevo Music Academy, Department of composition. He started his composing career with the composition *4 Pieces for the Piano*, which was publicly performed in Tuzla in 1986 (Causevic, 2015, 20). His composing opus is almost entirely related to the period after 1992, and thematically, it is predominantly Bosnian and Herzegovinian.

Vojislav Ivanovic (Sarajevo, September 28, 1959) gained his academic education in the field of composition at the Sarajevo Music Academy (graduated in 1986, a master's degree in 1991). During this period, he has already composed and

presented individual instrumental, chamber and orchestral works<sup>28</sup>, mainly in the Days of musical creativity of Bosnia and Herzegovina. According to current indicators of the development of his career, Ivanovic is in the first place a reproductive musician, a guitarist, and then a composer, and as an educator, today he operates within education of students of guitar at the Music Academy of the University of East Sarajevo.

## Conclusion

The development of music education in Bosnia and Herzegovina has a past that is not like Western European, and perhaps not what we would like, but as such, is evident and has its reflection on the development of general music education, professional music education at all levels, musical composing, musicological research, and general development of (music) culture in Bosnia and Herzegovina. For the development of music education in Bosnia and Herzegovina, especially important are composers who, together with their individual creativity in the field of composition, also acted as educators. Some Bosnian and Herzegovinian composers (and composers from other areas), have together with musical composing also paid special attention to the education of young people in music, both through direct teaching of theoretical disciplines and playing certain instruments at different age levels, in the teaching process in schools and universities/academies, and through the compositions they dedicated to children and youth. Activity in the field of youth education, also stimulated actively the composers' creativity. In fact, some Bosnian and Herzegovinian composers created instructive works of different technical levels and for a variety of instruments, then chamber works, solo songs and choral compositions on various topics with the aim of developing musicality and social competence in the young, often bearing in mind the moral norms. This is why I think that they deserve more attention in

<sup>28</sup> *Ballads for piano and orchestra*, which at that time was still in a manuscript form (not printed), conducted in 1988 during the DMCB&H (Days of Music Creation of B&H) which are organized by the Composers Association of B&H 16-18. October 1988. (Causevic, 2015, 25)

musicology, educational research, and representation of their work in the curricula of teaching subjects, which deal with art, especially of the subject Musical culture in all ages in accordance with the basic didactic principles. Creativity of Bosnian and Herzegovinian composers of the modern period was partly dedicated to children and young people through a variety of educational contents of compositions and other literature, and educational activity of these composers can certainly be a motivation for future generations of Bosnian and Herzegovinian composers. Composers who have been the subject of this research have largely educated the younger composers and generations of educators, teachers and music teachers from pre-school through elementary and secondary schools to the students of faculties and academies. Surely the individual composers more significantly dealt with composing (Magdic, Hunk), but educational work (Smailović, Ludvig Pečar etc.), ethnomusicological engagement (Milosevic, Rihtman), as well as artistic, research and scientific work of all of them together contribute the overall development of musical culture and art in Bosnia and Herzegovina.

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