

**Eleni Novakovska**

National and University Library  
"St. Clement of Ohrid", Skopje

## **THE MUSIC COLLECTION AS A CENTRE FOR PROTECTION OF MACEDONIAN MUSIC HERITAGE**

### **Abstract:**

The Music Collection at the National and University Library "St. Clement of Ohrid", Skopje, Republic of Macedonia, was established in 1969 as part of the Special Collections Division. Since its establishment until today, unofficially, and since 2005 on the basis of law, this part of the National Library is a centre for the protection of library cultural heritage which includes music heritage in all its occurring forms. This paper will address the development of the funds, especially those that represent the cultural heritage, legal framework of the establishment process, as well as the presentation of the most significant collections within the fund derived from several exams of good practice.

**Keywords:** music collection, fund, cultural heritage, protection, good practice

## HISTORY

National and University Library “St Clement of Ohrid” in Skopje (Национална и универзитетска библиотека „Св. Климент Охридски“, Скопје) is one of the first institutions established by decree of the Anti-fascist Assembly of the National Liberation of Macedonia (ASNOM) on November 23, 1944. Its purpose is to collect, process, preserve and protect cultural heritage for future generations.<sup>1</sup> Discovery, acquisition, research, protection, preservation of authors’ creativity from different fields and their presentation initiate the need to establish the Department of Collections and special funds in which the Music collection works as a working unit. It was founded in 1969 as a collection of Musicals in which the original fund included sheet music<sup>2</sup>, and then gradually transformed into a fund that will sublimate diverse material.

Currently, the Music Collection holding consists of various types of materials that cover music from each aspect: book (monographic publications) and non-book material (scores and parts), audio recordings (magnetic tapes, gramophone records, audio cassettes, CDs, DVDs), electronic resources (diskettes, CD ROM, etc.), audio-visual material (video tapes, DVDs), fragmentary press, concert posters and programs. All materials are obtained in the already known ways, and this is a mandatory copy, regulated by the Legal Deposit Laws until 2014, and from 2014 by the Law on Publishing Activity (in which the mandatory copy of all publications is implemented), as well as gift, exchange and purchase.

The gift as a collection-building activity contributes greatly to the holding of diverse materials that don’t not have the character of only library material, but also archival items, art objects. Past years, in the collection, several funds were formed that represent Macedonian musical cultural heritage. Among them we can list: the funds of journalist Mutevik Ljubica (Мутевик Љубица) (contains reviews and texts related to the music presented at Radio Skopje), the Fund of violinist and music pedagogue Zoran Dimitrov (Зоран Димитров) (consisting of photographs, texts, concert programs, newspapers clips that covers his concert activities), the Petre Popeski (Петре Попески) Fund (containing music manuscripts by Petre Popeski and other authors) as well as the Fund of the Ensemble of Contemporary Music “St. Sophia” (Ансамбл за современа музика „Св. Софија“), whose ideological creator and artistic manager was composer and musicologist Toma Proshev (Тома Прошев). The ensemble “St. Sophia” played a crucial role in shaping the avant-garde music scene in Macedonia.<sup>3</sup>

1 See also: <http://nubsk.edu.mk/en/about-us/functions-and-tasks>

2 Михајло Георгиевски, „Посебни фондови и збирки“ in *Триесет години Народна и универзитетска библиотека „Климент Охридски“*, главен и одговорен уредник Иван Катарциев (Скопје: Народна и универзитетска библиотека „Климент Охридски“, Скопје, 1978), 42.

3 Жанина Ралева, „Тома Прошев (1931-1996)“ in *Музиката на почвата на Македонија (од Атанас Бадев до денес), прилози за истражувањето на историјата на културата на почвата на Македонија*, уредувачки одбор Георги Старделов, Драгослав Ортаков, Димитрије Бужаровски (Скопје: МАНУ, 2004), 106.



Zoran Dimitrov



Toma Proshev

The main purpose of the work of the Music collection is to identify the specific types of materials that represent a cultural asset through a bibliographic and field research, include materials in the fund where they can be researched, stored and presented to the users of the institution, but also to the wider public. This activity also results in the creation of funds that are of particular importance for the Macedonian music, and whose significance as a cultural heritage is determined in accordance with several laws.

## **WHERE IS MUSIC IN THE LEGAL SYSTEM OF PROTECTION OF CULTURAL HERITAGE IN MACEDONIA?**

According to the Law on Protection of Cultural Heritage, music or its products appear in accordance with the principles of UNESCO as a movable and immovable cultural heritage. What concerns libraries and their material is included in the segment of movable cultural heritage as library goods (Article 21), which include: "the old manuscripts (medieval and Slavic or manuscripts in other languages) that refer to Macedonia and the old manuscripts in other languages and other cultures in Macedonia, created by the end of the XIX century, incunabula and post-incunabula printed until 1530, the first editions of books of revivalists and printers or printers in Macedonia, old maps and atlases of Macedonia until 1913, special library units derived from educational, cultural, scientific, religious and other institutions in Macedonia by the end of 1946 single or issued until that period, referring to significant historical events in Macedonia, rare books and other rare library material determined by law, the handwritten and the old printed music note and philatelist material, as well as family and personal libraries of scientific or cultural significance"<sup>4</sup>, as well as Obligatory copies of publications that are submitted to the competent library institution. The second category of cultural heritage where the music emerges as products are the Phonogram archives goods. They "are the

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<sup>4</sup> Член 22, став 1 in Закон за заштита на културното наследство (Службен весник на Република Македонија, бр. 20/04, бр. 39/16).

original material of recorded sounds i.e. original oral, music or other type of sound recordings or their copies, regardless of the form, technique of the sound fixation or the type of the media, including the obligatory sample of a phonogram as well, which will be delivered to the competent institution according to the law.”<sup>5</sup> Music as a category also occurs in intangible cultural heritage.

## THE INSTRUMENTS OF PROTECTION IN ACCORDANCE WITH MACEDONIAN LEGAL REGULATIONS

The first element is identification through classification in accordance with the National Classification of Cultural Heritage (2006), which sets out the types of cultural heritage that covers our interest. The separation of library goods is carried out through the *National Classification of Cultural Heritage* in which the musical cultural heritage is placed in the category of library goods, divided into several subcategories such as handwritten notes, printed books, printed material, compulsory archive samples, library documentation and phonogram goods.<sup>6</sup> After this process, the preparation of the Protective Records follows in accordance with the *Rulebook on the content and manner of keeping a protective register for the cultural heritage and the goods for which it is assumed that they presume cultural heritage as well as the manner of performing their audits*. This protection record is, according to Art. 2 of the Rulebook, “official record in the field of cultural heritage protection established for the purpose of identifying, monitoring the situation or other needs related to the protected and goods of cultural and historical significance that deserve to be placed under protection, especially in terms of their values, meaning, properties, content, function, age, representativity, belonging, research, documenting, endangered, secured, accessible, presenting, etc.”<sup>7</sup>

One of the most significant and most extensive processes in the legal framework of the process of acquiring the status of cultural heritage is the preparation of the Study of Valorization, Categorization and re-evaluation based on the *Rulebook on Valorization, Categorization and re-evaluation of Cultural Heritage*. “Valorization” is a professional and scientific assessment of the values and properties of the goods according to established criteria, in the function of putting them under protection and bringing them under an appropriate protection regime, while “Re-evaluation” is a professional and scientific re-evaluation of the values and properties of the cultural heritage, in the function of confirming, extending, strengthening

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5 Член 23 in Закон за заштита на културното наследство (Службен весник на Република Македонија, бр.20/04).

6 See also: Национална класификација на културното наследство (Службен весник на Република Македонија, бр.37/06).

7 Правилник за содржината и начинот на водење на заштитна евиденција за културното наследство и добрата за кои основано се претпоставува дека претпоставуваат културно наследство, како и начинот на вршење на нивните ревизии (Службен весник на Република Македонија, бр.20/04).

or reducing the effect of protection, including its exemption or termination.<sup>8</sup> In both procedures, “Categorization” is determining the degree of significance of the cultural heritage in the public interest, in the function of prescribing an appropriate protection regime, determining the priorities in protection, delineation of the competencies and application of the ratified international agreements. All these processes as well as the process of documenting the music cultural heritage are just one part of the activities of music librarians.

The establishment of protection of the music cultural heritage is carried out on the basis of the aforementioned Protection Act and referred to in the article. 37, paragraphs 2 and 4, as follows:

- ex lege Protection under which the compulsory copy as a cultural heritage with the category “significant” belongs, as well as
- „the movable cultural heritage managed by public institutions for protection, recorded in the inventory book as a significant cultural heritage”<sup>9</sup>
- protection on the basis of an act of protection (preparation of the Studies).

Temporarily protected goods are: movable goods acquired by the competent public institution for protection, until their registration in the inventory book.

Macedonian legislation regarding the music as a cultural heritage makes the National and University Library a centre for the protection of cultural heritage according to the aforementioned Law on Protection, Article 151 as a competent mother institution for protection of the movable cultural heritage - (library goods), and on the basis of a decision of the Government of the Republic of Macedonia since 2005<sup>10</sup>, as an authorized subject for protection of Phonogram archives goods. The National and University Library, and in particular the “Music collection” has a particularly high responsibility in terms of music and its products in the system of cultural heritage protection.

## STUDIES OF MUSIC AS CULTURAL HERITAGE

In that context, the “Music collection” has prepared two Studies for the protection of cultural heritage, which include the preparation of protective records, professional library processing in the COBISS system, insights from a laboratory for conservation and restoration and a prepared opinion on the state of the fund, digitization and workmanship of studies which include, of course, musicological analysis

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8 Правилник за валоризација, категоризација и ревалоризација на културното наследство (Службен весник на Република Македонија, бр.111/05).

9 Член 37 in Закон за заштита на културното наследство (Службен весник на Република Македонија, бр.20/04).

10 Решение за определување овластен субјект за заштита на фонотечни добра (Службен весник на Република Македонија, бр. 17/05).

of the presented materials. The first elaborate refers to the “Collection of Music Manuscripts by Macedonian Composers”. It contains music manuscripts of four generations of Macedonian composers such as Zivko Firfov (Живко Фирфов), Todor Skalovski (Тодор Скаловски), Trajko Prokoriev (Трајко Прокопиев), Petre Bogdanov Kochko (Петре Богданов Кочко), Vlado Ivanovski (Владо Ивановски), academician Vlastimir Nikolovski (Властимир Николовски), Tomislav Zografski (Томислав Зографски), Stojan Stojkov (Стојан Стојков), Dimche Nikoleski (Димче Николески) and Jane Kodzabashia (Јане Коџабашија). The music compositions in the collection come from various stylistic periods in the authors’ work, they cover many music forms and genres<sup>11</sup>, composers’ techniques, presenting the development of the Macedonian professional musical creation and the formation of composers’ schools. Each of them is an authentic expression of the composer and reflects a special style, influence of folklore tradition, neoclassicism, expressionism, etc. What is especially important is the period in which the compositions were created, and this is the period after the liberation of the country in 1945, the period in which the professional Macedonian music culture was first formed. The abovementioned authors with their works are the founders of the Macedonian music culture.



Vlastimir Nikolovski



On the road, vocal cycle  
by Vlastimir Nikolovski, M MaK 4

The second collection that is included in the process of establishing the status of a significant cultural heritage is: „Legacy of Gligor P. Smokvarski“. It consists of music compositions by the Macedonian composer Gligor P. Smokvarski (Глигор П. Смокварски) (1914–1974) in the form of complete scores and parts, and the largest part are sketches, motifs and the development of scores and fragments. They include compositions for orchestra, solo-songs, and choral compositions, most often influenced and based on Macedonian folk songs. The works reflects the main characteristic of Gligor P. Smokvarski, and it is a compositional school whose works

<sup>11</sup> Such as: folk, choral, solo songs, vocal-instrumental music, chamber works, as well as a composition from classic to popular music genre.

originate from the Macedonian music tradition. In the history of Macedonian music Smokvarski is known as the author of the first Macedonian ballet *Macedonian story* (Македонска повест) (1952). Stylized Macedonian folk dances are incorporated into the ballet music. Parts of the sketches for this ballet are also included in the legacy. In view of the fact that only a few sheets (7 pieces) are published from Smokvarski's composer opus<sup>12</sup>, although the collection mainly consists of fragments and sketches, it is still a source for the study of the development of Macedonian musical thought. Among the music compositions is the rare music manuscript (score) of the composition *Scherzo* for the symphony orchestra, which is the first work of a Macedonian composer performed by the Macedonian Philharmonic under the Lovro Matachik (Lovro von Matačić) conductor palette<sup>13</sup>. One of the most precious works are the unregistered (newly-discovered) compositions such as *Four Variations for Clarinet* (Четири варијации за кларинет) and *Variations for Clarinet and Piano* (Варијации за кларинет и пијано) and others.



Gligor P. Smokvarski



Scherzo by G. P. Smokvarski, M GIS 1

The Study of the first legacy submitted in the Music Collection, the legacy of the composer, music pedagogue and conductor Stefan M. Gajdov (Стефан М. Гајдов) (1905–1992) is a work in progress that contains: music manuscripts comprised of various musical genres (compositions for solo piano, solo songs, pieces for voice and orchestra, choral compositions, solo music for various instruments, chamber music, music for documentaries, music for stage works, arrangements for works by other composers). The period of creation was from 1926 to 1986. An integral part of the legacy are also the handwritings of Gajdov's music textbooks, as well as his personal documentation, concert programs, photographs and articles from

12 Look: Елени Новаковска, *Библиографија на македонската музика: печатени музикалии*. Кн.1 (Скопје: Национална и универзитетска библиотека „Св. Климент Охридски“, Скопје, 2016).

13 Марко Коловски, „Првите македонски симфоничари“ in *Музиката на почвата на Македонија (од Атанас Бадев до денес), прилози за истражувањето на историјата на културата на почвата на Македонија*, уредувачки одбор Георги Старделов, Драгослав Ортаков, Димитрије Бужаровски (Скопје: МАНУ, 2004), 65.

periodicals. The legacy also contains printed publications by Stefan Gajdov, and his personal library.



Stefan M. Gajdov at the formal ceremony of his legacy at NUL, 3. 10. 1986

## LOOKING BACK FOR THE TRACES OF MACEDONIAN MUSIC

In 2015, the Music collection got the largest legacy in terms of quantity and diversity, with over 5,000 units, from professor, Dr. Sotir Golabovski (Сотир Голабовски) (1937–2014), according to his oral will. Golabovski is known as a composer and musicologist, who especially devoted himself to the study of byzantine medieval music, publishing seven parts of “Macedonian church singing”<sup>14</sup> with transcriptions from the neuma music notation. This fund includes personal library: books, serials, sheet music and audio materials. Old printed books are also a part of the legacy, and they represent church singing songbooks with a byzantine neuma music notation, like Octoechos, Pentecostarion and others. Part of the legacy are his published books such as *Music education for primary education and work for colleges; polyphony, Traditional and experimental Macedonian music* (Традиционална и експериментална македонска музика), *History of Macedonian music* (Историја на македонската музика), *Classics and Romantics* (Класика и романтика), *Music of the 20th century* (Музика на XX век); a large number on sheet music, and audio recordings. The legacy also includes reel-to-reel tapes, with audio recordings from the manifestation “Struga`s Musical Autumn”. Fund contains photographs, films and photocopies on musical manuscripts; scientific papers (typography) from renowned scientists such as Dr. Tatjana Vladisevskaia (Татјана Владишевская), Dr.

<sup>14</sup> Македонско црковно пеене.



Anatoly Konotop (Анатолий Конотоп), Dr. Elena Toncheva (Елена Тончева), Dr. Andre Fulin; excerpts from newspapers, radio shows. Especially interesting was the unpublished music manuscript *Нумн*, which Golabovski prepared. For the scientific public, it is important to mention that we found manuscripts and notes of the eminent byzantologist, archaeographer and slavist Academician Vladimir Alekseevich Moshyn (Владимир Алексеевич Мошин). The legacy contains the descriptions of the manuscripts of the Ohrid collection, descriptions of music fragments from the JAZU archive, and notes on other manuscripts. The legacy of Golabovski includes ephemera, concerts programs, and posters, photographs of a personal and professional character. Archival materials consist of documents and correspondence. The collection is rounded up by a bronze bust from Golabovski.<sup>15</sup>



Part of the Sotir Golabovski legacy



Sotir Golabovski

Due to the active promotion of the Music Collection last year, we received two new funds: of the composer and music pedagogue Bogdan Shindiloski-Danco (Богдан Шиндилоски Данчо) with his musical manuscripts (works for mandolin orchestra, works for choir and mandolin orchestra, choral compositions, children songs, arrangements), documents (certificates of appreciation, diplomas), fragmentary press, printed publications (scores, books), as well as Legacy which Blagoj Canev (Благој Цанев) handed over a month ago. Canev is a representative of the generation of composers who acquired their complete musical education in the Republic of Macedonia and the first graduate of the Faculty of Music Arts in Skopje (Department of Music Theory and Pedagogy), and then a student in composition in the class of professor academician Vlastimir Nikolovski.<sup>16</sup> After graduation he fully devoted himself to pedagogical activity working at all three

<sup>15</sup> Елени Новаковска, „Оставнината на основоположникот на „Струшка музичка есен“, проф. д-р Сотир Голабовски“ in 40 години „Струшка музичка есен“: меморија и перспективи, уредници Јелица Тодорчевска, Ивона Опетчевска Татарчевска (Скопје: Сојуз на композиторите на Македонија, 2017), 57–70.

<sup>16</sup> Марко Коловски, *47 македонски композитори* (Скопје: Сојуз на композиторите на Македонија, 2013), 102.

levels of music education. His legacy is composed of musical manuscripts, printed music, textbooks manuscripts, fragmentary press, audio-visual materials, personal library and archive material.



Blagoj Canev



Part from the fund of Bogdan Shindilovski

## HOW DO WE PROTECT AND PROMOTE?

Music collection promotes its goals and activities through TV show, radio programs, printed and electronic media to raise the awareness of the importance of the functions of the library and meaning of cultural heritage. The fund is presented to the public through exhibitions, concert and lectures. In close cooperation with the Composers Association of Macedonia (SOCOM), tribunes are organized related to the Protection of Cultural Heritage, the role of music and musicians, as well as their products in the society. Librarians contributes in creation of laws, and by-law acts, national strategies for cultural development etc.

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<http://nubsk.edu.mk/en/about-us/functions-and-tasks>

