


<b>Early Music in Albania</b> <i>The First Musical Bands</i>			<b>Music (performance)</b>
<b>Sokol Saraçi</b>		<b>University of Arts, Tirana, Albania.</b>	
<b>Abstract</b>			
<p>The article brings data on historical continuity of Albanian music, even in terms of its execution, orchestral formations, which although undergo significant structural changes, it retain and implicit a primary ottoman structure. This appeared in the way of singing, original repertoire, until the instruments of hereditary and traditional archaic formations. They were in the new formations that came from the East, offered by the Ottoman Empire due to the movement of the orchestra and musicians, whether traveler, whether resident beside the official institutions. Particular attention is brought to the last musical situation in the nineteenth century regarding the establishment and operation of formations of music band (fanfare) in the city of Shkodra. Thanks to their repertoire these bands contributed to the promotion of patriotic and folk songs. However the amateur level, they turned towards performance incentives for the more advanced forms of cultivated Albanian music, having an important role in enhancing the cultural and artistic tastes in entertainment and society civilization.</p>			

## Introduction

Early sources on Albanian music indicating its existence in time come restrictively by archaeological resources, while between late antiquity and the sixteenth century, when Albania was facing Turkish invasion, consequently the administrative documentary disasters as well as changing patterns of applied in folk city music, resources come mostly from the iconography of Christian, resources of language and text, and more often from stories orally transmitted from generation to generation of the remaining national memory, but does not record a fact or a verifiable document.

If we examine two serious studies published in the scientific journal "Studies for art", organ of the Academy of Sciences by two musicologists, Vaso Tole (Tole, 200, 34-35) and Shupo Holta (Shupo, 200, 141-169) it seems that there is a discrepancy of thought and evaluation, according to our point of view is more a misunderstanding of terms and scope of the study than approaches, arguments or perspective. The first one entitles one of his studies "Music Schism" implying that the Albanian music begins to separate and win the freedom from the cult, which was almost completely for all, displayed as national idiom (Tole, 200, 38). While the second study entitled "Schism or Continuity" seems to contradict this view (Tole, 200, 38). Because definitions and datings abroad Albanian music are not the subject of our thesis, we remain of the mind that every historical source documentary that comes from the past for its development should be seen as cultural heritage of our people, some louder not when it comes to genuine creativity, but for execution, which means orchestras of different types and nature that existed and performed in that time, regardless of their nature, origin of instruments or what they performed. We support the view of a sequence in the Albanian music, consequently in terms of its execution, instruments and orchestral formations, which although undergo significant structural changes, however retain the core, which was pre-Ottoman, which appeared in the way of singing, original repertoire, to even the instruments of hereditary and traditional archaic formations, which unsurprisingly they joined the new formations that came from the East, orchestral typologies offered by the empire thanks to the movement of orchestra and musicians, whether traveling, whether resident at the official institutions (administration, military, etc.). In ancient Greek music chromatic was expressed with three different tetrachords, which still occurs in primal structures of Albanian folk music. On the other hand early in the Albanian music as Vaso Tole notices in his article "*In the beginning of Albanian Professional Music*" (Tole, 200, 34-35), at the end of the nineteenth century onwards it observed the phenomenon of schism, then separation musical creativity form and content of religious, direct ecclesiastical ministry, rituals, liturgies various religious institutions and promote its secularism in popular classic form.

The contribution of the people of the church and the leaders of bands and orchestras (mandolinat, wind orchestras, symphony orchestras of nature, symphony of choirs, etc.) scored for the time of a specific phenomenon for the development of the Albanian music, which must take the place it deserved in its history.

### **The First Orchestral Formations**

From the data available for the first strands of orchestras in Albania is hereby given that begin exactly with the year 1876. Navigation memorial "Assumption Congregation Announced about fifty years," the fifth installment of "Music and musician", among other writing:

"... ..The unforgotten Father Gabriel Musati chose among 20 guys wearing beautiful voice, and a music school opened for them in August of 1876, and so began to sing with notes. This led to the growing mass congregation, and even the Great Church of Shkodra "(Congregation 11 in 1926).

"The congregation had so diligently for music in March 1877 as first thought of raising an orchestra, then got violins, clarinet and flute ..." (Congregation 13 in 1926).

The fact hidden by critics of the communist historiography and that was the Catholic Church, the care and guidance of his first premise of the promotion and training of an orchestra in Albania, the development of music in general, as well as its choir instrumental orchestra. No doubt this was done in the interest of the church area and the operation of its liturgies, but on the other hand, precisely these interests coincide with the development of national culture, in our case the music. The music itself was in religious institutions, and do not look on the creation of a real composition, but in other parts of the execution marks the most obvious form of cultivating our musical heritage.

"The birth of these formations, - says Gjon Kapidani - associated with historical moment in Albania of the time when the Ottoman Empire passed in recent days, and the question asked Albanian solution path: the independence of the country's repertoire of these formations, which aimed ... also includes works by composers of the country who have a spirit of national stronger, waking up at the same time the desire for Albanian music, for which until then we can not speak "(Kapidani 2006, 8).

After the data of until today for the origin of orchestral music formations cultivated classical scholar Tonin Zadeja brings the book "The cultural life of Shkodra" (mid-century. XIX to the middle of the XX century) a significant step, very important to our music studies, associated with a certain history of the musical situation in Albania in 1877 until almost the end of the nineteenth century. We're taking it to the maximum, thinking that the information is laborious, not only in view of historiography, but also for our Scientific studies in the field of music that, despite the communist press propaganda finally denied or embedded in the memory, at best minimize the irreplaceable contributions of the religious institutions of the Catholic Christian worship related to music in general and the creation of orchestras, bands and choirs of classical music in particular.

*"In August of 1877 took place a beautiful concert with orchestra, were played three parts. Father Luigi Mazza and Karlo Vasiliko played the violin and clarinet ..."*

*"Musical instruments were ordered again ... and the orchestra of the Congregation was granted."*

*"In July 1888 one of the singers was elected to teach children the Congregation he was the bass of Shkodra Ndoc Galikaqi. To learn the drum was Frano Ndoja, who became the owner and to lead with honor for several years the drum of the Great Church "*

So not only talk about the existence of a musical band, also a spiritual orchestra, also known as the "tupani drum" or "drum", but also to purchase some instruments and some even abandoning and throwing them here and there. We learn that "He who gave life to the drum was Father Enrique Legnani S.J." After his musical gang as conductor of the Congregation for "Frano Ndoja, which lap the Congregation became capable to lead to honor several years."

From a photograph of fired in 1878, the band's first urban Shkodra, under the direction of Giovanni Canale, orchestral band lineup included the following instruments: clarinet, flute, horn, trumpets, drum, tuba, trombone, timpani.

### **The Band of Shkodra**

The first orchestras in rural spiritual Albanian citizens of Shkodra band raised by Franciscan missionary Father Tom Markozzi on 1978. This devout and patriot priest brought from the city of Naples conductor Giovanni Canale. Thanks to the contributions collected from the people and believers he bought in Italy musical instruments for band and created the conditions for its establishment and operation. After learning and evidence made enabled that on Christmas Day 1878 to give back to her first concert. According to Father Leonardo Martonos in his book *L'arpa d'un italo-albanese*, the band was under custody and administration of the church, but then came under custody and administration of the League of Prizren Branch city Shkoder, Albania needs uprising (Martino, 1881, 224).

From the beginning the band Citizen was directed to give regular concerts add their numbers from one month after every Sunday and holidays, creating a joyful atmosphere for citizens to exit its streets or in different environments . The orchestra consisted of 31 wind instruments. Repertoire originally due and lack of acquisition of instruments, was part simple and short, mostly folk songs adapted for the band, but little by little extended it even more songs processed and other parts for orchestra spiritual , marches, even the vocal parts extracted from the opera (arias), and some putpuri popular patriotic song popular in the province.

One clue comes from a very interesting impressions written by a reporter who had assisted in one of urban music concert band. In his memoirs, among other things, he says: "God ... Canale had acquired great merit by the creation of a musical band of citizens. In short time, the Albanian "ignorant" had no idea that the music made brilliant musicians. I was amazed by the work of the band playing with a precision rarely. of course I was touched in a special way when, on the occasion of the feast of the Body of Christ in the cathedral, I heard arias opera instead of the church's songs. .. After she successfully gave the "March of the League", composed by the Canale. I must confess that his beauty was totally unexpected "(Gopceviq, 1881. 6).

In 1880, after Giovanni Canales musical the band was led by Paloka Kurti, who had remarkable gifts as an instrumentalist and musician. His work great and perseverance shown he led earlier this lineup orchestral, not only in enhancing the quality of execution orchestral, acquiring mastery in various instruments, but also expanding the repertoire with selections from literature musical orchestral suited for gangs. He even wrote part of the bunch, turning it into an adorable institution for the citizens of Shkodra.

Band civic marches and her music was turned at the same time in an institution kushtrimi situation familiar policy of the country, when the Ottoman Empire was under attack continued uprisings of the peoples oppressed, in our case, even under the pressure of the uprising around popular organized by the Albanian League of Prizren, against the partition of our lands and protecting the homeland. Exits gang in the city are expected to boost enthusiasm and patriotic spirit of the people with patriotic songs executing it. It was transformed into a symbol.

Paloka Kurti was arrested by the authorities of the Turkish administration and was sent into exile in Diarbekir Asia Minor after the Porte was seen as a man of undesirable cause blur with musical band and called for the protection of our region from the lusts of neighbors and many centuries Ottoman occupation. We emphasize this feature nature's great psychosocial effect of irreplaceable educational and inspiring civic exercise band in wide extent of people, followed by executions orchestral output on her emotions and perceived as signs, symbolism and appeals freedom.

After two years of internee Paloka Kurti came back in Shkodra and went back to work rebuilding the band civic and within a short time it resumed its activity to enjoy and filled the city and its people with regular concerts. But in 1900 the Turkish authorities distributed it as an institution that disturb the conscience of citizens of Shkodra and bring a new culture to the European spirit, which animate as the Albanian national spirit is.

### **The Cathedral church band**

This band was founded in 1898 under the care, support and the will of Bishop James Serreqi, vicar of the city of Shkodra. In a photo 1908 instrumentalists look ready to run, while another in early 1898, ten years ago, the band's troops at a time of photography organized, where the gaudy uniforms of his smooth, clean, unique, the black xhamadans, white shirts, black holiday, white socks above the knee and shoes close to the maximum with the neck. It is an intermediate gear, with national elements, but also the urban era.

Orchestral band lineup was providing basic tools according to air such as the clarinet, trumpet, horn, trombone, tuba, drums, brass plates, drums. Much of this band came from the band's *Assumption congregation Nunciante*. Instrumentalists were craftsmen of the city workers. The activity of this orchestra was a regular, usually a month of concerts and then, especially in the summer, every Sunday gave concerts entertainment creating an atmosphere of optimism among the people who followed him.

And urban fringe, the Mother Church of the band has had a rich repertoire and nausea, in which adaptations cards and arrangements of a number of civil and patriotic folk songs, on the one hand, with selections from the repertoire, drawing the world of music literature and, sometimes, was composed by local musicians, as was the case Frano Ndoja as composer and leader. In concert in July 1908 he had composed and played with a band and a part of its original constitution of song who echoed the statement of "Hyrjetit" (Constitution of the Young Turks) and freedoms enjoyed by the Albanians to articulate openly their political demands and to develop national education, to open Albanian schools, to boost the cultural and artistic movement as prerequisites of civilization of the people and the national spiritual expression. The Band had a stable program, but sometimes enriched with new pieces, mostly adaptations of urban folk songs, marches, as well as orchestral works of various works, rarely any Air, romance, etc. In 1916 this band is subject to the Municipality of Shkodra, with its leader Frano Ndoja.

### **Crafting School Band**

This band was founded by musician and talented instrumentalist and known in the city of Shkodra, Paloka Kurti in 1901. As understood, most of them were children, but also a teacher. Although initially there were many difficulties in learning and acquisition of wind instruments of which consisted spiritual orchestra, thanks to the large group and individual who has made the master and its leader P. Kurti was possible that within a few months the bandwidth function and come up with their concerts in the streets and squares of the city, giving impetus of joy, pleasure and inspiration for the larger population of people. His repertoire was like the band Mother Church, owned mostly by adaptation for spiritual orchestra and patriotic songs, civic and popular especially in Shkodra, but also by the speed of the part specifically for this type of orchestra, as in some cases performed excerpts from concerts to folk orchestra, works or serious classical vocal music piece.

Thanks to the activities of this gang, Paloka Kurti failed to prepare in the future musicians of a wide range that had the ability, run, as was his son Zef Kurti and other elected Louis media, which took in the coming years one tablet activities music and appreciated by the public of the time and Albanian music historiography.

In 1911 the band School of Craft has been closed due to the closure of itself this school, even more so because of severe adverse conditions that have been created asoherë in Shkodra as a result of riots and rebellions of the Albanian people for "Disconnecting from Ottoman rule and to win the right to establish an independent state in their lands threatened in a situation where the dilapidated rotten Turkey can from the major European powers, especially the Russian armies and states the Balkans, and the passions and achievements of the territories neighboring Albanian, Serbian Greece, Montenegro, etc.

### **Conclusions**

At the conclusion of this article involving the origins of musical bands since the Ottoman conquest in 1876 and beyond to 1909, shortly after the promulgation of the Constitution of the Young Turks, we can say briefly that:

-The History of the founding of the musical band and their musical activity is rooted in interests, care and support of religious institutions and the Christian church, namely the Catholic Church in Shkodra, which has an extraordinary contribution of indelible in culture people and church services in various ceremonies and rituals (masses, liturgies, etc.), as well as on festive occasions or gatherings in the city.

-The orchestral formations were full and equipped with all the instruments, which were provided by the church or local donors by buying overseas. Being based wind instruments: clarinet, trumpets, horn, trombone, tuba, drum, brass plates, drums, many two or more related instruments.

The compound-was amateur instrumentalists, they learned and were qualified thanks to the hard work of the leaders of these orchestras as Giovanni Canales, Father Luigi Mazza and Karlo Vasiliko, Father Enrique Legnani, Paloka Kurti, Ndoja Frano, who turned in the basic factors for enhancing the quality of orchestral execution, acquiring mastery of amateurs in various instruments.

-The repertoire was versatile. It always came alongside expanding and religious choral songs of civic, patriotic and popular songs adapted for spiritual orchestra, executed well enough selections from the orchestral literature relevant instruments.

-Besides Hand, had a repertoire of musical bands and musical fragments executions symphonic parts, parts from popular operas or serious European vocal music as well as compositions by local musicians as Palokë Kurti and Frano Ndoja.

-These bands accompanied by the political events of importance to the city and Albania, as the presence in ceremonies, religious rituals and holidays, civic or other cases to social and family joys, give people enthusiasm, joy and fun massive as growth culture, improving the aesthetic tastes of art lovers, progress and emancipation.

City band performed the music of social and political functions in support of wars and wide popular revolts against Turkish rule, particularly against Albanian land invasion by the armies of rapacious neighbors.

## References

1. Tole, S. Vasil, (2004). *Në fillimet e muzikës profesionistë shqiptare*, Studime për artin, Akademia e Shkencave e Shqipërisë, Qendra e Studimeve për artin, nr. 10.
2. Shupo, Holta. (2007). *Jeta muzikore e qytetit shqiptar prej antikitetit të vonë deri në shekullin e XVII*, Studime për artin, Akademia e Shkencave e Shqipërisë, Qendra e Studimeve për artin, nr. 12.
3. Tole, S. Vasil. (2004). *Në fillimet e muzikës profesionistë shqiptare*, Studime për artin, Akademia e Shkencave e Shqipërisë, Qendra e Studimeve për artin, nr. 10.
4. “Kongregacioni i Zonjës Nunciata rrokull pesdhet vjetëve”. (1926). Numër përkujtimor, kapitulli i pestë, “Muzikë e muziktarë”.
5. Kapidani, Gjon. (2006). *Dy fjalë, Musica Albanica, Studime dhe dokumente II*, Tonin Zadeja, *Jeta kulturore e Shkodrës (mesi i shek – mesi i shek)*, ASMUS.
6. “Kongregacioni i Zonjës Nunciata rrokull pesdhet vjetëve”. (1926). Numër përkujtimor, kapitulli i pestë, “Muzikë e muziktarë”. Shih dhe: *Musica Albanica, Studime dhe dokumente II*, Tonin Zadeja, *Jeta kulturore e Shkodrës (mesi i shek – mesi i shek)*. (2006). ASMUS.
7. Martino, Leonardo De. (1881). *L'arpa d'un italo-albanese*, Venezia, 1881.
8. Gopceviq, Spiridon. (1881). *Oberalbanien und seine liga, (Qëndrimi në Shkodër)*, Leipzig.