

(DO) WE KEEP FORGETTING MIROSLAV ŠPILER (?): OUR CONTRIBUTION TO THE 110th ANNIVERSARY OF COMPOSER'S BIRTH

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Abstract: Within the cultural context of Sarajevo and Bosnia and Herzegovina, composer and music pedagogue Miroslav Špiler (1906–1982) is remembered primarily as professor at the Academy of Music in Sarajevo, an important social figure at the time, as well as composer of small but significant number of works. However, unlike the works of some other Bosnian and Herzegovinian composers, we (almost) never have a chance to hear Špiler's works being performed by the esteemed artists and ensembles in our country. The aim of the following text is to locate and discover the reasons of negligence of Špiler's oeuvre while considering the legacy of Miroslav Špiler, characteristics of composer's works as well as examining the past and present state of the performing institutions in Sarajevo and the events that would create an opportunity for presentation of his works.

Keywords: Miroslav Špiler; legacy; works; performing.

Introductory notes

Year of 2016 marked the 110th anniversary of birth of one of the most significant figures in the music life of Sarajevo and Bosnia and Herzegovina Miroslav Špiler (1906–1982). Miroslav Špiler has obligated Sarajevo and Bosnia and Herzegovina with his various activities. As he came to the city, which was to wait for two more years so as to get its first facility for university level music education, Špiler recognised his opportunity for leaving a trace in a region that has started building its music life from ashes. Before coming to Sarajevo, meandering routes of life have led Špiler from Music Academy in Zagreb, where he graduated from the department of conducting while simultaneously perfecting the craft of composing and orchestration with Blagoje Bersa (1873–1934), towards Berlin and the Prussian academy of arts and classes with Arnold Schönberg (1874–1951) and his assistant Josef Rufer (1926/27), and Paris for his further studies at *Schola Cantorum* with famous Vincent D'Indy (1851–1931). After having worked at Radio Zagreb for ten years, Špiler gets dismissed from his position because of his Jewish descent. Two years later he officially joined the partisans. As a member

of Agitation and Propaganda unit of the Cultural and Artistic department of the National Antifascist Council of People's Liberation of Croatia he implemented several tasks such as collecting and noting partisan folk songs, work with choir ensembles and practicing repertoire, composing original partisan songs, reworking existing partisan songs, organising and facilitating music activities during the war (Radio-televizija Sarajevo, 1977). Although the days in partisan units for Špiler meant working for the propaganda of Communist party, and composing pieces that were supposed to be undemanding for regular listeners, it also meant a turn in composer's aesthetics of creating the work of music. "That experience made him more aware of the generally humane that exists in every work regardless of how much the composer wants to lift the generally humane to the metaphoric level and not make it superficially recognizable." (Hodžić, 2016, 499) In accordance with this, in his latter, especially the orchestral works, Špiler tried to fulfil the purpose of art which would be equally given to all people.

After the end of the Second World War, and after some short engagements at radio stations in Zagreb, Split, and Belgrade, Špiler with his wife Bruna (b. Zimić, 1921–1979), comes to the capital of war-destroyed Bosnia and Herzegovina, and helps Sarajevo in shaping its music life. In 1953 he becomes professor at the Pedagogical academy, and afterwards, in 1955, he is one of the founders and the first professors of the Academy of Music, while Bruna (b. Zimić, 1921–1979) becomes professor at the Department of solo singing (Čavlović, 1997a, 19; Hodžić, 2014a, 13). For the next two decades, until retirement in 1975, Špiler has his most fruitful and most successful years. It was the time when he composes his most significant orchestral and chamber works, writes the textbook *Orkestracija I dio – Gudački orkestar* (Orchestration Part I – String orchestra), and gets awarded accolades for unceasing work, out of which the Sixth April Prize of the City of Sarajevo for his *Simfonija u dva stava* (Symphony in two movements, 1962) is the most significant one. After retirement, and the death of his wife Bruna, Špiler lives in isolation until his death on November 30th 1982. In music history of Bosnia and Herzegovina Špiler is marked as founder of one of the three Bosnian schools of composing, and some of its best examples are Anđelka Bego Šimunić (1942) and Baškim Šehu (1952). (Čavlović, 2011, 193)

The negligence of performing Špiler's works after 1995, i.e. newer music history is an occurrence confirmed by analysing on chronicles of music life in Sarajevo from *Muzika* periodical issued by the Musicological Society of the Federation of Bosnia and Herzegovina, as well as on recognition papers – such as graduate and master theses which discusses topics such as work of Sarajevo Philharmonic Orchestra and Academy of Music. Thus, viewing the chronicles of music life in Sarajevo confirmed the hypothesis that Špiler's works were

not performed, not even once, since the chronicles got established in 1997.¹ According to the Sarajevo Philharmonic Orchestra list of concerts September 16th 1995 was the date when Špiler's work titled *Introdukcija i Largo* (Introduction and Largo, 1957) was performed (Pinjo, 2003, 479). As the events unfolded, this turned out to be the last performance of a work by Špiler noted until this day.²

Therefore the following text aims to examine reasons to lack of performances of Špiler's opus through three main aspects: availability of sheet music examined through overview of legacy of Miroslav Špiler, through considerations of volume and characteristics of Špiler's opus, and by making an overview of the status of performing activity and institutions of music life in Sarajevo while comparing periods after the Second World War and today's state after 1995.

Legacy of Miroslav Špiler

Legacy of Miroslav Špiler is chiefly kept at the Institute of Musicology of Academy of Music in Sarajevo, while its smaller part is kept at the library of Academy of Music. The legacy represents a significant collection of writings and music scores, both the published and unpublished ones. The richness of composer's aims, interests, desire for new intellectual and expert knowledge, as well as the results of his composing aspirations are all demonstrated in the legacy he left us. Moreover, Špiler's legacy represents a rich source of writings which are useful for music science and practice. Thus, work on the legacy and classification of its contents represents a useful endeavour in several ways because it enables knowledge of useful books, articles and music sheets previously unavailable to students and professors of Academy of Music because their contents were unorganized and not entirely known.³

¹ For more details regarding lists of performances, please see chronicles of music life in Sarajevo in *Muzika* periodical, Sarajevo: Musicological Society of the Federation of BiH, 1997–2015.

² Sarajevo Philharmonic Orchestra gave guest performance in Teplice, Czech Republic on 16th October same year, where *Introdukcija i Largo* was also performed (Pinjo, 2003, 530). In publication issued in 2016 to mark the 60th anniversary of Academy of Music in Sarajevo it was noted that there was a performance of Špiler's *Preludij za trubu i klavir*. However, the performance of that piece did not happen (Čavlović, 2016).

³ Detailed overview and lists of contents of the legacy was executed while working at the bachelors thesis titled *Ostavština Miroslava Špilera – pregled, klasifikacija, sistematizacija* (Hodžić, 2012a).



Figure 1. Part of legacy of Miroslav Špiler at the Institute of Musicology of Academy of Music in Sarajevo (Hodžić, 2012b)

Contents of the legacy are divided into four categories: autographs and unpublished contents, published contents, audio materials, and finally the recognitions, diplomas and personal items. Autographs are divided into texts and sheet music. Texts contain music and theoretic areas writings, articles and other written materials. Miroslav Špiler saved almost all of his works as autographs grouped into folders – according to timeframe or the composer with whom he was studying at the time (Čavlović, 1997a; Hodžić, 2012a, 16). A number of writings, articles and texts within the legacy prove Špiler's wide range of interests when it comes to music profession, as well as his social engagements both during and after the Second World War. The discovery of Špiler's graduate work, a symphonic poem titled *Vasilisa zlatokosa* (*Vasilisa goldilocks*, 1926), also found in this category has opened a possibility for a new research and revealing stylistic features of Špiler's works – both the early and later ones.⁴

Published materials represent the largest portion of Špiler's legacy. This category includes a number of books from all music areas, which represents a rich source for all the researchers and potential users of this book collection.

⁴ *Vasilisa zlatokosa* had been considered lost, however it has been found during work on the legacy (Hodžić, 2012a).

Impressive collection contains also encyclopaedias, collections of papers and literature, and other non-music areas. Also, the legacy contains periodicals and other publications alike. Printed sheet music presents rich collection of scores by all relevant composers of Western European art music, as well as composers from the former Yugoslavia countries. A particularly interesting aspect of this work is represented by Špiler's published scores printed mainly by the Association of Composers of Bosnia and Herzegovina (Hodžić, 2012a, 11).

The audio portion, which encompasses cassettes too, is important because it contains a number of recorded Špiler's compositions and several radio programs on composer's life and work. Along with the autographs and printed scores of the composer's works, they create one whole that is sufficient should a researcher want to deal in more detail with Špiler's opus. View of the legacy is rounded by the collection of diplomas and the awards that Špiler received for his artistic and social work, along with a small group of personal documents, photographs, and other personal details provided to the Academy of Music in Sarajevo (Hodžić, 2012a, 11).

From the aforesaid, it is clear how important legacy of Miroslav Špiler is for the Academy of music, and thus the musical life of Bosnia and Herzegovina, as well as for any type of research and other activities that, in whole or in part, include the study and performance of the composer's works.

Characteristics of works

Composing works of Miroslav Špiler sorted by type of performer apparatus includes vocal, instrumental and vocal-instrumental pieces. He has composed more than 70 original works, and in his opus there are remakes of partisan folk songs too, as well as orchestrations of works by other composers. Špiler's instrumental works are divided into pieces for solo piano, works for chamber ensembles, and works for orchestra, whereas not all the works have the same importance in the composer's oeuvre. This group of works is certainly the most diverse in their characteristics and performing machine. The works for orchestra represent the most significant part of his work primarily due to the fact that his composing sensibility was aimed at orchestrating, more than it was to other composing parameters, and he was taking advantage of this means of expression to the maximum. Having spent some time studying at Bersa, Špiler gained a rarely-managed blending of academic routines and inventiveness in combining orchestral sounds, interesting use of percussion, and special treatment of instrumental corpus in each subsequent work (Hodžić, 2014b).

In his orchestral works we recognize the essence of Špiler who skilfully dominates compositional technique, manages to give each of his works an individual signature, avoiding orchestral schematizing. These works unveils that

there are composing procedures regularly used by the author, which gives them a distinctive stamp. These procedures are bright, but densely woven, receptive, but skilfully done orchestration, counterpoint-linear way of thinking; a combination of atonal with expanded tonal sections and significant role of percussion and brass section, especially at the beginning of the work. Woodwind instruments – especially the oboe, is often used to display the leading theme of motif-complexes, while the presence of the harp and the piano adds colouring orchestral tissue. Orchestral works are mostly single-movement, formed in the tripartite structure. In some of these works there is a noticeable impact of folk idiom, while a number of other works contain elements of Socialist realist art aesthetics. Orchestral works mainly manifest lines of late Romanticism combined with impressionist colours of orchestral sounding (Hodžić, 2014b). The most significant orchestral works by Špiler are: symphonic poem *Vasilisa Zlatokosa*, concert folk dance *Taraban* (1943), *Praznična skica* (Holiday sketch, 1955) *Simfonija u dva stava*, *Opsesija* (Obsession, 1965), *Tema sa pet transfiguracija* (Theme with five transfigurations, 1977) i *Evokacija Bilećanke* (Evocation on a theme of Bilećanka, 1980) (Hodžić, 2014b).

Špiler's first serious orchestral work *Vasilisa Zlatokosa*, the symphonic poem dedicated to "Russian masters and maestro Bersa in deep gratitude" (Špiler, 1926), was written for a large symphony orchestra. Although *Vasilisa Zlatokosa* represents Špiler's first orchestral work after the end of classes in Bersa's workshop, it somewhat outlines the contours of his orchestrating skills, and access to compositional technique of conducting certain thematic thoughts through various instrumental groups. The initial musical thoughts played by oboe, preceded by timpani tremolo, would be some of the most interesting features of the later Špiler's works (Špiler, 1926). Špiler gladly uses warm and cuddly timbre for oboe solo parts in his orchestral works as it gives his works a peculiar resonance. Although these melodic lines imbued composer's tendency to archaic expressions, they contain hints at specific Špiler's structure of melodies that still represent a solid and well-designed unit.



Figure 2. *Vasilisa zlatokosa*, fragments, b. 3-6, b. 147-154

With this work Špiler not only concluded training in orchestration with Bersa, but also exhibited some characteristics of creativity that will go together with his symphonic work in its entirety. Besides tremolos in section of timpani and frequent oboe solos, sumptuous colour which, although without sound track that would substantiate the claim, is hinted with implied forte tutti passages and tremolos in string sections, while the rest of the orchestra presents motivic and thematic thoughts within the works, remains as peculiarity of his orchestral work (Hodžić, 2014b).

Concert folk dance *Taraban* composed in the vortex of the Second World War events of 1943, clearly shows the characteristics of folk rhythms and melodies, which can be determined by observation of individual means of expression such as melody, rhythm, meter, harmony and others. In terms rhythm and meter, one primarily notices simplicity personified in constant use of 2/4 measures and rhythmic patterns that include very simple and consistent use of crotchets, quavers and sixteenth. Given the fact that the main theme is tonally organized, harmony also reflects the simplicity through the most common alternation of tonic and dominant function (Hadžialić, 1990, 13-16). The spirit of folk music permeates *Taraban* in each segment, while the orchestral treatments do not stay just on the delimitation of rustic simplicity, but are streaming from popular music form in a work of art, giving a concert folk dance *Taraban* hallmark of a serious symphonic composition.

Praznična skica, the first post-war orchestral work, composed in 1955, was formally built as the one-movement work, and the thematic motifs terms rely on partisan song *Pod onom gorom zelenom* (Under that green mountain) brought by the horns (Špiler, 1955a). Due to the timeframe of the work, the use of partisan songs was very normal and even desirable manner in composing art music directly after the war. Usage of quotations of a partisan song was incorporated with the opening theme in the orchestral fabric thus properly depicting duality of artistic inspiration and social engagement that same art, whereas the composer does not forget to put a significant emphasis on the social relevance of their work. In terms of style orientation, it is usually stated that Špiler conceived *Praznična skica* as a work in which he speaks with the “language of late Romanticism, with a touch of impressionist expression” (Bosnić, 2010, 61).

Simfonija u dva stava is one of Špiler's most extensive, but also perhaps the most successful of his works. Skilfully combining orchestral sounds once again comes to the fore in this very interesting work which had Špiler receiving Sixth April Prize in 1962. The first movement is designed as a passacaglia, which meant its cue from the former model forms passacaglia in which we find a certain melodic progression that after exposure becomes ostinato over which a new thematic motif material is built. Thematic material of the passacaglia after introductory remarks is carried out through all instrumental groups.

Interestingly, the opening theme and motivic unit is performed by the bassoon in the tonal range that sometimes transcend their normal registry showing that the traditional accompanying “instruments out of the shadows” can expose the base material, and in doing so make a good sound impression. The theme-model (b. 1-17) for ostinato in different parts of the composition occurs in several instrumental groups, and thus builds the first movement of the backbone of the unity of the work (Špiler, 1964).



Figure 3. *Simfonija u dva stava*, first movement, ostinato model, b. 1-9

The second movement *Allegro, ma deciso* both in terms of form and in terms of used musical material is the more complex one. This movement contains rhythmically updated theme-model for the ostinato of the first movement. Change of tune, musical material and character appears as of b. 38, with the main melody line played first by flutes and clarinets, and then string and woodwind instruments together. As in b. 65 the composer decides for polyphonic work with inverse fragment subjects undergoing imitation work and makes the central part of the movement. After the interlude, in a slightly modified form and in G major, there is the motive material from the first part of this paragraph repeated, followed by the gradual culmination of a strong orchestral tutti work ends in C major. Although marked tonality of the work is the key of C (three flats), yet in listening, a great complexity and diversity of the vertical structure of this work can be observed. Harmonic structures are reminiscent of experiments with the achievements of functional harmony of late Romanticism, and structure points to a kind of return to the past. The rich instrumentation that besides percussion includes piano and harp, and artfully combining colour are qualities of Špiler's now mature orchestration techniques (Špiler, 1964).

After a three year hiatus in the field of composing, in 1965⁵ Špiler composes a new orchestral work titled *Opsesija* (Špiler, 1967). This composition, dedicated to the composer's friend conductor Teodor Romanić (1926), was performed the same year. It is composed for symphony orchestra, which in addition to the extended wooden and tin brass sections, is enriched by percussion and piano corp. In the percussion section next to timpani, there are xylophone, wooden drum, small drum, triangle, cymbals, tam-tam, and gran cassa that show up too. The title refers to a thought, action, or process that may become the subject of

⁵ According to Čavlović, 1997a, 25.

constant interest. So “obsession” may, in the case of this composition, mean perpetual emergence of an “obsessive motive”⁶, the processing during the compositional process, which provides an interesting flow of the work and its sounding.

Created after the *Praznična skica*, *Introdukcija i Largo* and *Simfonija u dva stava*, *Opsesija* is on the one hand an interesting blend of compositional procedures that Špiler cultured at Bersa, Rufer and D’Indy, and the composer’s efforts to synthesize them with his own ideas, on the other. In general, the composition is built in tripartite form with contrasting middle section of the outer parts of the invoice, the form, and the use of compositional procedures (Hukić, 2012, 240-249).



Figure 4. *Opsesija*, main motive, b. 9-12

Tema sa pet transfiguracija was composed in February 1977, and premiered on 8th of April in the same year by the Sarajevo Philharmonic Orchestra, conducted by Oskar Danon (1913–2009). The composition was recorded as a performing by Symphony Orchestra of Radio-television Sarajevo under the baton of Julio Marić (1937) (Čavlović, 1997, 25). Špiler’s penultimate orchestral work was conceived somewhat different; a theme which is in many ways shaped in several “transfigurations”, as the composer himself called them. Interesting fact is that the work occurred 12 years after composing the previous orchestral work *Opsesija*. The piece was composed for symphony orchestra with a standard-represented groups of instruments with certain reinforcements⁷, provided that once again the percussion section is reinforced and in addition to timpani contains: triangle, castanets, tambourine, a small drum, cymbals, large tam-tam and gran cassa. The harp was also used as part of the orchestra.

Unlike other Špiler’s works, where significant feature is his toying with the tonal centre or more in terms of either creating the illusion of the existence or blurring of the same, this work is one of his few where there is a clearly tonal centre which does not seek to destabilize; its composition and overall thematic

⁶ In her master’s thesis, Naida Hukić names this motive according to its role in the piece (Hukić, 2012, 239).

⁷ The rest of the orchestra looks like this: flute piccolo, 2 flutes, 2 oboes, French horn, 2 clarinets in B flat, B flat bass clarinet, 2 bassoons, contrabassoon, 4 horns in F, 3 trumpets in B, 3 trombones, tuba, string section.

and motivic material exists within a certain tonality. The basic thematic idea is carried by oboe while the rest of the wood brass and string section, with the horn, harp and timpani, provide accompaniment and orchestral enrichment (Špiler, 1980a).



Figure 5. *Tema sa pet transfiguracija*, theme, b. 1-16

After 16 bars – in which the basic thematic idea is carried out in tonality of B minor, it is further carried out through five so-called transfigurations which get new instrumental shape, but also a different internal structure. Can transfigurations be considered variations and if so, what kind of variations? The word transfiguration itself means transformation, which means that the theme appears in each of the 5 transfigurations, yet – dressed in a new guise. Looking at the way of sequencing of the transfigurations, it is noticeable that the first one has the airy texture, and then the second and third one gradually complicate the flow of music, and after the fourth transfiguration – that is completely focused on the treatment of rhythmic patterns, follows the transfiguration in the homonymous tonality with the theme transposed in tonality of D major. According to their characteristics, it is possible to identify transfigurations in this work with the character variations (Hodžić, 2014b).

The last orchestral work by Miroslav Špiler composed before his death named *Evokacija Bilećanke*⁸ was created in 1980. Similarly to *Praznična skica* this work, in addition to the original thematic material, used a quotation of partisan folk song *Bilećanka*, providing both alternating appearance of “original” motif-thematic sections, and “borrowed” partisan folk song. Although the piece was composed 35 years after the end of the Second World War, *Evokacija* contains characteristics thanks to which it can be said that it draws inspiration from the past momentum of artistic climate of Socialist Realism (Špiler, 1981).

⁸ It is possible that the reason for this lies in the fact that it may have been commissioned piece for the event marking the VI Ceremony of revolutionary song, which was held on 11 October 1980 in Bileća, where the work was primarily performed. A number of distinguished soloists performed at the ceremony and the pieces performed belonged both to popular and art music (Anon., 1980).

Chamber works of Miroslav Špiler vary in number of instruments, but mostly it comes to works for only two or few instruments. The earliest works for chamber ensembles date back to times before the beginning of his professional music career, and some of them are *Suite im alten Style* (Suite in the old style) for string orchestra, *Notturmo* (Nocturne) op. 17 for flute, oboe, tam-tam and string orchestra, and *Fantazija* (Fantasy) for violin and piano op. 12. The works exhibit mainly early Romantic characteristics, wide and sing-like melodic lines and homophonic structure. The most interesting part of this group are the compositions created after the Second World War – at time when Špiler had already reached the creative maturity. There are *Sjetni trenutak* (Melancholic moment, 1955) for flute, oboe, bass clarinet and piano, *Samotni trenutak* (Lonely moment, 1955) for flute, clarinet, French horn and piano, *Preludij* (Prelude, 1956) for trumpet and piano and *Nad Konjuh planinom* (Over the Konjuh mountain, 1982) for oboe and piano (Čavlović, 1997a; Hodžić, 2014a).

The first two pieces mentioned are examples of significant use of early Expressionist elements, while the *Preludij* for trumpet and piano however has a tonal support and tripartite form, and a clear division of leading and supporting roles between the two instruments. *Samotni trenutak* is composed for flute, clarinet, French horn and piano (Špiler, 1957b). Even by observing the performing ensemble it is evident that it is a composition where the composer tried adapting to a somewhat different composing context, although such and more daring ensembles in Europe and even in Yugoslavia at that time were not a novelty. Nonetheless, it seems that Špiler saved all his aspirations to innovation, experimentation, and the potential avant-garde orientation for works written for smaller ensembles, while *Samotni trenutak* was only the beginning (Hodžić, 2014b, 61). This piece ascertains a number of features of early Expressionism: atypical ensemble of instruments, athematic and atonal structure, changes of rhythm and meter during the piece, expressed independence of each of the lines, and the dominance of vertical in which a part consists of intervals of fourth, second and seventh, and make this work one of the reminders of the Špiler's Berlin days. Similar is the structure of *Sjetni trenutak* composed for flute, oboe, bass clarinet and piano (Špiler, 1955b).

The following year Špiler composed *Preludij*, a work in which presence of tonal centre (in C) can be traced (Špiler, 1957a). The work was conceived in tripartite form, with clear roles of the main section of the trumpet that declaims its musical material, and piano accompaniment. Musical language of this work relies on the classic means of expression, which is recognized in the way of composing the piano parts that largely benefit the interpretation of the basic degrees and pedal tones. The main melody of the trumpet with the tag of declamatory exposure of music content is rich in dynamic shading, melancholic, and somewhat elegiac. Overall the *Preludij*, both by its idea and its implementation, varies from

compositions *Sjetni trenutak i Samotni trenutak* composed a year earlier (Špiler, 1955b, 1957b).

A year later a new orchestral composition *Introdukcija i Largo* saw the light of day. The work was completed on 17th of September 1957, and premiered two years later, on April 7th (Čavlović, 1997a); performed by the Sarajevo Philharmonic Orchestra under the baton of Teodor Romanić. While the title indicates that the work has been composed for a chamber orchestra, the specific treatment of the chamber orchestra and an inventiveness in the use of instrumental colours give this work a lot of rich colourite which contributes to the richness of sonority. The work was written for the ensemble that in addition to the standard string and woodwind section, is enriched by a harp, 2 horns in F, trumpet in B, and the percussion section composed of: timpani in G and in D, a small drum, cymbal, tam-tam and the celesta (Špiler, 1960). *Introdukcija* uses frequent changes of pace, bringing thus the atmosphere of tension swiftly followed by indulgence, while the thematic material of *Largo* manifested through intriguing subject, is taken in the oboe section followed by a segment of wooden brass section, accompanied by harp and viola. Although *Introdukcija i Largo* consists of two units with separate structure designs, due to their performance, but also because of their motif-thematic integration, they are seen as an introduction, culmination and completion of a story told in tones.



Figure 6. *Introdukcija i Largo*, *Largo*, theme, b. 3-8

Another work written for chamber instrumental group is the *Tri kompozicije* (Three pieces) for violin and chamber orchestra. Virtuositic work was created in the period between May and September of 1970, and premiered in 1973 by violinist Miroslava Pašić (?) with the Chamber Orchestra of Radio-television Sarajevo conducted by Teodor Romanić (Špiler, 1971b; Čavlović, 1997a). *Tri kompozicije* were conceived as a work in which performing potentials of the violin as an instrument is used almost to the maximum. This work undoubtedly requires exceptional technical proficiency of the violin player, but also interpretative maturity and skill for successful dialoguing with the orchestra, so that the balance of power between the orchestra and soloist is not disturbed. Therefore, the work can be carried out only by the technically fittest soloists who can handle the demands of such acts. The first composition marked *Lento* at the start of a series exposes horizontal interval in the section of solo violin (A-A-flat-E-flat-d), while instruments from the chamber orchestral apparatus enharmonically exhibit the

same tones through vertical harmonies. Solo violin part in the first composition is constantly operating with the same set of transposed or in sequence repeated at different pitches, while the majority of the orchestra provides accompaniment chords by fourths (Hodžić, 2014b).

The second piece (*Mobile, ma non troppo*) basically operates with small interval in seconds to share the solo violin, as well as in the section of the chamber orchestra, which is being built on the musical material of this part. The third composition (*Moderato molto*) is built on the tones B-flat-A-C-B (as the homage to Johann Sebastian Bach) and the inversion interval within this motif structure B-flat-C-A-flat-A. In addition, there is a sequential operation, and dynamic contrasts. In this composition there are sudden dynamic contrasts, but not to a great degree. Rhythmically most nimble are solo violin's parts, which is reasonable having in mind the technical and interpretative demands for the soloist. Orchestra with longer note-values generally allows orchestral-coloristic supplement by duct assemblies whose components are mostly intervals like seconds, the fourth and seventh. One cannot speak of melodic lines, but rather on groups of motives and of motif units that in various ways carry out the work, which demonstrates composer's affection for composing modes learned at Schönberg with Rufer (Hodžić, 2014b).



Figure 7. *Tri kompozicije, Lento*, solo violin part, b. 72-104

The last work *Nad Konjuh planinom*, brings together the two most common Špiler's compositional modes, comprising opposite atonal parts with tonal conceived quote of partisan folk song. Such mode makes this work similar to *Evokacija Bilećanke* (Špiler, 1982).

Works for solo piano represent the first compositions by Miroslav Špiler, and a very small part of them came in the later stages of his education and musical activities. These compositions are characterized by brevity, simplicity of structure, formal neatness and elements of virtuosity in the right hand. Although earlier research has not determined whether these Špiler's compositions were previously publicly performed, they certainly have a historical significance since they were his first attempts to deal with the artistic composition.⁹

The vocal works represent Špiler's artistic vision formed preferably through musical shaping of folk song texts. Thus, the group of works created while studying composition at Bersa (between 1922 and 1926), mostly utilises text templates based on folk poetry, shaping them in a short and attractive works of homophonic structure. Such works are *Dječja pjesma* (Children's Song), *Djetetu u zipci* (To a Child in the Cradle), *Romantična pjesma* (Romantic Song), *Alkačmere*, and others. Vocal works with ideologically-oriented themes were composed during and after the Second World War. Such pieces are *Drug Tito* (Comrade Tito, 1943), *Pjesma Krntijaša* (The Song of Krntijaš, 1943) *Mitraljeza* (Machine Gun Song, 1943), *Majka pravoslavna* (Orthodox Mother, 1944), *Zaziv* (The Calling, 1944) and *Nek se čuje* (Omladinska; Let it be heard –The Youth Song, 1944) (Hodžić, 2014b).

Vocal-instrumental works by Miroslav Špiler can be described as an array of works made for performing ensembles of different size and it encompass a wide range of compositions intended for a voice and an instrument, to works for chorus and orchestra. A large number of works for chorus and orchestra was written for events which praised the socialist ruling system. Such compositions

⁹ Among those first work are dignified *Chorale* (Koral) op. 1, probably Špiler's first written work, unnamed piece marked as op. 2, *Etude pour le cinquieme doigt* (Etude for the fifth finger) op. 3 written as instructive drill for fifth finger, *Mazurka* op. 4, *Carillon* op. 5 based on broken triads, *Sanjarija* op. 6 br. 1 (Dream op. 6 no. 1), *Impromptu* op. 7, *Kleine Invention* (Small invention) op. 9, *Etude* op. 10 no. 1, theme with two short variations marked as op. 11, no. 1 and no. 2 titled as *Jugoslawischer Tanz* (Yugoslavian dance) (Hodžić, 2014b, 25).

have mostly punctuated rhythm, homophonic structure, simple harmonic structure and formal design, the general feeling that gives joy, excitement, pride, sadness, or mourning for the fallen heroes. In such works there are *Posmrtna pjesma* (Posthumous song, 1943), *Himna FNRJ* (Hymn of the FNRJ, 1947), *Pjesma slobodi* (Song to Freedom, 1959), *Pjesma Dana mladosti* (Song of Youth Day, 1960), *Pjesma slobodnoj domovini* (Song to the Free Homeland, 1962), and *Put bratstva* (The Path of Brotherhood, 1966) (Hodžić, 2014b).

However, Špiler's vocal-instrumental opus also encompasses works that are facing new-fangled compositional flows, and these are: two of the triptych on the texts of the Spanish poet Federico Garcia Lorca (1898–1936) for solo voice and orchestra: *Tri pjesme za srednji glas i simfonijski orkestar* (Three songs for middle range voice and symphonic orchestra, 1967–69), *Tri pjesme za duboki muški glas i simfonijski orkestar* (Three songs for a deep range male voice and symphony orchestra, 1976–78); *Dijalog* (Dialogue, 1971) for a soprano and violin, *Trijalog* (Trialogue, 1972) for a soprano, violin and piano, and *Tri pjesme za visoki ženski glas i klavir* (Three songs for high female voice and piano) by Garcia Lorca (1974). In *Dijalog* and *Trijalog*, Špiler turns to atonality, or tonality extended to the limit (Špiler, 1971a; Špiler, 1972).

Figure 8. *Dijalog*, b. 12-19

Works created on texts by the great Spanish poet still have somewhat of a ground in a tonal line, with a number of chromatic shifts, with the inevitable and dramatic tension that is required in presenting the text content (Špiler, 1969; Špiler, 1974; Špiler, 1980b). However, in *Dijalog* and *Trijalog*, Špiler goes even further by creating atonal work with vertical circuits that are reminiscent of early Expressionist sounding composers of the Second Viennese School. In addition, although the vocal part uses vowels only, Špiler did not make innovations in the voice part as early expressionists previously did. Even in his boldest works Špiler remains faithful supporter of proven compositional recipes, using abundant contrapuntal procedures, while the vocal part remains in the domain of the tradition of its use.

Musical language of Miroslav Špiler can be defined best as a combination of compositional elements of late Romanticism and Impressionism with the ideas of socialist realism, with occasional early Expressionist procedures (Čavlović, 2011; Hodžić, 2014b).

Situation of the performing activity in Sarajevo in period 1945-1992, and from 1995 until today

After the end of the Second World War, Bosnia and Herzegovina, as part of the Socialist Federal Republic of Yugoslavia, has undergone a significant transformation, and with the help of post-war reconstruction has risen from the ashes. Sarajevo, as its capital in the post-war years has gotten many rather significant educational and artistic institutions such as The State Secondary Music School (1945), National Gallery of Bosnia and Herzegovina (1946), National Archive of Bosnia and Herzegovina (1947), University (1950), Academy of Music (1955), The Academy of Arts and Sciences, and many other institutions (Čavlović, 2011, 158-9). It is also important to note that as of 1945 the funding for culture would have been doubled in every five years, which certainly created a favourable cultural climate. As a result, the seventies and eighties of the 20th century in Bosnia and Herzegovina were the golden age when it comes to development of culture and arts in Bosnia and Herzegovina (Čavlović, 2011).

Culture and arts have enjoyed high status, even though they were politically and ideologically controlled by Self-governing-interest's communities (SIZ). The revolutionary type culture is strongly stimulated, and the works with themes glorifying the national liberation war, national heroes and the revolution, were especially desirable, but they also served as proof of loyalty of artist to the governing system. In the music art this period is primarily viewed through two segments, namely composing, and music infrastructure (Čavlović, 2011, 161). In relation to this "an essential asset is the Composers' Association of Bosnia

and Herzegovina, established in 1950, which operated until 1992, and the more extensive production and performing of the local composers' works which became a permanent task of local artists. Notable performances of this kind were achieved on the *Panel of musical creativity* in Opatija, and the *Danima muzičkog stvaralaštva BiH* (Days of the Bosnian and Herzegovinian Musical Creativity) in several cities (Čavlović, 2011, 254).

It was after the Second World War that almost all the major performing institutions got established and have developed their activity. Opera and Ballet of the National Theatre in Sarajevo were established in 1946, Sarajevo Philharmonic Orchestra was re-constituted in 1948, and the Sarajevo Radio-television Symphony Orchestra was formed in 1957. This orchestra is largely responsible for a large number of recorded performances of both the Bosnian, and foreign composers. Unfortunately, the departure of the permanent conductor Berislav Skenderović (?) was followed by departures of most of the musicians, and thus the orchestra has stopped working.

The significance of performances by Sarajevo Radio-television Symphony Orchestra in works by Miroslav Špiler, will best demonstrate the following list (according to Čavlović, 1997b):

WORK	CONDUCTOR	DATE	LOCATION
<i>Introdukcija i Largo</i> (<i>Introduction and Largo</i>)	Dragiša Savić	11.1.1963.	Sarajevo
	Miroslav Špiler	23.4.1963.	Sarajevo
	Julio Marić	25.2.1978.	Zagreb
<i>Praznična skica</i> (<i>Holiday Sketch</i>)	Radivoj Spasić	12.1963.	Sarajevo
	Ivan Štajcer	5.1976.	Sarajevo
	Julio Marić	11.4.1979.	Sarajevo
<i>Ciklus pjesama za mezosopran i orkestar - praizvedba</i> , (<i>Cycle of songs for mezzosoprano and orchestra – first performance</i>) soloist Blaga Videc	Teodor Romanić	2.11.1970.	Sarajevo
		11.1970.	Opatija
<i>Tri kompozicije za violinu i orkestar</i> (<i>Three pieces for violin and orchestra - first performance</i>), soloist Miroslava Pašić	Teodor Romanić	2.11.1970.	Sarajevo
		11.1970.	Opatija
<i>Tema s pet transfiguracija</i> (<i>Theme with five transfigurations</i>)	Julio Marić	10.1.1980.	Bileća
<i>Evokacija Bilećanke</i> (<i>Evocation on a theme of Bilećanka</i>)	Julio Marić	11.10.1980.	Bileća
<i>Mitrovčanka</i> (rework)	Julio Marić	11.10.1980.	Bileća
<i>Drug Tito</i> (<i>Comrade Tito</i>)	Julio Marić	11.10.1980.	Bileća

Table 1. List of performances of Miroslav Špiler's works performed by the Sarajevo Radio-television Symphony Orchestra

Ensembles which were also very important at the time include *Sarajevo String Quartet* and *Sarajevo Baroque Trio* (1974), and the ensembles to perform new music namely *Momus* (1972), and *Masmantra* (1977), whose task was performing contemporary and new music primarily by the Bosnian composers. In regards to choral ensembles, there is a noteworthy Radio Choir of Radio and Television Sarajevo, founded in 1947 (Čavlović, 2011).

In addition to the professional ones, there is a large number of amateur ensembles that have actively worked in Sarajevo. The work and effect of these ensembles is important for two reasons:

“(…) the first – the domestic (Bosnia and Herzegovina and Yugoslavia) composers got new works composed for these ensembles, which enriched the holdings of artworks with new pieces; the second, because these ensembles assembled a large number of musicians which enriched musical life in sense of the quantity, but gradually also in quality level that culminated in the mid-70s of last century, when the musical life in Bosnia and Herzegovina, especially in Sarajevo, held the artistically equal status with other large Yugoslav cultural centres.” (Čavlović, 2011, 253)

In addition, there are two festivals which were important for the development of Bosnian and Herzegovinian art music: *Sarajevske večeri muzike*, known as SVEM (*Sarajevo Evenings of Music*, from 1972 to 1990) and *Dani muzičkog stvaralaštva BiH* (1985–1990).

After a period between 1992 and 1995, which is marked by war destruction of Bosnia and Herzegovina and the siege of Sarajevo, socially divided, economically ruined, culturally crippled state had to re-built from the ashes. In terms of musical life, it is musical infrastructure that suffered the most, especially music institutions. Out of the three symphony orchestras in Sarajevo, only one remained – the incomplete Sarajevo Philharmonic Orchestra; about three hundred musicians had left from Sarajevo, while at the Music Academy out of the 45 pre-war teachers and full-time employed staff remained only 18 (Čavlović, 2011, 281). In addition to the Sarajevo Philharmonic Orchestra – as the only one in nowadays Sarajevo, and several choral ensembles existing, it is important to mention the concert activities of the Music Academy, whose choir and orchestra have strong performances recorded. The festival activity recently records a significant increase, especially worth emphasizing is the Sarajevo Chamber Music Festival (founded in 2011), and *Majske muzičke svečanosti* (*May Music Festival*, 2008), both festival being organized by the Academy of Music. Musicological Society of the Federation of Bosnia and Herzegovina, established in 1997, repeatedly seeks to promote the performance of the existing and the creation of new works by composers from Bosnia and Herzegovina, when the financial situation and objective factors allow.

Anniversary of the composer's birth, or death, is always a good occasion to remind and analyse the state of their legacy to future generations. In the cultural environment of post-Dayton Bosnia and Herzegovina, which is even twenty years after the end of the war destruction trying to raise the social and political sense so as to focus on the right way, expecting a well-functioning segment of culture becomes too great of an expectation. Therefore, the real question is whether it is possible to maintain the continuity of the remembrance on the artists without whom the account of Bosnian composition would be much poorer. This question refers to the issue of performing works by Miroslav Špiler, whose creative opus, as previously explained, is a gem of orchestral art music. That statement also holds the answer to the question why there are no more performances of Špiler's works. In the current cultural environment of Sarajevo, Sarajevo institutions that can give orchestral performances of his works are the Academy of Music, and the Sarajevo Philharmonic Orchestra. While it is much easier to organize a concert of chamber music, in case of Špiler's opus – his chamber works, as well as vocal and vocal-instrumental pieces are not his most successful ones, while his ideologically inspired works, due to the current social and political context, turn out to be obsolete. In view of these findings, what remains are mostly orchestral and chamber orchestral works. In case of Špiler, quite often due to large instrumental apparatus, as well as significant demands put on performers, the pieces are not very easy to perform, however the audio recordings from past times remind us that it would very much be worth the effort.

Conclusion

Miroslav Špiler, a composer and a pedagogist, has left an indelible mark in the history of Bosnia-Herzegovina's music with his compositional, pedagogical and social work. He left his complete opus to the Academy of Music, and all of his compositions have been kept as autograph, printed edition or soundtrack. Špiler's opus includes about 70 orchestral, chamber, vocal and vocal-instrumental works. Apart from some early works available today only in the form of autograph, Špiler's works were performed in the period after the Second World War by the most active artists at the time, chamber and orchestra ensembles such as the Sarajevo Radio Symphony Orchestra and the Sarajevo Philharmonic Orchestra. In spite of Špiler's work, some of the dominant characteristics of his compositional language, as well as the propensity for the orchestra as the media in which Špiler-composer expressed the most pronounced, were determined. Špiler's orchestral works, which would certainly make very interesting performances are: *Vasilisa Zlatokosa*, *Praznična skica*, *Introdukcija i Largo*, *Simfonija u dva stava*, *Opsesija* and *Tema sa pet transfiguracija*. After 1995, unfortunately, no performance of Špiler's works has been recorded, which is alarming but also suggests the possible

answers. The resulting answer can be summarized in the fact that from today's perspective not all of Špiler's works are neither equally relevant, nor artistically important, as well as that most important, orchestral works are not always easy to perform, having in mind the breadth of the performing apparatus and demanding playing parts. Additionally, in today's Bosnian cultural environment, the biggest problem is the lack of incentives to perform the works of Bosnian-Herzegovinian composers whenever possible, and consequently, some of the anniversaries, such as Špiler's, pass without adequate content.

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