



Socio-political discourses of the development of music education in Bosnia and Herzegovina before and between the two world wars

Lana Šehović-Paćuka
Univerza v Sarajevu
University of Sarajevo

Historical Context: Forerunners of Institutional Music Education

Professional music education framed in institutional forms had a thorny path of development in Bosnia and Herzegovina, which was a result of complex socio-political circumstances. Indeed, the first official data on nourishing music teaching in BiH date back to the period of Austro-Hungarian administration, when the Western European practice that arrived with the Monarchy officials became part of the socio-cultural daily life – previously unknown to the broader circles of Bosnian and Herzegovinian population.¹ However, the first unofficial data on practicing and consuming the pro-European oriented musical practice date back as early as to the Ottoman period – and are related to narrow diplomatic circles, gatherings of beys and consuls to which local population did not have access. Thus, these were sporadic phenomena and by no means a well-established practice at a formal socio-cultural level. Therefore, data available to the history of music in BiH to date are scarce, and one of the first proofs of informal music teaching is related to the name of Anna Simonis – wife of Ottoman army leader Omer Pasha Latas, who converted to Islam after her marriage and took the

1 Lana Paćuka, “Muzički život u Sarajevu u periodu Austro-Ugarske uprave (1878–1918)” (PhD diss., University of Sarajevo, 2014), 215.

name Zubeida hanuma.² In 1850/1851 in Sarajevo, Zubeida hanuma, together with Emina – Latas's daughter from the first marriage, took private piano lessons delivered by her brother – a private piano teacher himself.

Although these data testify of the existence of contacts with Western European tradition and of the existence of informal music teaching, they do not suffice for serious discussion of the beginnings of development of music education in BiH in institutional contexts. Consequently, the first forerunners of institutional education should be sought as late as in the period of Austro-Hungarian administration (1878–1918), which witnessed opening of public state schools, which in turn assigned an extremely significant role to music.³ Indeed, music was important part of curricula, both in general-education institutions and in confessional schools which were not beneficiaries of state subsidies.⁴ Although state public schools (People's primary schools, gymnasiums, teachers' schools) considered music mostly as a political weapon supposed to contribute to spreading Austro-Hungarian goals, it was them that constituted a significant starting point for local population's acquaintance with the newly-arrived music trends. Actually, music education within general-education institutions was systematically directed to gaining the elementary knowledge of music, mastering of music basics, as well as to arousing love and understanding of music art.⁵ As examples of this claim, one can review curricula of Teachers' School in Sarajevo kept in the Archives of Bosnia and Herzegovina; e. g., the syllabi of courses Piano and Organ Playing delivered by Czech Bogomir Kačerovský⁶

2 For more details see: Lana Pačuka, *Ženski identiteti u muzičkom životu austrougarskog Sarajeva* (Sarajevo: Muzička akademija Univerziteta u Sarajevu, 2019); Rudolf Zaplata, "Omerpašin brak sa Anom Simonis", *Jugoslavenski list* 45 (1933): 3.

3 Mitar Papić, *Školstvo u Bosni i Hercegovini za vrijeme austrougarske okupacije (1878–1918)* (Sarajevo: Svjetlost, 1972).

4 Music education played an extremely significant role in confessional schools of BiH Catholics (Girls' College in St. Josip Institute and College within the "Sisters of Mercy" order), where attention was primarily paid to teaching church singing. Besides, a similar view of music education reigned in Orthodox schools as well, where chanting and singing were taught.

5 Pačuka, "Muzički život u Sarajevu u periodu Austro-Ugarske uprave," 200.

6 Bogomir Kačerovský was born in Litomyšl (Bohemia) on 7. 11. 1873. When he was two, he moved with his parents to Croatia (Petrinja), where he spent his childhood and completed primary education. He also attended Royal teachers' College there (1889–1893), and then went to Zagreb where he enrolled at Croatian Music Institute; upon the completion (1896), he was awarded the diploma of teacher of singing and music. He came to Sarajevo in 1898, and it was there where he developed rich artistic and pedagogical activity, as a teacher of music courses at Teachers' School and at high school Velika Gimnazija. He remained in Sarajevo until 1917, when he moved

reveal that they were aimed at mastering the basics of music literacy in this instrument.

Table 1: Monthly schedule of teaching units, April – May 1905⁷

Monthly schedule of teaching units, April – May 1905			
Piano		Organ	
I Year	II Year	III Year (Organ playing without pedal)	IV Year (Organ playing with pedal)
1. Two-voice exercises from Köhler's school 2. Exercises in bass and treble clef using eighth and sixteenth notes 3. Triple chords	1. Chord exercises from Köhler's school 2. Exercises and songs with double stops	1. I Uskrs nam slav- ni! (And our glorious Easter!) 2. Marijo svibnja kra- ljice! (Mary, queen of May!) 3. Pange lingua! (Of the glorious body tel- ling) 4. O Marijozv' jezdo mora! (Oh, Mary, star of the sea!) 5. Na ime Isusovo! ((To Jesus's name)	1. Marijo svibnja kra- ljice! (Mary, queen of May!) 2. Hor'te slavisi 3. I Uskrs nam slav- ni! (And our glorious Easter!) 4. Tebe Boga hvalimo! (We praise you, Lord!)
Total: 9 hours	Total: 10 hours	Total: 6 hours	Total: 6 hours

In general, Bogomir Kačerovský was one of the most significant music figures employed by Teachers' School, which certainly supported the reputation it enjoyed at the time. He performed his pedagogical tasks for ten years (1900–1910), and an insight into his work can be gained by reviewing his syllabi, where every course is elaborated in detail and by teaching units, and which may also allow studying of music teaching methods and the degree of music knowledge that students could gain in the courses. Thus, Kačerovský left syllabi for years I to IV, elaborated by teaching units, for courses: secular singing, church singing, violin, piano and organ, which reveal that they were focused on music basics, i.e. acquisition of elementary music knowledge.

Thus, discourse on the organization of music teaching in state general-education institutions can be concluded with the claim that music with-

to Zagreb where he lived to the old age. He died in 1945. Milorad Milić, "Sarajevski period Bogomira Kačerovskog," *Časopis za muzičku kulturu Muzika* 2 (1998): 20–21; Pačuka, "Muzički život u Sarajevu u periodu Austro-Ugarske uprave," 252; Fatima Hadžić, "Uloga i značaj Čeha u razvoju muzičke kulture u Bosni i Hercegovini" (MA, Univerzitet u Sarajevu, 2009), 159–163.

7 Archive of Bosnia and Herzegovina, ZVS, 1905, 135–161.

in the education system was a significant link in educating school-going youth. Through music classes, which did not require a great talent for music since they were aimed at mastering music basics, BiH children got the opportunity to get in touch with cultural trends typical of Western European countries, which directly and irreversibly affected raising and directing their awareness in a new direction, close to European understanding of culture.⁸

Emergence of Private music Teachers and Schools

However, although the inclusion of the group of music courses in general-education institutions greatly improved and facilitated mastering of music basics, music knowledge that students could gain was exclusively of the elementary nature, and as such it could only be a pre-requisite and starting point for the development of musical professionalism. Bosnian and Herzegovinian land longed for the development of schooling that would provide young people with an opportunity to gain professional music education, which should eventually result in the emergence of first local professional musicians. However, the emergence of music education required a favourable cultural climate, and consequently young generations that felt a need for musical advancement. In this complex process, the pioneering role was played by private music tutors, who constituted one of the main forms of professional music training. However, music education could not rely solely on the private segment of activity, the more so since majority of population was musically illiterate, and consequently raising population's awareness in the area of music culture required a systematic and planned organization. Besides, most private tutors taught only one area of music, mostly instrumental, and a thorough education in the theoretical area was typically lacking. Another characteristic of private lessons was the fact that there were no clearly designed syllabi and the level of teaching rather depended exclusively on the level of readiness and talent of each individual student. In short, private music teaching was not institutionalized but was rather characterized by a lack of system and discontinuity! Besides, data also reveal that most music tutors, such as Edu-

8 Lana Paćuka, "Općeobrazovne institucije Austro-Ugarske monarhije kao temelj razvoja profesionalne muzičke edukacije u Bosni i Hercegovini," in *Zbornik radova Naučno savjetovanje Naučna/znanstvena misao u Bosni i Hercegovini/historijski razvoj do kraja XX stoljeća*, ed. Jasmin Branković (Mostar: Federalno ministarstvo obrazovanja i nauke/znanosti, 2018), 663–676.

ard Heeger⁹, performed a number of other activities of both artistic and pedagogical nature besides private lessons, and thus acted as choirmasters, performing artists and composers. Although burdened by a number of different activities required by music market, they represented the preparation and basis for the emergence of first music schools and courses that contributed to the spread of musical professionalism in the cultural life of Sarajevo and BiH.

Initiatives for opening first well-conceived and specialized music schools and courses emerged only after twenty years of Austro-Hungarian administration in BiH and they corresponded to the expansion of progress in all the other cultural and social spheres. As expected, only settlers were the initiators of the first attempts in this direction, since the local element had only began to express a serious interest and join the new trends. The story about the first attempt to open a private music school in Sarajevo is related to the name of a composer and conductor from Budapest – Adalbert Laszky, who visited the capital a few times with the aim to give concerts.¹⁰ During one of his visits, more accurately in 1898, Laszky addressed the Joint Ministry of Finance and its main minister Benjamin Kállay with the desire to get the permission to open a music conservatory, as he believed it was necessary for the development of musical life in BiH capital. Laszky believed that Sarajevo did not have enough professionals who could deliver the proper music training, and one of the major aims of a systematically organized music institution was the creation of young musical staff that could eventually allow the formation of a permanent orchestra, which would in turn become a participant in all significant musical events.¹¹ However, the ideas of the implementation of a socially useful

9 Eduard Heeger was a long-time 2nd choirmaster of “Männergesangverein,” owner of a renowned Sarajevo-based piano showroom and participant in all significant musical events. His reputation is supported by the fact that in 1893, in *Community Centre*, he was the accompanist to the world famous violinist Fritz Kreisler. Besides Eduard Heeger, the following figures tried to distinguish themselves as private music teachers for a shorter or longer period of time: Marija Sam, Mara Mađarević (singer and pianist), Naša Přibyl (singer), Sidonija Satnić, Hermina Kohn, Ana Paul (piano teacher), and Franjo Maleczek, publicly well-known as the bandmaster of “Sarajevo Lounge Music,” owner of a piano showroom and private tutor of violin, mandolin and guitar. Anon., “Werbung,” *Bosnischer Bote*, IV (1900): 84; Anon., “Hauptstadt Sarajevo – Musik-Instrumentenhändler,” *Bosnischer Bote*, XIII (1909): 354; Paćuka, “*Muzički život u Sarajevu u periodu Austro-Ugarske uprave*,” 101.

10 Risto Besarović, “Počeci muzičkog školstva u Sarajevu,” *Glasnik Arhiva i Društva arhivskih radnika Bosne i Hercegovine* 9–10 (1970–1971): 327.

11 *Ibid.*, 328.

and ambitious project did not strike a chord with authorities. The applicant received a negative response, with the rationale that opening of a music conservatory was premature for the social and cultural circumstances of Sarajevo and BiH, and that the implementation of such a project would require ungrounded financial expenses.¹² Excuses that National Government provided in their communication were the typical formulation used to decline any political, social and cultural attempt that did not conform to its current vision of the development of social and other circumstances in BiH. Establishment of professionally profiled institutions that could diminish the dominating impact of Austro-Hungary and Vienna on the one hand, and allow BiH population to be educated locally on the other was not welcome, since it could constitute a potential basis for a fight for social cultural and intellectual independence and autonomy. Therefore, by obstructing the opening of higher-education institutions Austro-Hungary strove to bind its subjects to Vienna and other Austro-Hungarian centres, thus nourishing acceptable staff, loyal to them.¹³

Although no music school subsidized by Monarchy was opened over the forty years of its administration in BiH, musical life was marked by a few private schools such as those owned by Karlo Pienta¹⁴ in Sarajevo, Fran-

12 Ivan Čavlović, *Historija muzike u Bosni i Hercegovini* (Sarajevo: Muzička akademija Univerziteta u Sarajevu, 2011), 110.

13 Besides Vienna, Hrvatski glazbeni zavod was one of prominent centres of BiH population's music education. School reports of this prestigious music institution show that a great number of young people from BiH attended this music institution.

14 Karlo Pienta, born in Cernik in 1869, was one of the first private teachers of music who came up with the idea of opening a public school of music. Upon completing Teachers' College in Zagreb (1885–1888), Pienta enrolled at the Croatian Music Institute, where he was awarded the diploma of teacher of organ playing and singing. He arrived in Sarajevo in around 1894, where he actively joined the work of Croatian Choral Society "Trebević" as one of its choir leaders. Besides his duties related to leading the choir, he decided to open a school of singing and music and, to this purpose, he submitted the request to the Joint Ministry of Finance and Regional Government. In 1900, the renowned and pro-regime oriented annual *Bosnischer Bote* published the news that the choir leader of "Trebević" opened the public school of music approved by the government. It was a school with a seriously elaborated curriculum, and courses that allowed students sound music education. However, a number of financial problems affected its work and survival, and it is certain that the school operated only for a year or, more accurately, in the period 1899–1900. Lana Paćuka, "Muzički život u Sarajevu za vrijeme Austro-Ugarske uprave kroz napise o muzici u Sarajevskom listu" (MA, University of Sarajevo, 2010), 84–85; Božidar Široka, *Pregled povijesti hrvatske muzike* (Zagreb: Edition Pirop, 1922), 282.

tišek Matějovský in Banja Luka and Sarajevo, Gustav Vilim Brož¹⁵ in Tuzla and Albert eff. Suzin¹⁶ in Sarajevo. Some of them, such as the music school opened by Czech František Matějovský first in Banja Luka (1902) and then in Sarajevo as well (1908)¹⁷, educated the first generations of Bosnian and Herzegovinian artists. In professional terms, the common thread of these schools' work was comprehensive education in theoretical courses (harmony, counterpoint, music forms) and instruments taught by renowned artists of foreign background – such as Czech-born singer Naša Příbyl.¹⁸ On the other hand, the schools had to provide funds themselves and therefore their principals were also instructors, musicians and persons in charge of raising funds. Thus, forms of raising funds included the organization of charity concerts to support the schools' work, as well as advertising in periodicals and dailies aimed at recruiting as many students as possible. Unfortunately, most schools closed due to financial problems, e.g. Karlo Pienta's school,

15 Gustav Vilim Brož was born in the Czech town of Týnec nad Labem in 1861. Upon completing education at the Prague School of Organ Playing, he worked in Maribor, Innsbruck, Senj, Sušak, and then arrived in BiH. He worked as a conductor of Croatian Singing and Tambours Playing Society "Vlašić" in Travnik, and then continued his artistic activity in Tuzla, as a teacher of singing at the High School. Besarović, "Počeci muzičkog školstva u Sarajevu," 333; Tünde Polomik, "O ulozi Čeha u formiranju muzičkog života u Bosni i Hercegovini 1878–1918," *Prilozi* 24 (1988): 148; Miradet Zulić, "Muzički život u Sjeveroistočnoj Bosni 1878–1992" (PhD diss., University of Sarajevo, 2008), 33.

16 Since their beginnings, School of Music and Summer Course A. Sabita eff. Suzin were involved in private instructions of music, which a Jew of Bulgarian origins began to give upon his arrival in Sarajevo. The name of the young conductor, composer and pedagogue appeared in available sources in around 1912, when he was first recommended to Sarajevo public as a talented and consummate artist, as well as a pedagogue suitable for private music lessons that he gave both at students' homes and on the premises of "La Lira". Indeed, the Society let him use its premises as the current conductor while waiting for the permit by Regional Government for official registration of classes. In the meantime, Suzin began to give instruction in violin, piano, singing and harmony, and it is assumed that he received the approval for work by Regional Government in the period between 1912 and 1914. The first summer course lasted from 1 July to 30 August 1914, and the fact that the school worked successfully is supported by the news in the papers published four years later. Indeed, *Bosnische post* published data that the 1918/1919 school year at the School of Music, approved by the Regional Government, was to start on 20 August, and that students would be able to attend classes in violin, piano, singing, science of harmony and composition. It was also recorded that school continued its work after the end of World War I. Pačuka, "Muzički život u Sarajevu u periodu Austro-Ugarske uprave," 232.

17 Archive of Bosnia and Herzegovina, ZVS, 1908, 221–77.

18 Pačuka, "Muzički život u Sarajevu u periodu Austro-Ugarske uprave," 229.

Allgemeine Musik- u. Gesangsschule
des **KARL PIENTA**
Sarajevo
Čemalušagasse Nr. 172, I. Stock.

Unterrichtsplan:

I. Theoretische Hauptgegenstände.

1. Elementar-Theorie.
2. Allgemeine Musik-Theorie.
3. Harmonielehre.
4. Contrapunkt und Fuge.
5. Musikalische Formenlehre.
6. Geschichte der Musik.
7. Theorie und Methodik des Gesanges.
8. Musikalische Aesthetik.

II. Praktische Hauptgegenstände.

1. Chor-Gesang.
2. Solo-Gesang.
3. Violine und Viola.
4. Violoncello und Contrabass.
5. Klavierspiel.
6. Harmonium- und Orgelspiel.
7. Holz-Instrumente.
8. Blech-Instrumente.

Staatsgeprüfte Lehrkräfte. Schuljahr hat Zeitdauer wie an anderen Mittelschulen und schliesst mit einer öffentlichen Musik-Production und Zeugniss-Ausstellung.

Picture 1: Advertisement for Karlo Pienta's Music School

or their operation ceased due to unfavourable socio-political events, such as the First World War.

Period Between Two World Wars

Thus, unfavourable socio-political circumstances and unripe cultural climate in the Austro-Hungarian period resulted in the non-existence of a professional music institution that would be supported by the state, and its

establishment had to wait for a new time – the time between the two world wars, when the first professional music institution of educational character opened in Sarajevo. It was partly financed by the National Government, and then by the Kingdom of Serbs, Croats and Slovenes. It was the District School of Music, founded in Sarajevo on 1 October 1920¹⁹ upon the initiative by a few music lovers and with the help of the then Head of Education Department of Royal Regional Administration of Drina Banovina Đoko Kovačević. The social purpose of the newly-founded school was spreading music education to “*as broad layers as possible*”²⁰ and allowing music education for students to the degree which may enable them to enrol in a higher music school, or complete their general cultural education. The purpose of classes was to

*prepare students in musical and technical terms for the artistic performance of classical and modern compositions and to allow them possible transfer to a higher school of music.*²¹

Besides, a broader social and cultural public soon realized that opening of the District School of Music was a “necessity” which came to life thanks to the support of National Government for Bosnia and Herzegovina.²² The school was indirectly managed by Board of Trustees (e.g. a circle of friends of music) of the District School of Music: composed of seven to twelve members, who were entitled to elect the chairperson, vice-chairperson, secretary, treasurer and Working Board. Besides the Board Chairperson, an extremely important role was also played by the school Principal, and – interestingly – the role of the first principal in the school’s history was entrusted to the Slovene Josip Hladek-Bohinjski – who became well-known in the broader BiH public as an excelling military bandmaster as early as in the period of Austro-Hungarian administration.²³ Bohinjski held the office for a short time, or more precisely until

19 Archive of Bosnia and Herzegovina, ZVS, 1921, 243, 92/17/11, Statute of District School of Music in Sarajevo; Fatima Hadžić, “Osnivanje i djelatnost Oblasne muzičke škole u Sarajevu,” *Časopis za muzičku kulturu Muzika* 1 (2018): 7. Fatima Hadžić, *Muzičke institucije u Sarajevu (1819–1941): Oblasna muzička škola i Sarajevska filharmonija* (Sarajevo: Muzička akademija, Institut za muzikologiju, 2018).

20 *Spomenica (drugi izvještaj) Oblasne muzičke škole u Sarajevu* (Sarajevo: Državna štamparija, 1930), 5.

21 *Ibid.*, 30.

22 B., “Oblasna muzička škola,” *Narodno jedinstvo* (1920): 3.

23 Details about Josip Hladek-Bohinjski in Sarajevo see in: Lana Paćuka, “Aspects of Slovenian musicians’ activity in the musical life of Austro-Hungarian Sarajevo

1922, when the position of principal was assumed by dr. Bogdan Milanković. In general, the curriculum of District School of Music encompassed eight grades, which were divided into three courses, elementary, intermediate and upper-level, as separate categories, which broadly corresponded to secondary school grades.²⁴ The school included Vocal, Instrumental and Theoretical Department, and the high quality of curriculum design resulted in an enviable number of enrolled students, i.e. as many as 186 students in the first generation.

In the second year of work, from 1921/1922 academic year, District School of Music began to organize public concerts, where the best students had the opportunity to present themselves. However, the most significant fact is that District School of Music employed the best educated musicians in Sarajevo, some of whom deserved credit for the development of all aspects of musical life in Sarajevo and BiH. Individuals such as Bogdan Milanković, Ljubomir Bajc, Klemens Menšik, Beluš Jungić and Franjo Topić made up the backbone of musical life of the time, since no professional, exclusively music institution existed in BiH before the establishment of District School of Music, nor was there a regular concert season.²⁵ Consequently, concert activity mostly depended on the School's teaching staff. School teachers and guests performed in the hall of cinema Imperijal under the name Philharmonic Association of District School of Music, and the association was actually the forerunner of Sarajevo Philharmonic Orchestra founded in 1923.

An overture in the emergence and opening of Academy of Music

Still, District School terminated its prominent pedagogical results at the beginning of the Second World War, and music schools had to wait four long years before the opening of State Secondary School of Music in Sarajevo, which began its work in the autumn of 1945. Although its significance for the development of Sarajevo musical life was immeasurable, equally essential was its impact on opening of other schools of music that began to be

(1878–1918),” *Muzikološki zbornik* 52, No. 1 (2016): 11–26.

24 ABH, ZVS, 1921, 243, 92/17/11, Statute of the District School of Music in Sarajevo.

25 National Theatre in Sarajevo was founded in 1919, but organized first performances in Sarajevo only in 1921. Čavlović, *Historija muzike u Bosni i Hercegovini*, 127.

founded across BiH. Mostar got its first secondary school of music in 1954, Banja Luka in 1956, Tuzla in 1957 and Zenica in 1977.

The development of secondary music education was an overture in the emergence and opening of Academy of Music, established in 1955, and the most credit for it goes to its first rector, ethnomusicologist and composer Cvjetko Rihtman.²⁶

The main goal of Academy establishment was to satisfy basic needs for educated musical staff of various profiles and professions, which were obviously intensified by founding secondary and primary music schools, as well as by authorities' efforts to build and culturally profile the entire environment, people and citizens in socialist BiH. Academy immediately organized work of seven departments,²⁷ which are credited for the establishment of professional aspects of BiH musical life.²⁸ So, in November 1955, first admission exams took place.

*Out of 49 applicants, 42 students were admitted. Twenty-five of them were from Sarajevo, nine from other parts of Bosnia and Herzegovina, nine from other Yugoslav Republics, and one was a foreign citizen.*²⁹

Over years Academy has noted constant progress – during the academic 1974/1975 year, as the parent institution, Academy opened its regional department in Tuzla, upon a request by the Council of Tuzla Municipality, with the department of Theory and Pedagogy.³⁰ Most importantly, over its long-time work, Academy has accomplished its mission by educating music professionals who eventually became the backbone of professional artistic staff at all significant institution, starting from Philharmonic Orchestra, Opera and Ballet to the institutions of primary and secondary music education.

26 Vinko Krajtmajer and Ivan Čavlović, eds., *Spomenica 50 godina Muzičke akademije u Sarajevu* (Sarajevo: Muzička akademija univerziteta u Sarajevu, 2005), 20.

27 I – Department of Composition and Conducting, II – Department of Solo Singing, III – Piano Department, IV – Department of Stringed Instruments, V – Department of Wind Instruments, VI – Department of Musicology, VII – Department of Theory and Teaching. *Ibid.*, 21.

28 The first Academy professors were: Cvjetko Rihtman, Miroslav Špiler, Aleksandar Segedi, Mladen Pozajić, Božidar Trudić, Matusja Blum, Bruna Špiler and Vlasta Debelić.

29 *Ibid.*, 20.

30 The Department ceased its operations in the 1982/1983 academic year.

At the end ...

The path of the development of institutionalized music education, which in BiH reached its climax when Academy of Music in Sarajevo was established in 1955, was thorny, and as such it began as early as during Austro-Hungarian administration, within general-education institutions that provided elementary music knowledge, and with private tutors, schools and courses, which were the overture to the first institutionalized steps taken only in the period between the two world wars. More favourable socio-political climate and, more importantly, riper cultural conditions and the fact that Western European musical practice was no longer experienced as a foreign, “imposed” element, led to the foundation of District School of Music, and later on of the State Secondary School of Music, which employed or educated some of the first Bosnian and Herzegovinian artists. Based on their endeavours, and at the moment when more favourable socio-political and cultural circumstances were created, Academy of Music was born which, through its work and its artistic and pedagogical results, completed the path of the development of music education, the seeds of which were sown as early as in 1878.

Bibliography

- Anon. “Hauptstadt Sarajevo – Musik-Instrumentenhändler.” *Bosnischer Bote*, XIII (1909): 354.
- Anon. “Werbung.” *Bosnischer Bote*, IV (1900): 84.
- Archive of Bosnia and Herzegovina, ZVS, 1905, 135–161.
- Archive of Bosnia and Herzegovina, ZVS, 1908, 221–77.
- Archive of Bosnia and Herzegovina, ZVS, 1921, 243, 92/17/11. Statute of District School of Music in Sarajevo.
- B. “Oblasna muzička škola.” *Narodno jedinstvo* (1920): 3.
- Besarović, Risto. “Počeci muzičkog školstva u Sarajevu.” *Glasnik Arhiva i Društva arhivskih radnika Bosne i Hercegovine* 9–10 (1970–1971): 326–344.
- Čavlović, Ivan. *Historija muzike u Bosni i Hercegovini*. Sarajevo: Muzička akademija Univerziteta u Sarajevu, 2011.
- Hadžić, Fatima. “Uloga i značaj Čeha u razvoju muzičke kulture u Bosni i Hercegovini.” MA, Univerzitet u Sarajevu, 2009.
- Hadžić, Fatima. “Osnivanje i djelatnost Oblasne muzičke škole u Sarajevu.” *Časopis za muzičku kulturu Muzika* 1 (2018): 7.

- Hadžić, Fatima. *Muzičke institucije u Sarajevu (1819–1941): Oblasna muzička škola i Sarajevska filharmonija*. Sarajevo: Muzička akademija, Institut za muzikologiju, 2018.
- Krajtmajer, Vinko and Ivan Čavlović, eds. *Spomenica 50 godina Muzičke akademije u Sarajevu*. Sarajevo: Muzička akademija univerziteta u Sarajevu, 2005.
- Milić, Milorad. "Sarajevski period Bogomira Kačerovskog." *Časopis za muzičku kulturu Muzika 2* (1998): 19–41.
- Paćuka, Lana. "Muzički život u Sarajevu za vrijeme Austro-Ugarske uprave kroz napise o muzici u Sarajevskom listu." MA, University of Sarajevo, 2010.
- Paćuka, Lana. "Muzički život u Sarajevu u periodu Austro-Ugarske uprave (1878–1918)." PhD diss., University of Sarajevo, 2014.
- Paćuka, Lana. "Aspects of Slovenian musicians' activity in the musical life of Austro-Hungarian Sarajevo (1878–1918)." *Muzikološki zbornik 52*, No. 1 (2016): 11–26.
- Paćuka, Lana. "Općeobrazovne institucije Austro-Ugarske monarhije kao temelj razvoja profesionalne muzičke edukacije u Bosni i Hercegovini." In: *Zbornik radova Naučno savjetovanje Naučna/znanstvena misao u Bosni i Hercegovini/historijski razvoj do kraja XX stoljeća*, edited by Jasmin Branković, 663–676. Mostar: Federalno ministarstvo obrazovanja i nauke/znanosti, 2018.
- Paćuka, Lana. *Ženski identiteti u muzičkom životu austrougarskog Sarajeva*. Sarajevo: Muzička akademija Univerziteta u Sarajevu, 2019.
- Papić, Mitar. *Školstvo u Bosni i Hercegovini za vrijeme austrougarske okupacije (1878–1918)*. Sarajevo: Svjetlost, 1972.
- Polomik, Tünde. "O ulozi Čeha u formiranju muzičkog života u Bosni i Hercegovini 1878–1918." *Prilozi 24* (1988): 147–154.
- Spomenica (drugi izvještaj) Oblasne muzičke škole u Sarajevu*. Sarajevo: Državna štamparija, 1930.
- Širola, Božidar. *Pregled povijesti hrvatske muzike*. Zagreb: Edition Pirop, 1922.
- Zaplata, Rudolf. "Omerpašin brak sa Anom Simonis." *Jugoslavenski list 45* (1933): 3.
- Zulić, Miradet. "Muzički život u Sjeveroistočnoj Bosni 1878–1992." PhD diss., University of Sarajevo, 2008.