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100 години от рождението на Райна Кацарова (1901-1984)

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SUMMARY

"A HUNDRED YEARS RAINA KATSAROVA"

Elena Stoin

Raina Katsarova was born on the 7th of May 1901. She was a daughter of General Dimitar Katsarov, an amateur naturalist and scholar, a son of priest Ilia Katsarov from Koprivshitsa, a participant in the April Uprising. Her mother, Stefania Konstantinova, was a housewife, but by self-education she reached a high level of learning and erudition. The enlightened family background and the childhood spent in Berkovitsa, Vratsa and Koprivshitsa cultivated in her love and respect for the hard-working Bulgarian people, for its holidays and workdays, its customs and songs.

She graduated from the Theoretical Department of the State Music Academy (1922-25). Her interest in the musical folklore made Prof. Dobri Hristov and the commission present at her state examination, particularly Prof. Vassil Stoin, direct her to work in the sphere of folk music. By that time she had already taken down on her own initiative several scores of songs. After successful trial work on location (sent by the Ethnographical Museum) to collect folk songs in the region of Teteven and the Rhodopes, at the end of 1928 Raina Katsarova was appointed assistant and later curator in the section for folk music at the National Ethnographical Museum. Here under the guidance of Vassil Stoin and with the friendly assistance of the museum workers, especially the ethnographer Hristo Vakarovski and the museum director Stefan L. Kostov, Katsarova developed as an excellent musical student of folklore and museum worker. Trips for collecting musical folklore materials all over Bulgaria followed. During the period of printing the collections of folk songs she actively collaborated with V. Stoin.

At the end of 1930 Katsarova travelled at her own expense to Czechoslovakia and Germany. In Berlin she got acquainted with the best specialists in the area of folk music – the professors Hornbostel, Kurt Sachs, Wolf, Schunemann and Dr. Lachmann. In Prague, in Berlin and in Dresden she won a lot of friends for the Bulgarian musical folklore.

Following V. Stoin Raina Katsarova became curator of the section for folk music at the Ethnographical Museum. Thanks to her initiative and personal relations abroad she managed to supply the section with a phonograph apparatus "Presto" together with metalophone records for it. Hers was the initiative a collection of folk musical instruments to be created as well as the instruments from the first Plovdiv Fair in 1898 housed in the museum to be arranged and included in an inventory. Simultaneously she collected new instruments and studied some of them. Taking the risk of getting in conflict with the management of the museum, in 1944 Katsarova evacuated the property of the section for folk music to Koprivshitsa and thus she rescued it from the fire in Sofia on the 30th of March 1944.

In 1950 the section for folk music was transferred from the Ethnographical Museum to the Institute of Music (established in 1948) at the Bulgarian Academy of Sciences (today Department "Music" at the Institute for Art Studies – BAS). As a senior research associate she headed the folklore section to the end of 1964 when she retired.

As a musical folklore specialist R. Katsarova manifested all-round interests. During

all her creative activity her interest in work on location did not diminish. She was the author of a great number of monographs, studies and papers, devoted to various aspects of the musical folklore practice. Among them are: "Three Generations of Folk Women Singers", "Today's State of the Epic Recitative in Bulgaria", "Two Distinctive Features of the Pomak Tunes in the Rhodopes", "Ugarchin Pentatonic" and "Mourning of the Dead", "The Bagpipes of a Master from Shumen" and "Koprivshtitsa's Bagpipes and Bagpipe-Players"; "Lazaritsa" (London, 1935), "Folk Dances and Games from the Village of Hlevene, Lovetch District", "Bulgarian Dance Folklore" (translated into Russian and English with an attachment of 12 folk dances, arranged for the stage by choreographer Kiril Djenev) and "Distribution and Variants of one Bulgarian Dance"; "Padarevski Kukeri" (Mummers from Padarevo), "Sourvakari", "Winter Carnival Games From the Regions of Pernik, Breznik and Radomir", "Dervishes From the Village of Lesichevo, the Region of Pazardjik" and "Mummers From the Village of Vresovo, the Region of Aitos and the Village of Asparuhovo, the Region of Provadia"; "Folk Puppet Theatre. Puppets Made of Napkins" and "Puppets Made of Plants"; "Variations and Permutations of a Spring Melody", "Balkan Variants of Two Turkish Songs", "Distribution and Variants of One Bulgarian Dance", "Hadji Dambo Is Building a Tower" etc.

R. Katsarova was the first to broadcast lectures and folk songs live on Radio Sofia. She dedicated a lot of time to amateur folklore activities. She popularized Bulgarian musical and dance folklore and Bulgarian folkloristic musical science abroad.

It cannot be said that R. Katsarova is a representative of a definite generation of musical folklorists. She made her first steps together with her teachers Dobri Hrisov and Vassil Stoin and walked along the long and uneven road of the musical folklore together with the next generations. Everything accomplished by Raina Katsarova in the sphere of Bulgarian musical and dance folklore is worthy of respect and appreciation.

Raina Katsarova had a nice family – a husband and two sons, but in her personal life she survived several serious ordeals. In 1944 an American bomb hit her house at 12 Veliko Tirmovo Street. With a lot of effort and privation the house was partly restored. The governing red aristocrats forced her to leave her native house in the centre of Sofia, and to move to the suburban housing estate "Droujba" where she lived to the end of her life. Unfortunately she lost her elder son. All this affected her health, she suffered a stroke and after a while she passed away on 14th of August 1984.

Raina Katsarova left a deep track in Bulgarian music folklore science and unforgettable memories in those who had the opportunity to work and communicate with her.

"ORATION ABOUT RAINA KATSAROVA"

Nikolai Kauffmann

With deep conviction and clear conscience I rank Raina Katsarova among the emanation of the Bulgarian people, among those great Bulgarians whose names will remain forever. When the Institute of Music at the Bulgarian Academy of Sciences was established (1948), Raina Katsarova was put in charge of the music folklore section. Having been a collaborator of Vassil Stoin, she took from him and introduced into all of us the flame of the collectors of the great golden treasure. This eminent trio – Raina Katsarova, Ivan Kachulev, Elena Stoin – brought with themselves a great tradition

from the Ethnographical Institute, where they worked before coming to the Institute of Music. That was the great science of Ivan Sishmanov, Mihail Arnaudov, Hristo Vakarelski. She worked hard to create a centre for collecting and studying Bulgarian folk music, which can be compared with the most prestigious ones. She headed the passionate work of collecting and studying the music folklore from all regions of Bulgaria, she gathered a nucleus of folklorists, who shared her love for and devotion to the national music folk art.

I will not enumerate the merits of the collective and research activities of our teacher in everything connected with ethnomusicology – the first solid stones of paving the way in ethnochoreology, in studying folk rituals and customs accompanied with music, in studying folk songs from all over the country, in comparative studies, folk polyphony, town folklore etc. During the years when relations with the Western world were undesirable, Raina Katsarova was the only ethnomusicologist who was not afraid. She was the restless courier of our folklore musical art who connected us with Bela Bartok, Zoltan Kodai, Mod Karpesz, Barbara Crader, Albert Lloyd.

"THE PLACE OF RAINA KATSAROVA IN BULGARIAN MUSIC FOLKLORE SCIENCE"

Lidia Littova-Nickolova

Raina Katsarova – Kukudova was a real phenomenon in the sphere of Bulgarian music folklore science. She started her research activity in the initial period of Bulgarian musical folklore studies. In the 20s of XX century, as a collaborator of Vassil Stoin, Raina Katsarova got interested in work on location as a necessary prerequisite for getting to know in detail the musical folklore values and an opportunity of creating a rich music folklore archive, which became the foundation of developing our musical folklore science. Her participation in collecting melodies and publishing the first capital collections with folk songs – "Folk Songs From Timok to Vrita" and "Folk Songs From Middle North Bulgaria" excited her interest in the problem of classification of musical folklore materials, a problem in which she evinced her interest during her specialization in Czechoslovakia and Germany and which was subject to her publications. In reply to Zoltan Kodai's interest in Raina Katsarova's opinion, she published her paper "Classification of Folk Melodies in Bulgaria". Taking the systematization of the songs in the collections of Vassil Stoin as a basis, she emphasized upon her preference for classification according to function and offered analytical methods of presenting the folk melodies depending on metrum, rhythm, form, ambitus, mode as necessary components of the synchronic complex.

Raina Katsarova was a folklorist of variegated interests, who managed to draw out basic laws in Bulgarian music folklore culture, thus initiating their study.

"CONTRIBUTION OF RAINA KATSAROVA TO STUDYING THE MUSIC FOLKLORE OF BULGARIANS IN MACEDONIA"

Ilija Marolov

In 1939 Raina Katsarova recorded 21 songs, different in theme and function, and one mourning, dedicated to a revolutionary, killed by the Turks, which is most likely

unique in Bulgarian folklore as well as 57 songs and a description of folk musical instruments from settlers from the region of Skopje (18 records in all). In 1940 she recorded 16 songs from the village of Belijan – the region of Razlog – and started her first tour in the region of Pirin, where she recorded 56 songs and dances from the region of Razlog: Yavoruda, Baraka, Dolnimitis, Pletara, Kocleja and Gata; Detchev. The first songs are accompanied by kinetic signs. In 1941 she studied mainly Northwestern Macedonia – the regions of Skopje, Kumanovo, Teovo, Koclevo, Kroushovo etc. Later she visited the regions bordering on Serbia and Albania (over 25 songs and dances) which were danced. Some of the first songs were accompanied by kinetic signs. Thematically and functionally the songs are quite various. From 1950 (except 1955) Katsarova regularly went on lectures in the region of Pirin. In 1960 an excellent expedition was organized along the valley of the Mesta River – part of the regions of Blagoevgrad, Razlog and Gata; Detchev, the results of which haven't been published yet. In Raina Katsarova's publicistic activity the Pirin theme occupied a modest place. These were about ten synopsis papers. Four of them were devoted to the Ensemble for Folk Songs and Dances "Yano Sandanski" in Gata; Detchev. She was the first to publish an article on "Tledji Danis is building a tower from the village of Dahn Oseovo.

"ABOUT RAJNA KATSAROVA WITH LOVE AND HEARTFELINESS"

Anna Dževa

Rajna Katsarova was the founder of the serious dance ethnology in Bulgaria. Has was the idea and the merit of initiating the collection, description, filming and theoretical studying of Bulgarian national dances, thanks to which, now we possess rich film documentation of unique styles, phrases and rituals. In her monograph "Folk Dances and Games from the Village of Devena, the Region of Lyvech" she studied the essence of Bulgaria's folk music in the function, identity of artistic life in every village. In "On Ruchnitsa" she examined the dance phenomenon called "ruchnitsa" in all its rich, synchronously existing forms, regional variety, i.e. from the ritual dances to the most developed form or demand on the stage "ruchnitsa". A considerable contribution to our scarce chorological literature were the regional studies of Katsarova: "Folk Dances and Games in Strandja", "Today's State Of Folk Songs and Dance Folklore in Dobruja" and "Dances and Games From Northwestern Bulgaria".

"RAJNA KATSAROVA'S CONTRIBUTION TO THE BULGARIAN COLLECTION OF ALBERT LLOYD"

Donatiana Konefianova

In 1954 the famous British folklorist Albert Lloyd came to Bulgaria. His aim was to have a look at the territory and to choose interesting material to be included by BRC. I do not know exactly what is the connection between the BRC – collection of Albert Lloyd and the collection of Alan Lomax published the same year in the USA and how the songs and the instrumental melodies were transferred from Britain to America. In the introduction to his collection Lloyd wrote that he had visited some places in Bulgaria (their names were not mentioned), accompanied by Raina Katsarova - head of section "Musical folklore" at the Bulgarian Academy of Sciences, he had ma-

Philip Koutev – conductor of the Ensemble for Folk Songs and Dances (today the Ensemble is called Philip Koutev) and Georgi Boyadjiev – editor-in-chief of section “Folk Music” at Radio Sofia. Although Lloyd was the author of the text, the selection of the collection – of authors, performers, genres, regions seemed to be prompted to a high extent by Raina Katsarova. This is evident from the thorough look at the terrain, the best performers included as well as performers who became stars about 15-20 years later.

“RAINA KATSAROVA AND CHILDREN’S MUSIC FOLKLORE”

Mihail Bukureshtliiev

The collection “Du-li du-li, gaida” (1947) contained 22 folk songs, skilfully arranged with a pedagogical insight into “from the easier to the more difficult”. It was the first time in Bulgarian literature that children’s folk songs had been collected. In the collection “The Alphabet in Songs – Cheerful and Easy” (1957) songs with texts from the alphabetical order were included. The collection “A Source of Beauty and Patriotism” (1969) contained tales, legends, riddles, sayings, calendar series of songs from customs, in which children participate, e.g. Scurvakari, Koledari, Lazarki etc. Katsarova did all this with the only aim to get these ancient customs and games used today too because they possess everlasting artistic value.

“RAINA KATSAROVA AND THE OVERCOMING OF ETHNOCENTRISM”

Ventsislav Dimov & Loganka Pelcheva

Raina Katsarova remained part of the ethnocentric orientation but spontaneously she began to destroy its pattern from inside. As a program she defended the view of the unity, stability and authenticity of our folklore, but as a conscientious researcher and European scholar, adherent to comparative musicology, she did not let out of her sight the manifestations of other music folklore traditions, she studied the mutual influences and loans, she considered the musical traditions of hers and other peoples equally worthy of attention. She was one of the first who paid attention to the role of the Roma musicians (gypsies) in the town musical culture and the chalga tradition from the period of the National Revival in her study “Features of Music Life in Koprivshitsa” (1938). Being ahead of the theoreticians and practitioners of World Music Today, Raina Katsarova introduced into Bulgarian scientific and public space some measurements of the interethnic, intercultural dialogue.

“RAINA KATSAROVA AND THE BULGARIAN FOLKLORE PUPPET THEATRE”

Elena Vladova

Raina Katsarova presented information about manifestations of folklore puppet theatre – the so-called custom “Lazar” as early as 1936 in London. The relations between the Bulgarian folklore puppet theatre and the folk culture of other ethnic groups were converted into a comparative method that she later tried to apply in her further research work. The book of the historian Max von Boen was her principal source of

information. She was among the founders of the Puppet Theatre at Slavianska Bistritsa, whereas before that she was an active participant in the first performance of the Bulgarian puppet theatre, founded by Anania Hristov in 1934.

"IN THE STEPS OF RALNA KATSAROVA"

Vernika Vankova

The study "Folk Graduations of Folk Women Singers" presented the three generations of folk women singers from the village of Derunitsa, the region of Lovech. Raina Katsarova not only examined the family tradition and made important conclusions about the time, the background and the style of performance, but she also made original analyses of the music folklore dialect peculiarities of this village, and consequently of the whole region, proving the unity of the music folklore in the region. This is proved by comparing the meanings of the Islamic population, recorded today and those songs of weeping quoted by Katsarova. From the gypsy, according to Katsarova "I was not shy" in 1936 with characteristic pause on the first time of 1st and the beat from the *trubuna* (*trambula*) and its use as the main accompanying instrument of singing.

"FOLKLORE AND FOLKLORE FORMS THROUGH THE VIEW OF THE CARRIERS"

Elana R. Ivanova

The surveys made in Sofia and Varna according to a prepared in advance questionnaire revealed the attitude of the contemporary carriers of folklore to what they consider to be folklore and not folklore, how they perceive folklore and folk art. Almost all are unanimous that it is the same, that the song comes, to the same in the different generations. But there is a lot in common between the songs of the Balkan peoples, but they are still different, for example, women forms like girls and festivals, etc. extremes have been noticed towards the folkloric specialties and the folk albums: unreserved adoption and absolute rejection.

"TRADITIONAL MANIFESTATIONS AND BELIEFS"

Galina Gontseva

In science there are different points of view and opinions on the problem of professionalism in folk activities in the so-called traditional society: in most cases it is contrasted as a type of the traditional; others defend the opinion of the so-called traditional professional culture or of "professional craftsman's culture". In respect to the problems of the instrumental and singing tradition some researchers speak about professionalism, others about semi-professionalism (or folk professionalism), specialization, etc. others use the terms of "low and high art craft", etc.

From the problem of professionalism and specific features of the activities of the village musician, a number of peculiarities of the traditional instrumental dance are derived as a specific cultural phenomenon. From a social and cultural point of view, they come down to the differences of the traditional woman's singing, whereas from an ideological point of view, they are ideas connecting its origin with the general social

activity of cultural heroes and ancestors whose instrument playing is accepted as a mythical prototype of the specific talent of the man-instrument-player. Raina Katsarova gave interesting information describing a waltz – mandolin performance. The belief that all musked instruments except the kaval (shepherd's pipe) originated from the kaval still exists.

"RAINA KATSAROVA – ENTHUSIASTIC, COURAGEOUS, UNIQUE"

Loprah Peicheva

In the memoirs of Asen Alexandrov – a friend of Raina Katsarova and her family for many years, and of Geo Kukardov – the younger of her two sons, Raina Katsarova was: "an enthusiastic person", "always above the average level of mood", with "an air of lightness, gaiety, informality", "terrific physical agility", "permanently enthusiastic", "she made no bones to anybody", "she had a good word for everybody: (acknowledging of all, she was able to communicate with all people)", "an exceptional person with a unique and earnest spirit... a Renaissance spirit... she was conscious... she had a mission", "a deeply religious person", "she gave birth to my brother and me with 20 years difference, which is also a heroic deed", "she was a great person in all respects". The same warm feelings are visible from the unpublished letter of Binka Vazova, an artist, a friend of hers, who accompanied her on location many times. Illustration of her book "Koledziski pesni" (Sofia, 1934). The letter was written on 12th of October 1984, Sofia and was sent later to Raina Katsarova's son.

"ABOUT A TRIP OF RAINA KATSAROVA TO THE REGIONS OF VARNA AND PROVADIA"

Radka Nikolova

The trip of Raina Katsarova to 57 villages in the regions of Provadia and Varna coastal in 1929 songs written down in notes by her. After a thorough examination it was established that the songs were recorded in December 1929 and 1930. The songs were mostly of settlers from Asia Minor (Kodjubuzur, Vilyamsi), from Macedonia (Kostur and Vardar) and from Aegean Thrace (Odin, Lozograd, Malgar). The song melodies are authentic, with little embellish and without a well-developed melodic line. That shows that the songs belong to a more ancient and less well-known layer of folklore. Their publication will excite great scientific interest as they were not presented in either of the two volumes of "Folk songs of North-Eastern Bulgaria".

"RAINA KATSAROVA AND HER ARCHIVE FUND THROUGH THE EYES OF THE SPECIALIST"

Margarita Petrova

In the branch office of the Scientific Fund of the Institute for Art Studies at the BAS, the share of Raina Katsarova's personal fund is considerable. Her remain materials are arranged in 55 folders containing collections of about 400 settlements. Usually each of these collections has their own inventory number, some inventory numbers.

however, contain musical folklore from many settlements. Therefore the real number of the settlers' collections is bigger. The archive units in Katsarova's fund are over 10 000 and represent folklore from all over Bulgaria, from Macedonia, Moldavia and the Ukraine; songs, lore and customs of settlers from Aegean Thrace (the regions of Drama and Xanthi, recorded in the region of Nevrokop); Vidra, Lazeograd and Vidžica, recorded in North-eastern Bulgaria). In North-eastern Bulgaria folklore of settlers from Macedonia (Vardar and Kistur), Asia Minor and North Dobruja (Kinetardja and Tuleha) was recorded.

Among the best-studied settlements by Raina Katsarova were those in the region of Nesebar (South-western Bulgaria), the regions of Sredna and Krakra (Sredna Gora); Vidžica and Deven (the Rhodopes); the regions of Varna, Provadija and Silistra (North-eastern Bulgaria); the regions of Lovčevit, Teraven, Vratsa and Montana (North-western Bulgaria); the regions of Veliko Tarnovo, Sevstovo and Lovčeh (Central North Bulgaria); Pomik and Smedev (Middle Western Bulgaria); Borogas and Yantol (South-Eastern Bulgaria).

Most of the remain materials was submitted to the Archive by Raina Katsarova while she was still working as a research worker at the Institute of Music of that time. Actually her archive fund was created in 1969 with the materials possessed by her son Georgi Katsarov, kept in the family archive until that

Dedicated to Evdokia Velichkova