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БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ
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BULGARIAN ACADEMY OF SCIENCES
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Abstracts

Raina Katsarova's 115th anniversary Scientific readings

Raina Katsarova: The cheerful lady of Bulgarian ethnomusicology and ethnochoreology

Lozanka Peicheva

Raina Katsarova's work is of an intrinsic value to the establishing and the development of Bulgarian ethnomusicology and ethnochoreology. She was a renowned Bulgarian researcher in the 1920s, but also through the 1980s, an authoritative champion of collecting and preserving traditional lore in the form of tens of thousands of Bulgarian folk songs.

This study systematises biographical data of Raina Katsarova's life, integrating various voices in one story and offering a general rethinking of her personality and activities.

The events and the facts interpreted in this statement have been selected from various in terms of their size, genre and content source material: a variety of published sources (Raina Katsarova's publications; other publications related to her life, personality and career; interviews with her; Raina Katsarova's memoirs),

archive material (fieldwork notebooks, diaries, photos, letters, etc.), talks with her nearest and dearest.

Biographical research method was applied as a rewarding scientific strategy and a tool of representing the fluid dynamics of life, of providing an insight into her figure and work and of the unique historical significance of Raina Katsarova to the domains of ethnomusicology and ethnochoreology.

The systematic arranging of the selected facts and materials is grouped in the following thematic lines: 1). A timeline of her life in a chronological narrative of facts and events, stages and processes; 2) A brief overview of her major studies and achievements; 3). The essence of her fieldwork; 4) Her contribution to the creation of an ethnomusicological environment at the National Ethnographic Museum and BAS.

Keywords: *Raina Katsarova; biographical timeline; Bulgarian ethnomusicology and ethnochoreology; fieldwork; pioneering studies; scientific school; folklore*

Raina Katsarova and the earliest fieldwork recordings of traditional music from Bulgaria

Ventsislav Dimov

This study presents the earliest resources of the folk music archive of the Institute of Art Studies, BAS: fieldwork recordings of traditional music made in the period 1938–

1950. The text is part of a project, Raina Katsarova and the beginnings of recording activities in Bulgarian ethnomusicology.

The study is based on the folk

music recordings made by Raina Katsarova in 1938–1950, and by her collaborators Ivan Kachulev and Elena Stoin (1948–1950), using a Presto recorder and instantaneous discs. The study presents the earliest recordings (231 metal core acetates: 142 12-inch and 89 8-inch), digitised by Alex Nushev) containing songs, instrumental music and rarely, verbal folklore. There are 1,570 items or about 31 hours of recorded music in store for describing, identifying and studying (by the author and Dr Galina Denkova) The interpretation, apart from the recorded sound, includes handwritten fieldwork notebooks or other fieldwork material from the verbal folk music archive and the personal archive of Raina Katsarova (kept at the archive of the Institute of Art Studies), papers by Raina Katsarova delivered during her trips to several Bulgarian regions and places in 1941–1944 (kept at the archive of The Institute of Ethnology and Folklore Studies with Ethnographic Museum, BAS), pictures from academic and personal archives, publications in periodicals. It is the first attempt to make such a comprehensive and full presentation with a detailed chronological description of the earliest fieldwork recordings in Bulgaria.

The second part of the study seeks to make analytical readings of the recording database. Two views

of the early recordings are offered: exploration of the areas of the recorded voices and music (places and regions, where the recordings have been made and where the informants and repertoires belong) and of the tradition bearers on the grooves (analysed by age, sex, education, settled way of life, ethnic group, profession, etc., mostly by the classifying columns and ‘marginal notes’ in the fieldwork notebooks).

The conclusion underscores that by using recorders in the 1930s and the 1940s Bulgarian science joined the mainstream of the West-European ethnomusicology. Raina Katsarova was the founder of fieldwork sound recording presenting songs, instrumental music, manufacturing of instruments, ring dances and games through their cultural functioning, their role in the life of the community and men. She set the beginning of the anthropological and culturological turn in Bulgarian folk music studies. Raina Katsarova’s legacy and that of her collaborators on fieldwork recording, Ivan Kachulev and Elena Stoin still holds unexhausted potential for informational content, creativity and future insights. That is why it is worth completing the process of their digitisation and cataloguing, publishing more extensive information about them and about the initial stages of their exploration.

Lived and remembered

A life devoted to Bulgarian ethnography

Elena Ognianova

The author, a writer, folklorist and ethnographer, offers her views of the scope of Raina Katsarova as a researcher and a person, citing her

works, academic and social activities and mostly, her own contacts during their close friendship and cooperation of four decades. The patriotism of

Raina Katsarova, a woman from Koprivshtitsa, is highlighted along with her role in promoting folk songs on the radio, the press, training aids, books, and song collections. The article provides interesting facts about Raina Katsarova's cooperation

with Academician Mikhail Arnaudov regarding a research area, pioneered by Katsarova in Bulgaria, that of ethnochoreology. Raina Katsarova's social activities are highlighted along with her scientific contribution and international weight.

Keywords: *fieldwork, folk music on radio, patriotism, Koprivshtitsa, folk ring dancing*

The privilege to be close to Raina Katsarova *Lozinka Yordanova*

The article traces the author's personal contacts with Raina Katsarova, giving reflections on the significance of some of her studies to the Bulgarian and world science. Yordanova recounts her own personal memory of holding the Koprivshtitsa Folk Fairs to accentuate Raina Katsarova's role in the staging of these events. Raina Katsarova's

contribution is highlighted as a researcher of folk traditions, songs, ring dances, popular puppet shows, and tradition bearers. Invaluable personal impressions of Raina Katsarova's stand on teaching folk arts at school are provided along with her role in Prof. Dr. Ivan Shishmanov National Ethno-pedagogical Association.

Keywords: *ethnopedagogy, folk puppet show, Prof. Dr. Ivan Shishmanov National Ethno-pedagogical Association*

Raina Katsarova amid Turia mummers *Asen Atanasov*

A photo story about one of Raina Katsarova's latest fieldworks: watching masked games in the village

of Turia, Kazanluk region on Shrove Sunday, 1977 by a participant in the event, who was assigned to take pictures of the ritual.

Keywords: *mummers, a masked ritual, village of Turia, Kazanluk region*

Interview

Friedrich Cerha turns 90 *Albena Naydenova*

Albena Naydenova interviewed renowned Austrian composer, conductor and violinist Friedrich Cerha (b. 26 February 1926) and his wife, Gertraud Cerha, a harpsichordist, composer and musicologist. His oeuvre and his

freedom of choice of musical languages associated with admixture of techniques in his pieces of different periods are commented on. Cerha's latest opera *Onkel Präsident* was staged in Munich in 2013 and had its Austrian premiere on

11 October 2014 at Volksoper Wien. The conversation broaches also composers from East Europe and particularly, Bulgarian music. The composer along with György Ligeti showed interest in Bulgarian folk music, he had acquired

information about the diaphony of the Shops, living in the region of Sofia. In the 1960s, he came to know pieces by Bulgarian composer Bojidar Dimov (1935–2003), who lived in Cologne at the time and conducted his works.

Colloquia

Musical and Cultural Practice

*Rossitsa Draganova, Mihail Lukanov,
Diana Danova-Damianova*

Since September 2015, a permanent seminar has been conducted at the Institute of Art Studies by the Musical Culture and Information research group. They make every effort the seminar's editions to be attended by as many active participants as possible. Various topics are proposed every time by different members of the research group, who then open the discussions with keynote papers. Bulgarian Musicology journal would publish some of the papers as well as statements and communications made during the seminar.

The topic of the first session, Short forms in music: aesthetics, history, modern times, was introduced by Assoc. Prof. Dr Rossitsa Draganova, who made a statement on Short forms in music and the other arts. Asst. Prof. Dr Mihail Lukanov and Asst. Prof. Dr Diana Danova-Damianova joined in, delivering papers on Short forms in music and Bulgarian schlager of the 1930s and Short forms in music in the programmes of ppIANISSIMO International Festival of Contemporary Piano Music respectively. Nadia Sotirova, director of Pancho Vladigerov's museum, Sofia and Svetlana Avdala, a full-

time doctoral student, Department of Music, presented the realised project Microcosm, performance of 60 one-minute pieces. Assoc. Prof. Dr Lubomir Kavaldjiev, founder of the research group, Prof. Elisaveta Valchinova-Chendova, DSc and Prof. Dr Romyana Karakostova joined the discussion.

The second session held in October dealt with the so-called free forms in music and particularly, with the free forms in the sixteenth-century lute repertory. Assoc. Prof. Dr Yavor Genov delivered a keynote paper on the topic. He believes that these forms have later generated a number of vital trends in instrumental thinking. Colleagues invited especially to take part in the seminar, Prof. Yavor Konov, DSc from NBU and Assoc. Prof. Dr Ivanka Vlaeva from SWU, an associate member of Department of Music, joined the discussion.

The third session held in November was devoted to the nineteenth- and the twentieth-century song forms in music and to research aspects and issues related to them. A keynote paper on the specifics of some forms of the twentieth-century popular music (strophic, verse/chorus, 32-bar and blues forms) was

delivered by Asst. Prof. Dr Mihail Lukanov.

Talking and arguing about these untraditional and at the same time topical issues, never broached for now in a special or a long-term study by any of the members of the Musical Culture and Information research

group, proved to be intriguing and fruitful. There was a general sense of innovativeness, of refreshment of notions, generating resources of new approaches. New areas for discussion were established and formulated for the forthcoming editions of the seminar.

Reviews

Milena Shushulova-Pavlova: Music and Audiences. New Concepts of Openness

Sofia: NBU, 2015. 512 pp. ISBN 9789545358586

Elisaveta Valchinova-Chendova, Todor Petev

The book deals with topical contemporary musical practices and processes of musical communication. The fundamental to the art of music problem of communication is commented on. Music is communication and in this light, actual processes and contemporary musical and cultural practices in the field of the so-called 'classical' or 'art' music are treated. Drawing on serious literature, related directly or indirectly to the subject matter, the author formulates and considers in all their bearings several significant issues pertaining to the digital breakthrough, the role of the social media, public interest, analysis of audiences, etc., as social and cultural phenomena of enormous psychological effect, shaping new practices and audiences. Contemporary music education and that of young audiences are highlighted. The sociological survey

conducted by the author and her analysis of the results is central to the study. The text is dialogical, intended for various readerships, which is yet another advantage to this book.

Apart from the viewpoint of the musicologist, we provide the opinion of Prof. Dr Todor Petev, a renowned Bulgarian sociologist, the doyen of mass communications studies (1944–14 October 2015). In his opinion, the analysis of good cases and the innovative music educational endeavours (al fresco grand concerts in public areas in Europe) is the book's strong side. Another fresh thematic line is that of the young audiences (the analyses of the survey of students, Ch. 10). It is gratifying to see that the author leaves the ending open to interpretation by readers, enabling them to continuously provide an infinite amount of new examples.

Ganka Nedelcheva: Two editions devoted to Dimiter Christoff's nocturnes for piano

Dimiter Christoff's nocturnes for piano in Bulgarian and international experience. Interpretational polysemy of the technological parallel with Chopin's nocturnes

*Sofia, Musicalno obshtestvo Vasil Stefanov, 2015, 268 pp.
ISBN 978-954-9425-16-1*

The 12 faces of night in Dimiter Christoff's nocturnes for piano

*Sofia, Musicalno obshtestvo Vasil Stefanov, 2015. 90 pp.
ISMN 979-0-9016691-0-9*

Elisaveta Valchinova-Chendova

Prof. Ganka Nedelcheva's studies of the cycle of 12 nocturnes by Dimiter Christoff are related to her activities of a pianist. Over the last decade and a half Prof. Ganka Nedelcheva has been the premiere performer of a number of Dimiter Christoff's pieces. The author has had a unique chance to theoretically figure out her interpretational and pedagogical experience. Her first book, *Dimiter Christoff's nocturnes for piano in Bulgarian and international experience. Interpretational polysemy of the technological parallel with Chopin's nocturnes* is a theoretical study. Nocturne is treated as an idea, a title existing over time to tempt composers. For the purposes of her study, the author spells out the term nocturne, specifying it terminologically. Her rationale for treating it as a title, relates more often than not to a broader creative interpretation of the known characteristics of the genre of short piano pieces. The approaches to nocturne are traced in the context of the nineteenth- and the twentieth-century Bulgarian music and musical experience. Her text has also an informative value with the large

amount of examples, placed historically and stylistically. The two time span benchmarks in the study, Fryderyk Chopin and Dimiter Christoff, are treated through technological aspects of expression. Night with Chopin and Christoff is not just a parallel: through the title nocturne Chopin's arguments of romanticism suggest parallels with the contemporary compositional project of Dimiter Christoff at the turn of the twenty-first century. The author asks as to whether the turn of the twenty-first century has not given rise to a new romanticism, to a new avant-garde that is mostly aesthetical, being achieved musically and technologically through new idioms. The emergence of Dimiter Christoff's 12 nocturnes for piano is significant both to Bulgarian and world music with its cyclical form. The 12 faces of night in Dimiter Christoff's nocturnes for piano. A possible performative vision contains facsimiles of the author's scores with a thorough semantic and concrete pianistic interpretational analysis of each of them (p. 52). This idea is brilliantly vindicated, which makes it especially valuable to potential performers and researchers.

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