

Ansembles, festivals, folklore sabors, concerts

In the 20th century formations of *zurnas* and *tapans* became involved in the establishment of Bulgarian musical folklorism. Since the 1950s *zurnacies* and *tapancies* have been playing live in concert programs of professional and amateur ensembles, participating in folklore *sabors* and festivals. The events mentioned, being a part of the socialist culture, used to be conducted ideologically, aesthetically and financially by the state authorities. Regardless to the contradictory attitude of the socialist officials to *zurnaci* music, the *zurna* and *tapan* are obligatory participants in the revitalization of the unique local ritual festive practices. The restored *Rusalia* plays are presented only with the accompaniment of *zurnas* and *tapans*. The same is valid for the *Stanchinar* and *Babuger* masquerades, the stage presentations of heavy men's *horos* typical for this region.

Being among the musical instruments characteristic of the Pirin region, the *zurnas* and the *tapan* are included in the Pirin Ensemble for Folk Songs and Dances founded in 1954. *Boyna, Shirto, Chestoto* with a *zurnaci* accompaniment are among the first dances put on stage. The first concert given by the Ensemble was in Petrich on October 30th 1955. The first dance presented was *Rusalia* plays with two *zurnas* and a *tapan*. Kostadin Raychev, one of the founders of the Ensemble and a choreographer, tells about the first tournaments and of *zurnacies* and *tapancies* who were playing for the Ensemble then - Bay Abedin "a charming musician, a great artist of the *tapans* and tambourine" and of the *zurnacies* Bay Cemal and his son.

"The first tournament was to Vidin. There was a boat trip along the Danube River. Bay Abedin doesn't want to get on board. He's afraid. Finally he took out his wallet, gave it to me saying: "If anything happens to me, give it to Shevka (his wife). He used to be a natural talent. He used to fill the whole stage with his performances on the *tapan*."

The youngster used to support bay Camal. Whenever he made a mistake, Bay Camal, who was taller than him, would hit him with *zurna* on the head, playing. It used to be a part of the performance" [K.P.].

Famous *zurnacies* from Petrich and Razlog used to play in the Pirin State Ensemble for Folk Songs and Dances. Mancho Kamburov from Razlog worked for it between 1964 and 1969. The *zurnaci* from Petrich Shein Kurtov (born in Kavrakirovo) has worked for it for six years. He says he had been wanted by Philip Kutev to play in the State Ensemble in Sofia [АИФ, I, № 100, с. 42, 44].

Mancho Kamburov is proud of having played for the Ensemble, of the recordings and of the concerts. A part of his biographic story – he begins it with his leaving the Pirin Ensemble and comes back to his starting to work there – describes events connected with his tournaments abroad, memories of famous *zurnaci* musicians, composers (like Philip Kutev) and their attitude to the *zurnaci* music:

"We left it, 'cause there used to be lots of crashes with the planes then. When Pasha Christova burnt¹⁹, and in Beirut, in Lebanon, the war caught me. Only two concerts. The Palestinians took us on motorbikes to the *chitalishte*. Well, I say, what if someone threw a bomb inside? And in the *chitalishte* a memorial to the Ensemble: "Died carrying out their duties". So, we took a meeting. "Would somebody tell anything?" – Stefanov (Kiril Stefanov was the chief artistic director of the Pirin Ensemble – n.a.). So, I say. "Tell, *zurnaci* what do you want?" I say: "We've come here to sing or to combat? Give us a gun! What'll we be playing here, then people're fighting, killing each other". When we got off the ship –