

“BULGARIA” IN VIENNA – PLACES, MUSIC, IDENTITIES

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The subject of this text is those places in Vienna (both institutionally and non-institutionally connected), where Bulgarian music is present, especially Bulgarian folklore music in its diverse styles – the Bulgarian school, the groups of Bulgarian folklore dances, the Bulgarian restaurant “Pleven”, Bulgarian and Balkan ethno music in Vienna. The interpretation of such places as a way of original “transfer” of Bulgaria in Austria raises questions with regard to the preservation or the recognition of Bulgarian identity by means of music.

Key-words: Bulgarian identity, music, folklore, Vienna.

The Bulgarian community is one of the most poorly studied communities in Vienna and in Austria in general. It does not have the statute of a “minority,” nor that of a “national group,”¹ since it does not correspond to the Austrian government’s criteria for acknowledgement as such. The Bulgarian presence in Austria dates back to the late nineteenth century, when large groups of Bulgarian gardeners settled in a number of towns, including the Viennese environs; at first they settled temporarily for seasonal work, and later on permanently. They gained notoriety for introducing certain types of vegetables to the Viennese market, and above all for their working methods, in particular the refined irrigation system. According to statistical data, by 1910 there were 410 Bulgarians with Austrian citizenship in Vienna (John and Lichtblau 1990a: 64–65).

Since the political and social changes in Bulgaria in 1989, and especially since 2000 when the Council of Ministers of the European Union and the European Court of Justice adopted a resolution that removed Bulgaria from the negative Schengen visa list, there has been a number of consecutive migratory “waves.” In fact, the number of Bulgarian residents in Vienna (and in Austria) has increased sharply in the last few years, the reasons for this being mainly economic.

¹ The term “national groups” (“Volksgruppen”) was introduced in Austria in 1976 as a political category, the definition of which includes groups living in the republic’s regions and holding Austrian citizenship, yet not speaking German as a mother tongue and having their own nationality. The acknowledged national groups in Austria and the years they were officially recognized are: the Slovenes in Kärnten and Steiermark (1955); the Croatians in Burgenland (1955); the Hungarians in Burgenland (1976) and Vienna (1992); the Czechs in Vienna (1976); the Slovaks in Vienna (1976); and the Roma in different regions of the country (1993) (Hemetek 2001a: 113–114).

According to unofficial figures, at present the Bulgarian community in Vienna numbers over 30,000 people, who generally try to preserve their Bulgarian identity, while at the same time trying to integrate into the Austrian society through different social, economic, and cultural mechanisms. Among the institutions in Vienna that play a key role in keeping the Bulgarian identity “awake” in the foreign-language and foreign-ethnic environment, are the Wittgenstein House Bulgarian Cultural Institute, the two Bulgarian Orthodox churches (St. Ivan Rilski and St. Cyril and Methodius), the Cultural-Educational organization “St. Cyril and Methodius,” the Bulgarian Research Institute, and the Bulgarian School.

The subject of this text will be those places in Vienna (both institutionally and non-institutionally connected), where Bulgarian music is present, especially Bulgarian folklore music in its diverse styles². The interpretation of such places as a way of original “transfer” of Bulgaria in Austria raises questions in regards to the preservation or the recognition of Bulgarian identity by means of music. It is impossible to embrace all such possible places. I shall not explain at this point the activity of the Wittgenstein House Bulgarian Cultural Institute – in this activity quite gainfully are included events with the participation of Bulgarian musicians, addressed to the community and its needs, I am interested rather in forms of the self-organization forms, that come out of the community itself, as well as the self-representation forms (either individually or group ones).

The observations upon the Bulgarians in Vienna will confirm the well-known thesis that the relation with the native land is necessary for the preservation of one’s own identity (Jost 1996: 134). However, it is remarkable how this relation works and how it is specifically explicated within this community. The music and the dance in view of their more traditional or modernized forms as “cultural baggage” that people “carry” inside themselves (Schöning-Kalender 1993: 63), are a possible way to represent a community outside its ethnic boundaries. At the same time, they are one way or the another are part of the community life that is of considerable importance. The Bulgarian music and dance culture in their variety of forms for the Bulgarians who live in Vienna are ethnic markers in the foreign language and the foreign ethnic environment in Austria. The choice to study music and dance as means of identification is also based on the reason that they are not only neutral cultural socializing instruments, but to a high degree are ethnic socializing phenomena, instruments used to unite the ethnic community (see Elschek, Elscheková 1996: 21). Music and dance could be discussed also as important factors for the social, cultural and even economic adaptation of Bulgarians in the foreign environment.

² The observations are part of an individual project with subject “Bulgarians in Vienna – Musical Folklore and National Identity”. The terrain work was done in the period February – May 2006 supported by scholarship of the Ministry for education, science and culture in Austria via the Austrian Exchange Service (Österreichische Austauschdienst)

THE BULGARIAN SCHOOL IN VIENNA

The "Bulgarian-Austrian School for Free-Time Classes" has been functioning as such since 1990, having been created as a non-governmental, non-profit organization that was not connected institutionally with the Bulgarian state. Until 1989 the Bulgarian School was one of the state schools created and designed for Bulgarians all over the world³ – with state funding, teachers sent from Bulgaria, with corresponding curricula that included all subjects, etc. After 1989, however, the school ceased its activities, mainly due to political reasons, only to be "reborn" again in 1990 as a "free-time" school on the initiative of a group of Bulgarians. It is registered as a Bulgarian-Austrian non-profit organization (following Austrian legal requirements), and its goal is the preservation of the Bulgarian language, traditions, holidays, and customs.

Naturally, the teaching emphasis is on the written and spoken mastery of the mother tongue, as well as on studying Bulgarian geography and history (at the high-school levels). The selection of those particular subjects is consistent with the explicit strategy for acquiring knowledge of the mother country, and furthermore, for the formation of a Bulgarian national consciousness. This educational model is based on the voluntary attendance of the school, independent of the Austrian school which is mandatory for all Bulgarian children.

Communication in Bulgarian at home and in one's own ethnic environment, while at the same time using German as a "social" language, produces a certain imbalance in ideas about the social status of various languages. This imbalance is one of the things that the Bulgarian school should try to "overcome." As a linguistic scenario, this is one of the many possible cases; in fact, quite often the youngest children speak very little Bulgarian. Whereas the strategy for national identity preservation (or construction) includes knowledge of traditions, culture, religion, and above all, language, the linguistic component is considered decisive for the ethnic identity (Tselikas 1986: 63). It is no accident that the Austrian discussion about its minority policy is focused mainly on the linguistic criterion (Perchinig 1988: 134). Dr. Irina Vladikova, headmaster of the Bulgarian School in Vienna and a Bulgarian language and literature teacher, takes a clear stand against the "domestic" level of Bulgarian language, since, according to her, the low level of mastery of the mother tongue could be a serious obstacle to foreign language learning.

The formation of Bulgarian children's national identity is conditioned by general knowledge of Bulgaria and of its history and traditions. Teaching these is also one of the goals of the Bulgarian school. The curriculum includes celebrating traditional Bulgarian/Orthodox holidays. The "divided" identity issue could also be put in this particular light – national and religious holidays are celebrated within

³ Prior to 1989 the school in Vienna was designed mainly for children of Bulgarian diplomats and representatives of different missions.

the family and a circle of Bulgarian friends, while the school rhythm is consistent with the traditional Austrian holiday system. In this way, a “double” holiday calendar is created, and in some cases it is not clear which holidays are more important to the children – one could say that quite often the national traditions are substituted by the Austrian ones because of the children’s “social” motivation. One of the school’s roles is to create the notion of the motherland through mastery of the mother tongue and its literature, as well as through “education” in traditions, as far as this is possible.

Until 2005 the celebration of Christmas at the Bulgarian school was accompanied by a workshop for *sourvachka* (this custom, in which children “beat” community members with decorated sticks in order to ensure good health, is one element of the traditional Christmas celebration). In 2006 there was also a workshop for *martenitsi* (red-and-white yarn bracelets traditionally given to friends and family to ensure good health on March 1, the Grandmother March holiday). However, the most important holiday is May 24, the feast of St. Cyril and St. Methodius, the inventors of the Slavic alphabet. For the celebration of this day, the school prepares every year a poetic and musical program, involving children from all grades (including a theatrical performance by the high-school students). The program is realized with the unpaid professional help of Bulgarian actors, choreographers, and musicians living in Vienna and is performed at the Wittgenstein House Cultural Institute for the Bulgarian community. Music plays an important role in these school holidays.

In the sixteen-year history of the Bulgarian school in Vienna, music was not introduced as an official subject until October 2005. The reason is that the top priority for the school was language and literature; however, music can also be seen as a stable ethnic element for the identification of a given community. Music can also be an important means of socialization and an important educational and identity-determining instrument (Elschek, Elscheková 1996: 21), especially in case of children growing up in a foreign ethnic environment. Only the youngest pupils (first through fourth grades) of the Bulgarian school in Vienna study music, the main reason for that being, among other reasons, the lack of time on the part of elder students.

The music teacher Stefka Angelova is a performer-guitarist, with a degree in musical pedagogy from Bulgaria who also majored in performance at the Mozarteum in Salzburg, Austria. Her individual approach to music teaching includes mainly practical memorization of contemporary children’s song, as well as folk songs. It is interesting that the children’s initial reaction to learning folk songs is rather negative, which could be explained by their family background, their lack of knowledge and auditory familiarity with Bulgarian folklore, and many other socio-cultural conditions. It is a fact, though, that once they get used to the sound of these songs the children develop strong affinity for it. Their favourite

song is "Sednalo e Dzore Dos"; the traditional version is for two voices, but the children perform only the first part (the melody) without the second drone voice.

An especially important factor for stimulating the interest in Bulgarian folk songs is the children's introduction to the context of their performance, acquaintance with the songs' functions in customs or holidays, and with the meaning they had during their traditional "life" – in this way the children acquire general knowledge of traditional customs, such as *koleduvane* (winter caroling by young men) and *lazaruvane* (spring caroling by young girls). According to the teacher, once the context is understood, the children's whole attitude to the performance changes. Naturally, reaching this point is a matter of some difficulty: coming into contact with a traditional culture, a traditional song language and unfamiliar sounds poses questions for the Bulgarian children growing up in an Austrian environment, such as "Why are we singing for grannies?" However, this is a question that even a child in Bulgaria might ask. For that reason the repertoire of children's songs studied at the Bulgarian school in Vienna also includes composed songs with contemporary subjects, humorous songs, or songs-anthems connected with holidays (as is the case of "Vurvi narode vuzrodeni" [Onward, Awakened People], which is a "hymn" dedicated to the inventors of the Bulgarian alphabet and which is always performed on May 24).

Regarding the specific rhythmic variety found in Bulgarian (and Balkan) music and the asymmetrical time signatures, it is curious that the children, who are in fourth grade or younger, grasp the musical characteristics of such songs without having any sort of previous auditory experience of such rhythms and without being able to define clearly the way they understand the "prolonged" time. They just feel it and perform it with ease. Teaching children the melodic and rhythmical characteristics of Bulgarian folk music is one of the school's major contributions to the process of national identity construction of Bulgarian children growing up in Vienna.

THE GROUPS OF BULGARIAN FOLKLORE DANCES

The existence of two groups for Bulgarian folklore dances in Vienna (student and women one's) illustrates to a great extent the use of folklore-music and folklore-dances as a way of "relation" with Bulgaria, as a way to "transfer" Bulgaria in Austria, as well as a way to express oneself in a foreign ethnic environment and to determine own Bulgarian identity.

Initially the student folklore dance group has been formed as a youth section to the Orthodox Church "Saint Ivan Rilski" following the idea of the father Ivan Petkin. In the beginning of 2004 the group of young people has gradually reached

idea to involve themselves in classes where on a mutual basis to study Bulgarian folklore dances.

The women folklore dance group has been established in the summer of 2005, and since September the same year the management has been carried out by the choreographer Galia Mileva⁴. The group consists of women over the age of 40 years. The idea came spontaneously and afterwards a hall was found where the weekly meetings were arranged.

The repertoire of both groups includes mainly Bulgarian folklore dances – Pravo, Dunavsko, Daichovo, Paidushko, Elenino, Gankino, Rachenitsa, Sitno vlashko, Kjustendilsko, etc. The manager of the women's group G. Mileva defines them as folklore dances "from all regions". And while the level of the women's group is amateur (or at least at the beginning it was such), among the participants in the student's group there are several people who have knowledge and experience in dancing gained in amateur or professional groups or ensembles in Bulgaria. Naturally they do the leading part in the trainings. However there are also young people that have gained their knowledge from their native places of birth. The students dance "common Bulgarian" variations, as well as regional variations in some cases. It has been proven that these meetings represent also a way to exchange regionally spread variations of Bulgarian folklore dances. Nevertheless most of the students have never danced Bulgarian folklore dances and moreover they have never been keen in such activities. The situation with the women group is similar. It would seem that the foreign environment around these Bulgarians inflames their interest in Bulgarian folklore music and dances and gives them motivation for such an activity.

It might be assumed for both Bulgarian folklore dances groups in Vienna that they perceive their meetings also as a possibility to meet their "close friends", because the contacts with fellow-countrymen are quite reduced in the Austrian capital. Hence the meetings for Bulgarian folklore dances training are a possible way to "get" to the "missing" Bulgaria; they become means to "experience" the native land in the new life situation of these Bulgarians. There they discover their Bulgarian support and a way to "feed" their Bulgarian identity.

On the other hand for the participants in both groups, besides the meeting and the communication with Bulgarians, dancing brings pleasure, it goes extremely emotionally and this is also a possibility for non-verbal communication among the dancers. The affiliation to a musical, singing and dancing group, the conscience that you are necessary, and not an anonymous part of the masses (Auerbach 1996: 48) creates the feeling of a community, in the particular case a community with "Bulgarian" ethnic characteristic. It may also have a psychological effect, connected to

⁴ Galia Stoianova Mileva was born in Sandanski; has graduated the State Choreographic School in Sofia, and lives in Vienna since 1996.

tension release, to overcome fear or other negative emotions (e.g., nostalgia) (Noll 1996: 26). Dancing in the case of the Bulgarian folklore dances, gives also a possibility for social integration in the group or an option to enter in the Austrian or in the multicultural society of Vienna. Both Bulgarian folklore dance groups have been also visited by foreigners (Austrians, Bosnians, a Chinese woman and an American one), which is also a way of self-representation of Bulgarians through the specifics and the uniqueness of Bulgarian folklore dances.

The music that is used by both groups is important also with its role as a the ethnic marker – most often these are records of classical instrumental performances of popular marriage orchestras from the near past up to now, that are provided by the dancers themselves – from Bulgaria, from internet, from friends, etc. (Among them there could be found the names of Ibro Lolov and his orchestra, orchestra "Kanarite", Ivo Papazov, the band of Diko Iliev and many others). Moreover both groups exchange music among themselves. The manager of the women's group G. Mileva is the one who provides the musical accompaniment at the group gatherings, although it sometimes does not match the training that has been exercised by her. The group neither has financial opportunity to hire a "live" accompaniment, nor to make records corresponding to the different levels in the training process. And while the women do not attach great importance to the music, at which they dance, the students do and it is an important part of their experience – they look for and record music for their meetings by themselves, they exchange information, and they also keep up with the musical market in Bulgaria. Their music preferences, except the popular instrumental formations (famous as marriage orchestras), also include comprehension of more traditional singers, such as Valia Balkanska and Nadka Karadjova, traditional music instruments as *kaba gayda*⁵, or the choir remixes of Bulgarian folklore songs in the repertoire of the Mystery of the Bulgarian voices. All this is referred with the positive definition "Bulgarian folklore music" and is an important part of the daily (rarer) and the festive (more often) culture of these Bulgarians.

THE BULGARIAN RESTAURANT "PLEVEN"

The only Bulgarian restaurant in Vienna is located on Kohlgasse 19 and it is famous among Bulgarians and Austrians as a "restaurant for Bulgarian specialties". In this text it is inserted due to its role as a "place", where the culinary culture marks the space of the ethnic one, because the "culinary culture, the inherited gustatory and behavioral traits, are among the most conservative elements of ethnic identity and seem that could be changed most difficultly (Antova 2006: 129).

⁵ A type of "low" *gayda* in Bulgaria.

However, it is also one of the places in Vienna where Bulgarian folklore music is an important element of the established “Bulgarian” atmosphere as a whole.

The examination of food and nutrition as an ethno-demarcating sign has multiple and various aspects. In the international environment in Vienna (in a vast range) the so called “ethnic restaurants” are one of the feasible ways to meet the culture of the “other” or to use Karin Chladek’s definition, integration passes via the stomach (Chladek 2005). In the original guide of the “ethnic” restaurants in Vienna, along with Sri Lanka, Thailand, China, Tibet, North India, South India, Kurdistan, Turkey, Palestine, Israel, Egypt, Africa, Romania, Croatia, Greece, Czech Republic, and Mexico, K. Chladek represents Bulgaria by restaurant “Pleven” – “You discover Bulgaria on Kohlgasse” (Chladek 2005: 102–109).

“Pleven” restaurant exists since 2002 and functions as a family business of Angel and Anelia Mateevi and their sons Rumen and Georgi. Since 1998 Angel and Anelia have lived in Vienna, initially he had worked at a Greek restaurant and subsequently they open own one. Over the last 25 years approximately the premises in there the restaurant is situated has been functioning as a Bulgarian public house; in the years prior to the ones when Mateevi turned it into a Bulgarian restaurant, it had been famous as Café “Niki”. The ethnic principal of inheriting was essential for the previous owners.

The restaurant is named “Pleven”, because this is the native town of Mateevi and can serve as an expression of their local patriotism. The town Pleven is tangibly “presented” in the restaurant – on the walls one can see photos of old and modern Pleven and this has a representative character to the Bulgarians who come, as well as to Austrian and international guests. The relation of Mateevi to Pleven is due also to their professional occupation in Bulgaria – Angel and Anelia were dancers in the “Severniashtki ensemble – Pleven” and this becomes yet another reason for nostalgia. However, the establishment of the restaurant as an original “transfer” of the native land in Vienna catalyzes the family adaptive mechanisms, and builds also a Bulgarian space in the foreign environment.

The general perception is that the restaurant is a Bulgarian “island” in the Austrian capital (except for the offered Bulgarian food and drinks, the customers there watch Bulgarian television only, listen to Bulgarian music only, on the walls there is a decoration of Bulgarian national costumes, etc.). To a great extent this is set as a prerequisite of the needs of Bulgarians who live in Vienna, and is also a way to represent Bulgaria in Austria. Certainly, when restaurant “Pleven” started to work, the first visitors were Bulgarians, but gradually the guest circle expanded – the restaurant has visited also by many Austrians.

Interpreted by the culinary code, the “meeting” of Bulgarians and Austrians, outlines their ethno-cultural differences – not that much with regards to the food as

a product, but as behavioral models of nutrition culture and alcohol consumption⁶. In the guide of the ethnic restaurants in Vienna, the oldest son of Mateevi Rumen has been trying to describe the difference between the Bulgarian and the Austrian guests – Bulgarians stay longer, consume slowly and order a lot, while Austrians come, try, but most of them never come back (Chladek 2005: 103).

The ethno-cultural differences could be also observed in another case – the listening to music in the Bulgarian restaurant in Vienna. The music heard in restaurant "Pleven" must not be loud; this is required by the Austrian sounding stereotype for a catering establishment. Still, when there are festivities, birthdays, etc. the model remains the same – the festivity manners are others and this refers to the Austrians, as well as to the Bulgarians who live in Vienna (particularly the elder immigrants). The restaurant owners make an attempt to apply live performance (a singer and a clavier), but this has appeared until today unsuccessful.

The music that can be heard in the restaurant has a vast genre range; however it is unconditionally Bulgarian – a variety of folklore music, old city songs, and in some rare cases folkmusic (ethnopopmusic). Some of the Bulgarian guests' popular preferences are directed towards the Bulgarian variety singers from the near past. However, it should be stated that these music genres dominate among the Bulgarians who have lived in Vienna longer period due to the fact that they have got "*already another mentality, closer to the Austrian one ...*"⁷. However, the Bulgarian popular music is welcomed by the Austrian guests of the restaurant too.

The professional occupation of the owners as dancers in the "Severniaszki ensemble – Pleven" is a basis for further understanding of Bulgarian music folklore in its regional varieties. Respectively, this is in regard also to a more professional approach in the dance music selection, as many of the restaurant guests can dance folklore dances. Among the most popular and the most preferable music performances, when the present guests dance, is the song of Slavka Kalcheva "Biala roza", which A. Mateeva classifies as "*almost the second hymn of Bulgaria here, there could hardly be found a person who shall not come out to dance or who do not know it, even the Austrians do...*". In practice, the owners of the restaurant are often the ones who create the atmosphere and the mood – they lead the folklore dance and that fact provokes the guests to participate, hence the music that they dance is according to their definition of "Bulgarian folklore music" – "*we do not dance chalga, we dance only Bulgarian folklore dances*". Their observations are that the Bulgarians need this type of music, but the places in Vienna where such music could be heard or danced are not many and namely this encompasses one of the ethno-roles of the Bulgarian restaurant for the community.

⁶ Similar observations are made by Sv. Antova about the Bulgarians who live in Slovakia (see. Antova 2006: 130).

⁷ Anelia Mateeva, born in Krushevo, Pleven region, Folk dancer in "Severniaszki ensemble – Pleven", 20 February 2006, rec. V. Toncheva.

As for the so called folkmusic (ethnopopmusic), it rather does not come under the genre range of the music sound in restaurant “Pleven”, not only due to the fact that the owners have other music preferences, but also because *“the people do not accept it with pleasure”*. The titles “chalga” or “popfolk” are used for provoking negative connotations, as they do not match the restaurant “image” that the owners aim to create. The attempts to be preserved the relative “clarity” in the music selection (including the folklore one) is related to the comprehended longing to preserve of the “Bulgarian” atmosphere (which the restaurant creates as perception) and the music is an important part of the ethnic identifications that mark the “Bulgarian”.

BULGARIAN AND BALKAN ETHNO MUSIC IN VIENNA

This final section of the text will concern only a few aspects of the “life” of Bulgarian ethno music⁸ in the Austrian capital (in its all various varieties). It can hardly be possible to encompass all places at which it “happens” or all musicians who in one way or other participate in this musical life. Here I shall just share some of my thoughts, as a result of my observations, without the pretension that they are comprehensive.

The Bulgarian musicians in Vienna who perform ethno music or ethno jazz⁹ are included in the common Balkan “wave” that has “overwhelmed” Vienna and the Viennese music stage, at the same time they are bright and imposing on the music space. The difference admitting it is a way to accept this difference, and this can be achieved also through in music strategy (see Hemetek 2001: 154).

In the last few years the Balkan ethno music (in its all various varieties) is particularly popular in Vienna. The interest in it is preceded by a peak in the Latin-American music and dance culture. However, while through the Latin music Austrians “meet” the culture of another continent, the Balkans are much nearer, yet nowadays in Vienna there live Turks, Greeks, Serbs, Croats, Bosnia people, Macedonians, Slovenes, Bulgarians, Romanians, etc. The Bulgarian ethno wave is connected to a great extend to the popularizing of the name of Goran Bregovic and his orchestra for marriages and funerals that draws the attention to this region. With regards to the interest in the Balkan music the “difference perspective” (Levi 2007: 45) defines the well known opposition eastern – western, and interpreted in various aspects, one of them is e.g. the emotionality type: *“People here need vitality, rhythm, something that is full of energy, of enormous emotional power and which they find in our music (...) they turn to the Balkans that might be generally called*

⁸ I use the term “ethno music” in its wide meaning.

⁹ About the definition of ethno jazz see Levi 2007.

ethno, ethno music, ethno jazz..."¹⁰ It is remarkable how the idea of the "non-western", in a sense of exotic or vividness, withstanding to the common "western" in the previous years has crystallized as a prefix "ethno", put as a definition of different music compared to character and origin.

One of the places in Vienna, where Bulgarian ethno music is present, is the Balkan music festival – "Balkan fever", conducted by now for the 4th year. The festival has been established after the idea of the Austrian Richard Schubert, and with the participation of the Bulgarian Georgi Dermendjiev, who currently works as manager of Bulgarian musicians, touring in Europe – Ivo Papazov, Zig-Zag Trio, Teodosii Spassov, etc. The ambition of the organizers is to represent all Balkan countries at each edition of the festival; however the scope has gradually expanded. Western musicians that perform similar music are represented too – e.g. the Norwegian group Farmer's market, where the key figure is the accordionist Stian Karstensen, an expert in Bulgarian and Balkans music folklore.

The festival scope is immense, but still encompasses the definition "Balkan music culture". One of the main approaches, definitive in the selection of guest musicians, is the "*mixture of folklore music and jazz*"¹¹. This mixture happens in a different, strongly individual and creative way for each musician – as a possible way to "escape" from the established jazz idioms, and thus to develop the jazz.

Among the names of the Bulgarian musician taking part in the festival, as well as in the Viennese music stage as a whole, are: the accordionist Martin Ljubenov, the twins Alexander and Konstantin Vladigerovi (trumpet, piano), Dimitar Karamitev (shepher's pipe), etc. In his formation, each of them musicians pursues different ways to "find" the ethno sound.

Indeed the mixture of jazz and folklore as said by the musicians is very convenient, because the improvisation models under which the structure is formed, are similar and at the same time give freedom in the interpretations: "... *whether one will say jazz, or coil call it folklore music – the base of both is the live improvisation ...*"¹². Thus the ethno jazz is created. And may be in this foreign environment it fits better than in Bulgaria due to the necessity to identify the ethnic specificity.

And as I try to speak about places the Bulgarian and the Balkan music characterized as "ethno" can be heard, I shall mention where the festival "Balkan fever" is conducted – these are the biggest and the most notorious jazz- and ethno-clubs in the Austrian capital. These are Szene Wien, Porgy and Bess, Birdland, Sargfabrik, Ost and Flex (the last one "*covers the underground stage*"). The attention to such Balkan festival, as you would expect at the beginning was

¹⁰ Ekaterina Vladigerova, born 1971 in Sofia, Higher education, Co repetition at the University of Music and performing Arts – Vienna, 21 March 2006, rec. V. Toncheva

¹¹ Georgi Dermendjiev, born 1971 in Sofia, Higher education, Molecularly Genetic at the University – Vienna, 19 April 2006, rec. V. Toncheva

¹² E. Vladigerova

announced mostly by eastern Europeans, (including Bulgarians who live in Vienna), however the Austrian audience had increased with time, gradually started to dominated, and the festival became an important part of the placard of the music capital. At the moment the interest in the Balkans music is high and the development of the music tendencies in Middle Europe, especially in Vienna, can hardly be foreseen.

To what extent the music could be an (ethno)-identification characteristic is one of the pertinent issues in modern ethnomusicology. Human experience can be organized just upon identity, considered as anthropologic category. It is an essential structure between the public and the personal system (Reiterer 1988: 168). By means of the ethnic identity the person can change the mental system that integrates all other partial identities which are situationally are stronger (work, relationship, local affiliation) (Reiterer 1988: 175). As V. Ganeva-Raicheva notices, “the studies on the ethnicity and the nationalism during the last years convincingly indicate that the genotype relation is not only biological, but a social category. The man is not born a Bulgarian, a Hungarian, and an American. He grows as such, he develops conscience as such, however there are no defined models for this...” (Ganeva-Raicheva 2004: 82). Music is a possible way to express oneself and for modeling the attitude towards the folk. Music and music creation for the Bulgarian musicians who live in Vienna and perform ethno-jazz, Balkan-jazz, ethno-music or world music (all of them classified as “ethno”), activate the identification processes: *“this identifies us as a nation and as spirits. You will tell an Austrian to come – come with me to see what kind of music we have. And not just that, it is a pleasure to listen to that staff!”*¹³ The self-presentation is one of the forms to declare one’s own identity in a foreign-ethnic and a foreign-language environment. Certainly to enter into (and moreover to prove oneself) on the Viennese music stage is not easy, but it is again connected to the “image” that the musician builds in music stylistic direction: *“...here you should have made a name in Austria (...) then it is profitable for them to put you e.g. at a Balkan festival, because they know that you will fit into this theme...”*¹⁴

The issue about the music and the identity has other potential aspects too – ones, which are not connected to the presentation of the folk, but to the putting of value on it outside the mother country. In other words the relationship between the person and the bearer of the role in the individual (Reiterer 1988: 169¹⁵), thus – in the case the role of the musician, there also arises a precondition for identity building.

¹³ Alexander Alexandrov Vladigerov, born 1978 in Sofia, Higher education, Jazz Department – trumpet and music pedagogy at the University of Music and performing Arts – Vienna, 14 March 2006, rec. V. Toncheva

¹⁴ A. Vladigerov

¹⁵ The author considers a contradiction between the person and the bearer of the role in the individual.

In conclusion, could be added that the Bulgarian community that lives in Vienna has its own mechanisms to preserve identity and it has its own activities and places at which the Bulgarian is promoted in its diverse styles. Music and dance are a vital part of the functioning of one culture in a foreign- or multi-cultural environment.

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