



Alash – Tuvan Throat Singers

Ernest Brown World Music Series

Program

Kozhamyktar

“We are the songbirds of the summer-camp”

Kozhamyktar are traditional quatrains. This particular one is about the nomadic summer-camp, home to deer, elk, and young men with amazing voices.

Karachal (Song of the Everyday Man)

This song tells of the hardships and injustices in the life of the karachal, the common working man, compared with the ill-gotten luxury of the bureaucratic düzhümetter.

Buura

Buura is the name of a mountain in the Ulug-Xem kozhuun of Tuva, notably used during the Revolt of 60 Heroes against the Chinese in the 19th century as a base for guerilla warfare. This song, which comes from that time, compares the mountain to a great bull camel, buura.

Xöömei Solo by Ayan-ool Sam

Xöömei is a middle-range style of Tuvan throat singing with an airy whistle floating above the fundamental pitch, like wind swirling among rocks.

Oglumga (For My Son)

This song is by the great Tuvan songwriter and performer Alexander Sarzhat-ool about passing on the traditions of music and culture from one generation to the next.

Odarladyp Semirtiili (Let’s Fatten the Livestock)

Tuvans, being nomads, traditionally moved between four seasonal camps. Moving to the summer camp is always a cause for joy, for there the animals will begin to recover from the long winter and begin to fatten up for the coming one.

Eki A’ttar (Good Horses)

No Tuvan concert would be complete without a song featuring fast horses and beautiful women.

Murgu Solo by Ayan Shirizhik.

The murgu is a fipple overtone flute made from the Angelica plant.

Kara-Kush (The Black Bird)

A song about a famous cutting horse from Chaghatai in Tangdy kozhuun (district) composed by his owner, a famous horseman and ancestor of Ayan Shirizhik.

My Throat, the Ediski

Ediski are very loud hunting calls created by blowing through tree bark. These kozhamyktar compare the voice of the singer to the Ediski and the singing of cranes.

Continued on the reverse

Friday, November 1, 2013

8:00 p.m.

*Brooks-Rogers Recital Hall
Williamstown, Massachusetts*

*Please turn off cell phones.
No photography or recording is permitted.*

Cherim Yrak, Churtum Yrak

A song of a lonely orphan, far from his homeland, wondering where he will sleep tonight and if it will be cold there.

Bayan Solo by Bady-Dorzhu Ondar

The bayan is a chromatic button accordion from Russia.

Kosh-oi and Torgalyg

This song is about two rivers whose courses flow parallel for much of their length. The rivers are described as two sisters walking hand in hand, the fields of grain on the banks like the ornaments on the girls' flowing clothes. Melody by A.B. Chyrgal-ool, words by Stepan Saryg-ool.

The Reindeer Herder's Song

This song is from Tozhu, in the northeast of Tuva, where people to this day continue to practice traditional reindeer herding.

Bashtak-la deesh meni kanchaar? A humorous song about the consequences of jokes, songs, and love.

Alash ensemble is a trio of master throat singers (xöömeizhi) from Tuva, a tiny republic in the heart of Central Asia. The ancient art of throat singing (xöömei) developed among the nomadic herdsman of this region. Alash remains grounded in this tradition while expanding its musical vocabulary with new ideas from the West.

Alash River, Tuva Name: The ensemble is named for the Alash River, which runs through the northwestern region of Tuva. The Alash River has also inspired a couple of Tuvan songs which carry its name.

Background: All members of Alash were trained in traditional Tuvan music since childhood, first learning from their families, and later becoming students of master throat singers. In 1999, as students at Kyzyl Arts College, they formed a group called Changy-Xaya. They practiced in the damp college basement on Kochetovo Street, and soon became the resident traditional ensemble on campus. At the same time they learned about western music, practiced on hybrid Tuvan-European instruments, and listened to new trends coming out of America. Alash, Tuva. 2002 Under the guidance of Kongar-ool Ondar (best known to western audiences for his role in the film *Genghis Blues*), they began to forge a new musical identity. They introduced the guitar and sometimes even the Russian bayan (accordion) into their arrangements, alongside their traditional Tuvan instruments. They experimented with new harmonies and song structures. The effect is an intriguing mixture of old and new.

Bady-Dorzhu Ondar: vocals, igil, doshpuluur, guitar

Ayan-ool Sam: vocals, doshpuluur, igil, guitar

Ayan Shirizhik: vocals, kengirge, shynggyrash, shoor, murgu, xomus

Sean Quirk: manager and interpreter

Upcoming Events:

See music.williams.edu for full details and additional happenings as well as to sign up for the weekly e-newsletters.

11/6	12:15pm	MIDWEEKMUSIC in the Chapel	Thompson Memorial Chapel
11/13	12:15pm	MIDWEEKMUSIC	Chapin Hall, stage
11/13	4:15pm	Chamber Music Master Class with Momenta Quartet	Brooks-Rogers Recital Hall
11/13	8:00pm	Visiting Artists Momenta Quartet	Brooks-Rogers Recital Hall
11/15	8:00pm	Williams Concert and Chamber Choirs	Thompson Memorial Chapel
11/16	4:00pm	Williams Vocal Jazz Ensemble	Brooks-Rogers Recital Hall
11/16	8:00pm	Williams Percussion Ensemble (WiPE)	Chapin Hall
11/22	8:00pm	Berkshire Symphony	Chapin Hall
	7:15pm	<i>Pre-Concert Talk with conductor Ronald Feldman</i>	Brooks-Rogers Recital Hall
11/22	8:00pm	Zambezi and Kusika All Company Concerts	'62 Center for Theatre and Dance
11/23	7:00pm	Williams Gospel Choir	Chapin Hall
11/23	8:00pm	Zambezi and Kusika All Company Concerts	'62 Center for Theatre and Dance
11/24	2:00pm	Williams Jazz Sextet	Brooks-Rogers Recital Hall