



Concert dedicated to the 30th Anniversary of

TURKSOY

Orchestra of Folk Instruments



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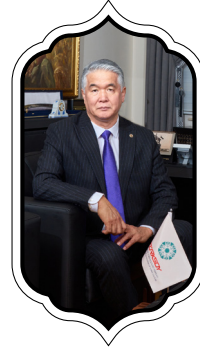


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Sultan RAEV
Secretary General

Distinguished art-lovers,

The Orchestra of Traditional Instruments of TURKSOY was established in 2016 with a view to introducing the rich and colourful folklore of the Turkic World and its unique melodies performed in Turkic languages to the world.

Our artists whom we brought together to ensure the exchange of repertoires, conductors and musicians among countries of the Turkic World while promoting the music of its peoples worldwide have taken the scene for the first time in 2016 under our conductor Maestro Marat Jalbirov.

Following its establishment, the Orchestra of Traditional Instruments composed of lyrical artist and musicians selected from among the best conservatories and professional art ensembles of Turkic republics has ever since been a source of pride for us with its successful performances strongly appreciated by its audience.

The first concert of our Orchestra took place within the framework of Nevruz Celebrations held in America and was yet another successful event standing as a testimony of our strong potential not only in the field of music in general but also in the field of traditional music.

For us, the Orchestra of Traditional Instruments of TURKSOY is our voice transmitting our common culture, our history and our hopes for the future to our audience through traditional music and we are happy to see that the number of our followers is growing higher everyday.

Hence, I would like to take this opportunity to congratulate our distinguished artists as well as our conductor for their precious contribution to this event dedicated to the 30th Anniversary of TURKSOY.



ORCHESTRA OF TRADITIONAL INSTRUMENTS OF TURKSOY

Established in 2016 with a view to promoting the ethnic and traditional music of Turkic speaking countries with their traditional instruments, the Orchestra of Traditional Instruments of TURKSOY is composed of professional musicians who play the dombra, baglama, surnai, sherter, kyl-kobyz, tar, kamanch, komuz, kyl-kyiak, quray, nay, shepherd's pipe, jews harp, morin hur, garmon, rubab, tovshuur, chatgan, doyra, jetigen and qanun.

The Orchestra of Traditional Instruments of TURKSOY gave its first concert within the framework of Nevruz Celebrations held in March 2016 in Ankara, Istanbul, New York and Washington. Later on, it also took the scene in concerts dedicated to the 25th anniversary of the independence of Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan and Turkmenistan within the framework of a tour during which it performed in Kazakhstan (Taldykorgan, Almaty), Kyrgyzstan (Bishkek), Türkiye (Ankara, Istanbul, Kahramanmaraş, Malatya) and the Turkish Republic of Northern Cyprus (Kyrenia) in 2016. Then, in 2017, our orchestra took the scene within the framework of events carried out to celebrate Turkistan, the Cultural Capital of the Turkic World in Türkiye (Edirne), Romania (Constanta and Bucharest) and Moldova (Chişinău and Komrat). To celebrate the year marking the 25th anniversary of TURKSOY, the Orchestra then gave concerts in Türkiye and Japan with the contribution of ministries of culture and international diplomatic representations of TURKSOY member countries as well as of the Archers' Foundation. In 2022, our orchestra introduced our traditional music to audiences in Ankara, Bursa, Konya and Uşak within the framework of events carried out to celebrate Bursa, the Cultural Capital of the Turkic World. Now, as we celebrate the 100th anniversary of the Republic of Türkiye and the 30th anniversary of the International Organization of Turkic Culture in 2023, our Orchestra will give concerts in Ankara and Paris.

The aim of the Orchestra of Traditional Instruments of TURKSOY is to perform typical traditional melodies of the Turkic World from Turkic speaking countries such as Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan, Türkiye and autonomous republics of the Russian Federation such as Altai, Tatarstan, Bashkortostan, Khakassia, Tyva, Sakha-Yakutia along with Mongolia and Gagauzia (Moldova) with its very own interpretation while introducing them to the world.

The Orchestra is composed of professional soloists, dancers and musicians of dance and music ensembles from various countries of the Turkic World.





Director of Orchestra:
Marat Zhalbirov (Kazakhstan)



Gala Concerts in: Azerbaijan, Kazakhstan, Kyrgyzstan, Türkiye, Japan
USA, Romania, Moldova, Gagauzia, TRNC



SOLOISTS



Gulzar Faracova
Azerbaijan



Zarina Altynbayeva
Kazakhstan



Gulzada Ryskulova
Kyrgyzstan



Lale Becnazarova
Turkmenistan



Nilgün Kızılcı
Türkiye



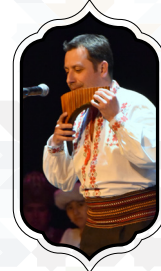
Yuliyana Krivoschapkina
Sakha- Yakut (R.F)



Aynur Berdikulova
Kyrgyzstan



Eren Can Yıldız
Türkiye



Igor Podgoreanu
Gagauzia (Moldova)



MUSICIANS



"Mugam" Music Ensemble
Azerbaijan



"Mugam" Music Ensemble
Azerbaijan



"Sazgen Sazy" Ethno-Folk Ensemble
Kazakhstan



"Akak" Music Ensemble
Kyrgyzstan



"Copeart" Music Ensemble
Türkiye



"Bek" Doira Ensemble
Uzbekistan



DANCERS



Azerbaijani State Dance And Music Ensemble
Azerbaijan



“Kazyna” Dance Ensemble
Kazakhstan



“Navruz” Dance Ensemble
Uzbekistan



Ankara Turkic World Music and Dance Ensemble
Turkey



Turkmen State Dance Ensemble
Turkmenistan



CONCERTS



USA (New York, Washington)



Kyrgyzstan (Bishkek)



Japan (Tokyo)



Azerbaijan (Baku, Sheki)



Turkey (Ankara, İstanbul, Edirne, İzmir)



Romania (Constanta, Bucharest)



INSTRUMENTS



DOMBYRA

The dombra (Kazakh: dombıra; Uzbek: dambura; Bashkir and Tatar: dumbra, tumpira, domra) is a long-necked Turkic lute and a musical string instrument. The Kazakh dombyra has frets and is played by strumming with the hand or plucking each string individually, with an occasional tap on the main surface of the instrument. While the strings are traditionally made of sinew, modern dombyras are usually produced using nylon strings.



SHERTER

Sherter is an ancient stringed plucking instrument. Sherter is played the same way as the dombyra. But sherter is much smaller than dombyra, it had a short neck without the frets, it had different, stronger sound than dombyra. Two strings were made of horsehair. The string fixed on the sherter head was stretched by hand and the second string fixed on the pin was tuned corresponding to the pitch of the first string.



SHANKOBYZ

The shankobyz is a metallic, tongue-played instrument made of silver and other precious metals. To play it, it is held by the teeth and the mouth cavity serves as a resonator. Real polyphony is achieved owing to the easily achieved overtones and their distinctiveness. Its chamber sound is most suitable for the lyrical songs. The shan kobyz is a favorite instrument for children and women alike.



KYL KOBYZ

The Kobyz or kyl-kobyz is an ancient Kazakh string instrument. It has two strings made of horsehair. The resonating cavity is usually covered with goat leather. Traditionally kobyzes were sacred instruments, owned by shamans and bakses (traditional spiritual medics). According to legends, the kobyz and its music could banish evil spirits, sicknesses and death. A modernized kobyz can be used to play both Kazakh music and the most complicated works of violin literature.





SYBYZGY

Amongst the wind instruments sybyzgy was the most favorite instrument. It brought joy to people during the evening hours of rest when the musicians were telling and playing beautiful ancient legends and stories. Sybyzgy was made of hollow reed tube, on which three holes were cut. It was easy and fast to make sybyzgy, but it was very difficult to play it. Sybyzgy kuis were usually two-voice melodies: the first voice was extracted from the instrument and the second voice represented the guttural sound of the musician-performer.



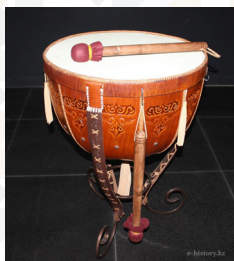
QURAI

The quray (Bashkir quray) is a long open end blown flute with two to seven finger holes, and is the national instrument of the Bashkirs. The most widespread kind of quray is a quray made from the stem of the umbelliferous plant, called ural edgipistil. The stem of a quray is 2-3 meters long. It flowers in July, then dries out in August-September. The first hole must be done at four fingers distance from the top of the plant, the next three holes at two fingers distance from each other, the fifth at the back at three fingers distance from the fourth hole. There is a picture of a quray flower on the national flag and Bashkortostan state emblem.



ZHETYGEN /JADAGAN

The zhetygen is a seven-stringed zither similar to the Mongolian yatga or Siberian jadagan. Zhetygen is an ancient seven-stringed plucking instrument, which reminds of gusli or lying harp. The strings were sometimes made of horsehair. Early instruments took the form of a rectangular box, carved from wood, with strings stretched over the top. Assyks were out under each string from two sides. Moving them it was possible to tune the string. If assyks were drawn closer to each other the tune was rising, and if drawn apart the tune was falling. String tuning was made by the pins and by moving the supports.



DABYL

Daby is a percussion instrument, the rim with a handle covered from both sides with leather. It was the instrument with a very strong and loud sound, which served for making signals. In ancient times percussion instruments (daby, dauylpaz and shyndauyl) were widely used in the life of turkic people. Loud sounds of percussion instruments were calling the aul residents for hunting, for conducting religious rituals; and they were also informing about the forthcoming migration.



SAZ SYRNAI



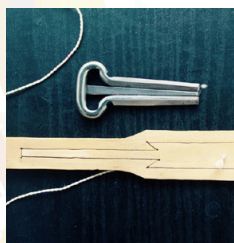
The Kazakh national musical instrument – Saz syrnai. Saz syrnay is shaped like an egg the size of a fist. Saz syrnay produced from clay, for strength mixed with wool. Its tender and soft tone is able to convey joy and sadness, the song of birds and howl of the steppe wind. It became one of the symbols of original national primordial art. Respectively, hence the name of this tool: tastauyk (translated means “stone chicken”), syrnay saz (saz - clay and syrnay word means all wind instruments of the Kazakhs). This made it possible to play some song melodies in the middle register.

KHOMUS



Sakha or Yakutian Khomus, also known as the jaw harp, mouth harp, Ozark harp or juice harp, is a lamellophone instrument. The tongue/reed is placed in the performer's mouth and plucked with the finger to produce a note. This instrument is native to Asia and used in all tribes of Turkic peoples in Asia, among whom it is variously referred to as a temir komuz (literally, iron komuz), agiz komuzu (literally, mouth komuz), gubuz or dorbomb. The instrument is also used by Sakha or Yakut people and Tuvans with the name xomus, or khomus.

TEMIR KOMUZ/JYGACH/OOZ KOMUZ



Jygach ooz komuz and temir komuz The jygach ooz komuz and the temir komuz are variations of the same instrument, known in English as the Jew's harp. They are popular instruments for Kyrgyz children to play. Temir komuz literally means “iron instrument,” and is always made of iron. The jygach ooz komuz is different from the temir komuz in that it is usually made out of wood. The jygach ooz komuz is thought to be amongst the oldest Kyrgyz instruments. Both of these instruments have a mystical or a spiritual connection, as they tend to do in many different cultures.

KEMENCHE



Kemenche or kemençe is a name used for various types of stringed bowed musical instruments having their origin in the Eastern Mediterranean, particularly in Turkey, and regions adjacent to the Black Sea. These instruments are folk instruments, generally having three strings and played held upright with their tail on the knee of the musician. Other bowed instruments have names sharing the same Persian etymology include the kamancheh (or Kabak kemane in Turkish), and the Cappadocian kemane, an instrument closely related to the kemenche of the Black Sea with added sympathetic strings.



KEMANCHEH



Kamancheh (also kamanche or kamancha) (Azerbaijani: kamança), is an Iranian bowed string instrument, used also in Azerbaijani and Turkish and related to the rebab, the historical ancestor of the kamancheh and also to the bowed Byzantine lyra, ancestor of the European violin family. Traditionally kamanchehs had three silk strings, but modern instruments have four metal strings. Kamanchehs may have highly ornate inlays and elaborate carved ivory tuning pegs. The body has a long upper neck and a lower bowl-shaped resonating chamber made from a gourd or wood, usually covered with a membrane made from the skin of a lamb, goat or sometimes a fish, on which the bridge is set.

BALABAN



Balaban or Balaman is cylindrical-bore, double-reed wind instrument about 35 cm long with eight finger holes and one thumb hole. This instrument is played in Iranian Azerbaijan and in the Republic of Azerbaijan. In Turkey it is called mey. Balaban can be made of mulberry or other harder woods, such as walnut. The balaban consists of a stem, a reed, a regulator, and a cap. The stem of the balaban, or govda, is cylindrical tube made primarily of apricot wood. The process of carving a balaban stem is called balaban chakma. The upper end of the stem (bash or kup) is given a round shape, whereas the lower end (ayag)

TAR



Tar is an long-necked, waisted instrument, shared by many cultures and countries like Iran, Georgia, Azerbaijan and other areas near the Caucasus region. Tar is one of the most important musical instruments in Azerbaijan. The general trends of Persian classical music have been deeply influenced by tar players. The "Azerbaijani tar" is an instrument in a slightly different shape from the Persian Tar. The Caucasus tar has further one extra bass-string on the side, on a raised nut, and usually 2 double resonance strings via small metal nuts halfway the neck.

NAGARA



The nagara or naghara is the most widespread of the membranophone instruments. There are several types of nagara, which is considered to be the lead instrument in folk ceremonies and weddings. The nagara differs in size and goes by various names such as "boyuk nagara" (big nagara), "cura nagara" (small nagara), "chiling nagara" (played with drum sticks), "Qoltuq nagara" (drum held under the arm), gosha nagara (Naqareh), and "el nagara" (hand nagara).



NAI (PAN FLUTE)

The nai (archaic: muscal) is a Romanian diatonic pan flute used since the 17th century and used in lutari bands. The nai has usually at least 20 pipes made of bamboo or reed. They are arranged in a curved array, allowing a greater speed of play. Generally the longer, lower pipes are on the right. Traditional Romanian pan flutes have tubes with varying diameters which go from wide to narrow as you go up the scale, to maintain the volume/length ratio of the tube and therefore produce the best consistent tone quality.



BAYAN - ACCORDEON - SYRNAI

The bayan is a type of chromatic button accordion developed in Central Asia in the early 20th century and named after the 11th-century bard Boyan. The bayan differs from western chromatic button accordions in some details of construction. The differences in internal construction give the bayan a different tone color from Western instruments, and the bass has a much fuller sound. Because of their range and purity of tone, bayans are often the instrument of choice for accordion virtuosos who perform classical and contemporary classical music.



TOPSHUR

The topshur is a two-stringed lute played by the Western Mongolian tribes called the Altai Urianghais, the Altais, and the Tuvans. The topshur is closely tied to the folklore of Western. All topshur are homemade and because of this, the materials and shape of the topshur vary depending on the builder and the region. For example, depending on the tribe, the string might be made of horsehair or sheep intestine. The body of the topshur is bowl shaped and usually covered in tight animal skin.



TA-MUSIC

BAGLAMA

The baglama is a Turkic stringed musical instrument popular in Turkic countries such as Turkey and Azerbaijan. The most commonly used string folk instrument in Turkey, the baglama has seven strings divided into courses of two, two and three. It can be tuned in various ways and takes different names according to region and size: Baglama, Divan Sazı, Bozuk, Çöpür, Kopuz, Irızva, Cura, Tambura, etc. A baglama has three main parts, the bowl (called tekne), made from mulberry wood or juniper, beech, spruce or walnut, the spruce sounding board (gögüs) and a neck of beech or juniper (sap). The tuning pegs are known as burgu (literally screw). The baglama is usually played with a mızrap or tezene (similar to a guitar pick) made from cherrywood bark or plastic.



UD

The oud is a short-neck lute-type, pear-shaped stringed instrument with today 11 or 13 strings grouped in 5 or 6 courses, commonly used in Turkish and Middle Eastern music. In the first centuries of Arabian civilization, the oud had 4 courses (one string per course - double-strings came later) only, tuned in successive fourths. A fifth string (highest in pitch, lowest in its positioning in relation to other strings), calledād ("sharp"), was sometimes added for theoretical purposes, generally to complement the double octave.

KOMUZ

The komuz or qomuz, azeri qopuz, turkish kopuz, is an ancient fretless string instrument used in Central Asian music, related to certain other Turkic string instruments and the lute. It is the best-known national instrument and one of the better-known Kyrgyz national symbols. The komuz is generally made from a single piece of wood and has three strings traditionally made out of gut, and often from fishing line in modern times. In the most common tunings the middle string is the highest in pitch. The komuz is a long necked lute, related to the Kazakh dombra and the Persian dutar.

KYL KIYAK

The kyl kiyak is a bowed string instrument used in Kyrgyz music. It is made out of one piece of wood, usually apricot. The lower portion of the hollowed out bowl is covered in either cow or camel hide. The strings are horsehair, as is the bow. There are two common tunings, producing a difference of either a fifth or a fourth between the two strings. The instrument's repertory is very programmatic, and the instrument itself has connections to shamanism, oral poetry, and horses. The kyl kiyak is played vertically with a bow and can be played on horseback. This all reflects the importance of the horse in Kyrgyz rural culture.

DOIRA

A dayereh (or doyra, dojra, dajre, doira, dajreja) is a medium-sized frame drum with jingles, used to accompany both popular and classical music in Uzbekistan, Azerbaijan (known as qaval), the Caucasus, the Balkans, and many Central Asian countries such as Tajikistan, and Uzbekistan. This is a single headed percussion instrument which is not only found in Northern South Asia, Central Asia, and the Middle East, but also in parts of the Russian polar regions. The simple drum is formed by attaching a skin cover onto a wooden ring with glue and cloth ties. This is similar to the Persian दौरa and the Turkish def. Some दौरa have metal pieces attached to give them a tambourine-like quality.



INTERNATIONAL ORGANIZATION OF TURKIC CULTURE

The International Organization of Turkic Culture TURKSOY was established in 1993 upon signature of its founding agreement by the ministers of culture of the republics of Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan and Turkey. Later, the Turkish Republic of Northern Cyprus and republics subject to the Russian Federation Tatarstan, Bashkortostan, Altai, Sakha, Tyva and Khakassia along with Gagauzia (Moldova) joined TURKSOY as member countries with an observer status. For the past 30 years, TURKSOY has been carrying out activities to strengthen the ties of brotherhood among Turkic peoples, transmit Turkic culture to future generations and introduce it to the world.

These activities have been carried out by TURKSOY under the auspices and with the appreciation of the Heads of States of Turkic Speaking Countries.

Activities to be carried out by TURKSOY are determined by the Permanent Council of the Ministers of Culture of Turkic Speaking Countries. Decisions met at the meetings of the Permanent Council are enforced by the Secretariat General of TURKSOY.