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Ulkar Talibzade

*PhD (Art Study), Associate professor
Institute of Architecture and Art of ANAS
(Azerbaijan)*

ulkar_talibzadeh@yahoo.com

THE KARABAKH VICTORY IN THE WORKS OF AZERBAIJANI COMPOSERS

Abstract. The subject of Karabakh has always been glorified and has found its bright expression in Azerbaijani art and music. Folk songs praising the beauty of Karabakh nature and history have adorned the repertoire of our famous khanende, and our composers have created works of various genres dedicated to this beautiful historical part of Azerbaijan. Over the past 30 years, works dedicated to the Karabakh war calling for defense of the Motherland and glorifying it, have been centerpiece of our composer's artistic creation. In their works, they call attention to the bloody events in the country's history through music composed in various genres.

Today, the people of Azerbaijan are the winners of the Karabakh war.

Every Azerbaijani reflects this glorious victory, this immense joy and pride in their professional activity. Azerbaijan's musical figures did not welcome the historic victory empty-handed. Our composers have already turned to the new vital theme – the theme of great historical victory. The article provides an analysis of a number of works by Azerbaijani composers, such as Haji Khanmamedov, Vasif Adygezalov, Azer Dadashev, Firangiz Alizade, Elnara Dadashova and others.

Key words: Azerbaijan, Karabakh, Azerbaijani music, composer's artistic creation, victory theme.

Introduction. Throughout history, Azerbaijan has been subjected to moral attacks and blows from its “neighbors”. These shameless people, who took possession of Azerbaijan's lands, resorted to various means in order to

appropriate our national and cultural resources as well. However, today we, as a victorious people, have regained control of our lands that were under the enemy's feet, we have returned our Karabakh and the capital of Azerbaijani culture, our mystically beautiful Shusha.

The subject of Karabakh has always been glorified and has found its bright expression in Azerbaijani art and music. Folk songs praising the beauty of Karabakh nature and history have adorned the repertoire of our famous khanende, and our composers have created works of various genres dedicated to this beautiful historical part of Azerbaijan. These works accompanied people's living and conveyed their feelings at every moment of their life. Musical works glorifying Karabakh are painted with different emotional shades that are connected with various historical events.

The interpretation of the main material. Over the past 30 years, works dedicated to the Karabakh war calling for defense of the Motherland and glorifying it, have been centerpiece of our composer's artistic creation. In their works, they call attention to the bloody events in the country's history through music composed in various genres from opera, symphony, and cantata, oratorio to quintets, quartets and works for folk instrument orchestra, piano and other instruments. Thus, among the pieces in the symphonic genre, one can name J. Hajiyev's VII "Symphony of Martyrs" (1990), A. Rzayev's "Baku 90" Symphony (1990), A. Dadashov's XI Symphony dedicated to Shusha (1997), T. Bakikhanov's "Cry of Karabakh" symphony (2001), N. Mammadov's VII symphony dedicated to the events of Khojaly (1995), S. Ibrahimova's "I miss you, my Shusha" for tar and strings orchestra (1999), S. Farajov's symphonic score "Screams of mourning" (2000) and other works. Among cantatas and oratorios there are cantatas such as "Truth is with you, Azerbaijan" (1992) by R. Mustafayev, "Don't cry, my land, don't cry" (1990) by M. Babayev, as well as "Motherland" (1993), ode for choir and symphony orchestra by A. Alizade and "Lullaby for Khojaly" (1998) for organ and vocals by E. Dadashova.

V. Adigozalov's "Qarabagh Shikastasi" (1989), "Çanakkala" (1996) and "Caravan of Sorrow" (1999) oratorios which reflect the bitter events of the time, have occupied a special place in our music and created great repercussions in our society. The concepts of these oratorios were centered on the idea of struggle for freedom and independence and complemented each other. These three major works are monumental creations that can be considered as a new stage in our music, are distinguished by their high artistic

qualities and are every characteristic and symbolic for today. When looked upon from the perspective of the time frame of their creation, these works with their theme, artistic concept, world of images and internal content are aimed at listeners belonging to different social classes and can be considered as a particular stage in the composer's creative work.

In the 90s, H. Khanmammadov composed the musical poem "Alimda sazım aglar" ("My tar cries in my hands") to the words of Aziza Jafarzade for vocals and folk instruments orchestra. The work was dedicated to the events of 20 January 1990. Like any artist who is passionate about his homeland, H. Khanmammadov felt shaken and angry in those difficult days for Azerbaijan, he joined the people of his country in their pain, shed tears for the martyrs, added his voice to the voice of his people and heard their cry. The composer expressed all these feelings in "Alimda sazım aglar". A. Jafarzade's bayati poetry describe the moral suffering, sadness, and grief of the people who experienced a great tragedy. H. Khanmammadov communicated the pain and sorrow expressed in bayati at times through the lyrical singing of the vocalist, at times through the gripping, intense musical material performed by the orchestra. The composer used the "ah" exclamation intonation to create the main poetic image of his work. In this intonation, the general mood of the bayati, the pain, suffering, feelings and worries of the wounded people were expressed in a generalized way. In accordance with the dramaturgical unfolding of this piece, the composer framed it with this exclamation intonation.

Today, we experience the great joy at the historical victory of the Azerbaijani people, our victorious army under the leadership of the Supreme Commander-in-Chief, President of Azerbaijan İlham Aliyev. Every Azerbaijani reflects this glorious victory, this immense joy and pride in their professional activity. Azerbaijan's musical figures did not welcome the historic victory empty-handed. Our composers have already turned to the new vital theme – the theme of great historical victory.

The theme of Karabakh victory has first been expressed in the song genre, which is one of the most democratic music genres. Some of the songs performed nowadays are already existing folk songs and composers' songs, which express the mood of Victory in connection with the liberation of our lands from occupation. In this sense, we can give an example of a tesnif that has set all records in the Internet space, the tesnif written by the famous mugham master Alibaba Mammadov. That tesnif was performed in the

trenches with great skill and mastery by KhudayarYusifzadeh, a soldier and hero who was subsequently martyred in the Karabakh war. This performance by Khudayar spread all over the internet in a short period of time, gained hundreds of thousands views and won the deep sympathy of people. It was engraved in memories of people as a symbol of belief of our heroic soldiers in victory. As a result of all this, thetesnif regained its fame under the title of Khudayar tesnifi (“The tesnif of Khudayar”). It is important to note that after Khudayar’s performance, the tesnif was arranged by a number of professional musicians.

In recent years, Firangiz Alizade, Azer Dadashov, Mobil Babayev, Elnara Dadashova, Sardar Farajov, Jalal Abbasov, Azad Zahid, Lala Jafarova, Vasif and Jeyhun Allahverdiyev and other composers have created symphonic and vocal-symphonic works praising Karabakh and the great Victory. In each of these works written on the theme of patriotism, the mood of victory found its brightest expression.

“Victory March” written for choir and symphony orchestra by Firangiz Alizade, People’s Artist of Azerbaijan, whose works have been a great success in many countries of the world, sparks particular interest. First of all, it should be noted that the composer turned to the march genre for the first time. However, as in all her creations, F. Alizade composed this work in an original way and made the piece a unique musical creation. The march begins with a short introductory theme performed by a trumpet and from the beginning introduces the martial spirit of the music. However, this short theme unexpectedly continues with a piece of mugham performed by khanende. This somewhat revives the image of the people of Azerbaijan, ordinary people who keep their eyes on the road and contemplate every hour and every minute of the war with anxiety and worry. The heroic-patriotic music of the victory march is periodically interrupted by the sound of trumpet. It is as if trumpet is the harbinger of the historic victory won in the 44-day Patriotic War.

Aygun Samadzade’s piece “Hey Turk” for soloist, choir and symphony orchestra, composed to the lyrics by the great Azerbaijani poet and voice for Turkic independence Ahmad Javad, glorifies the Turkic world and the heroic Turkic soldier. The work is imbued with the spirit of heroism and patriotism, it embodies the ideology of Turkism and Azerbaijanism.

In her work, the composer conveys images from Ahmad Javad’s poetic text – the warrior image of a brave Turkic soldier through music written in a national spirit. The meter-rhythmics of the music, its orchestration

and melodies composed in the style of heroic folk songs are of particular importance in terms of manifesting the spirit of heroism.

“Victory Wreath”, a piece for the symphony orchestra by Azer Dadashov, People’s Artist of Azerbaijan and one of the reknown symphonists-composers, is another work which stands out as a unique. This work, dedicated to the Patriotic War and our victorious army, has a perfect orchestral sound and melodic material adapted to national music. Heroic, marching musical material is periodically replaced by lyrical melodic themes that create the image of the people. In order to make this image brighter, the composer includes an original folk song as a quote in this work.

A triple piece for symphony orchestra written by Vugar Mammadzadeh, a young composer and veteran of the Patriotic War, entitled “Iron Fist” describes the 30 years long painful path of the Azerbaijani people towards victory. Unlike other pieces devoted to the theme, Vugar’s work reflects heavy impressions of a living witness of the war and participant of bloody battles, as well as the emotions experienced by our soldiers. Sadness, on the one hand, and feelings of anger and hatred towards the enemy, on the other, paint the music in gloomy, gray colors. In the work of the composer, who expressed his feelings about the war in his music, the interesting composition of the orchestra and the coloristic use of instruments are noticeable.

Among the works that vividly reflect the spirit of victory, it is important to mention the war song “Vatan Sag Olsun” (“Long Live Motherland”) for tenor and large symphony orchestra by Elnara Dadashova, composer and Honored Worker of Arts. In this song written to the lyrics by Shahin Musaoglu, the bravery of heroes in the Patriotic War in the aftermath of the great victory of our Glorious Army was transmitted through music. The melody of this piece, written in the spirit of heroic Azerbaijani jangi, expresses the joy of victory achieved in battles. The jangi score is joined by zurna from national wind instruments, and nagara and daf from percussion instruments. With this, the composer made the national spirit of her piece even more complete.

It is important that in many works quotations from our folk music treasury were woven into the musical material. For example, in the poem «I’m going to Karabakh» written by the young composer Narmina Naghiyeva for singers, choir and symphony orchestra, Karabakh shikastasi was used. The symphonic work «Glorious Victory» by the Honored Artist Mobil Babayev is composed in the spirit of military marches and glorifies the fighting determination of our army. “Victory Overture” by Jeyhun Allahverdiyev, Honored Artist, creates

a bright picture of the solemn national holiday. The orchestra's colorful sound palette, melodic and meter-rhythmic turns reminding of the war infuse the music with heroic features. Young composer Tural Mammadli's work "Victory Gospel" for tenor, percussions, bass guitar and symphony orchestra, performed by People's Artist Samir Jafarov, yet again conveys the fighting spirit of our heroic army through marching music.

Conclusion. Naturally, works written on the theme of Karabakh war and Victory can not be considered to be at the same level in terms of their mastery. Along with the well-known composers such as Firangiz Alizade, Azer Dadashov, Elnara Dadashova, Jalal Abbasov, Sardar Farajov, composers of middle and younger generations also addressed this topic in their works and composed pieces in various genres. Each work is distinguished by its own style, manner of composition, artistic features. But all these works are united by a single idea, a single theme, a single mood – endless love for the native land, deep respect for our heroes, martyrs, veterans and, of course, the joy of victory. Karabakh is Azerbaijan! Long live Azerbaijan! Long live our victorious army! May God have mercy on our martyrs! Long live the people of Azerbaijan!

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Ülkər Talıbzadə (Azərbaycan)

AZƏRBAYCAN BƏSTƏKARLARININ YARADICILIĞINDA QARABAĞ ZƏFƏRİ

Qarabağ mövzusu Azərbaycan incəsənətində, musiqisində hər zaman tərənnüm edilib, özünün parlaq ifadəsini tapıb. Qarabağ təbiətinin gözəlliklərini, tarixini vəsf edən xalq mahnıları məşhur xanəndələrimizin repertuarını bəzəyib, bəstəkarlarımız Azərbaycanın bu gözəl tarixi məkanına həsr edilmiş müxtəlif səpkili əsərlər yaradıblar. Keçən 30 ildən artıq müddətdə Qarabağ müharibəsinə həsr edilən – Vətəni müdafiəyə çağıran, onu tərənnüm

edən əsərlər bəstəkarlarımızın yaradıcılığının əsas mövzularından olub. Onlar ölkənin tarixində baş verən qanlı hadisələri öz yaradıcılıqlarında işıqlandıraraq, müxtəlif janrlarda əsərlər yaradıblar.

Bu gün isə Azərbaycan xalqı Qarabağ müharibəsinin qalibidir. Hər bir Azərbaycanlı bu şanlı qələbəni, bu hədsiz sevinci, qüruru çalışdığı sahədə ifadə edir. Azərbaycanın musiqi xadimləri də tarixi qələbəni əliboş qarşılamayıblar. Bəstəkarlarımız artıq yeni aktual mövzuya müraciət edir, möhtəşəm tarixi qələbəni – Zəfər mövzusunun tərənnüm edirlər. Məqalədə bir sıra Azərbaycan bəstəkarlarının – Hacı Xanməmmədovun, Vəlif Adıgözəlovun, Azər Dadaşovun, Fərəngiz Əlizadənin, Elnarə Dadaşovanın və b. əsərləri təhlil edilib.

Açar sözlər: Azərbaycan, Qarabağ, Azərbaycan musiqisi, bəstəkar yaradıcılığı, zəfər mövzusu.

УлькерТалыбзаде (Азербайджан)

ТЕМА КАРАБАХСКОЙ ПОБЕДЫ В ТВОРЧЕСТВЕ АЗЕРБАЙДЖАНСКИХ КОМПОЗИТОРОВ

Тема Карабаха всегда воспевалась в азербайджанском искусстве и музыке и нашла свое яркое выражение. Народные песни, воспевающие красоту природы и историю Карабаха, украсили репертуар наших знаменитых певцов-ханенде, а наши композиторы создали произведения различных стилей, посвященные этому прекрасному историческому региону Азербайджана. На протяжении последних 30 лет произведения, посвященные Карабахской войне, призывающие к защите Родины и прославляющие ее, являются одной из главных тем в творчестве наших композиторов. Они освещали в своих произведениях в разных жанрах кровавые события истории страны.

Сегодня азербайджанский народ победитель в Карабахской войне. Каждый азербайджанец испытывает огромную радость и гордость за пройденный путь к Победе. Музыкальные деятели Азербайджана приветствовали историческую победу новыми серьезными произведениями. Наши композиторы обращаются к важным, злободневным темам, прославляющим великую историческую Победу. В статье дан анализ ряда произведений азербайджанских композиторов, таких как Гаджи Ханмамедов, Васиф Адыгезалов, Азер Дадашев, Фирангиз Ализаде и др.

Ключевые слова: Азербайджан, Карабах, азербайджанская музыка, композиторское творчество, тема победы