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ONCE AGAIN ABOUT THE SYMBIOSIS OF MUGHAM AND OPERA IN AZERBAIJANI COMPOSERS' WORKS

Abstract. The article explores the role of mugham in the musical and theatrical compositions of Azerbaijani composers. The genre of mugham played a significant role in the emergence of Azerbaijani opera in the early 20th century and influenced the formation of its artistic features throughout its further development, defining its national uniqueness. This influence manifested itself not only in the whole opera structure (for example, in “mugham” operas), but also in the musical language and, more broadly, the stylistics of Azerbaijani opera. The nature and extent of this genre’s impact varied among composers of different generations, reflecting historical circumstances and the evolutionary paths of Azerbaijani musical art throughout the 20th century.

Key words: mugham, opera, Azerbaijani composer school, mugham opera, stylistic features.

Introduction. The history of the emergence and development of professional music in Azerbaijan is closely associated with the birth of opera. Its best examples are marked by the significant conceptual and emotional content, the uniqueness of the musical language, and a strong reliance on the traditions of European opera classics.

One of notable characteristic of Azerbaijani opera is its combination of a pronounced national color with global classical opera traditions. The national uniqueness of Azerbaijani opera can be explained by the extensive use of folk musical material, first of all, the mugham genre. Mugham,

somehow, has influenced the whole composition of opera, particularly, in the form of the first Azerbaijani “mugham” operas by Uzeyir Hajibeyli and Muslim Magomayev, as well as the musical language and stylistic features of operas by Azerbaijani composers of subsequent generations. It can be said that opera in Azerbaijan was born in the early 20th century under the most immediate influence of the mugham genre, and all its further developments were somehow associated with mugham, although the extent and nature of this influence varied at different stages of Azerbaijani opera’s history and in each individual case. Obviously, these influences were associated with the historical paths of development of Azerbaijani musical art and evolved in accordance with its general tendencies, under the influence of those shifts in the general historical and cultural process that took place occasionally within Azerbaijani society.

The interpretation of the main material. As noted above, the mugham genre played a crucial role in the birth of Azerbaijani opera in the early 20th century and influenced the formation of its artistic features throughout its further development, defining its national uniqueness.

The very first Azerbaijani operas emerged as a fundamentally new variety of the opera genre, which has no analogue in the world of music culture. Although the first Azerbaijani composers, Uzeyir Hajibeyli and Muslim Magomayev, studied on the examples of European operas, nevertheless, the genre of opera they created, or rather its new variety, had nothing in common with the well-known European examples of opera genre. The distinguished Azerbaijani composer Uzeyir Hajibeyli, the author of the first Azerbaijani opera “Leyli and Majnun”, later spoke of his first experience as a composer, stating that he was merely attempting to master the European-style opera genre. However, as a result, he introduced a new type of it to the listener’s judgment, one that was specifically Eastern, and called as “mugham opera”. So, the development path of Azerbaijani music and theatrical art is characterized by a uniquely original nature from the very beginning.

As known, the first Azerbaijani opera was the first in the entire Muslim East, as well as in the South Caucasus region. As a true artist, Uzeyir Hajibeyli felt the cultural demands of his time, the society’s need for new artistic forms and methods of artistic expression. Opera, as a new musical genre for its time, introduced the world of stage music to Azerbaijani public, while using deeply national and authentic musical material. Mugham operas gained immense popularity throughout the Caucasus, which, among other

reasons, can be attributed to the popularity of mugham art among the entire Caucasian audience. At the same time, everyone's beloved mugham was skillfully associated with a great literary work, Fuzuli's poem of the same name "Leyli and Majnun" with its immortal plot.

A peculiarity of the opera was that such traditional operatic forms such as arias and arioso were replaced with classical mugham examples. The roles were performed by professional singer-khanandas in such operas. Besides mugham, folk music samples, including folk songs and dance melodies, were also used in the opera, and of course, the author's original musical material found a place in it. Following the premiere of "Leyli and Majnun" in 1908, several more mugham operas were created by composers until the 1920s. The popularity of such operas among the contemporary audience led other composers, including Muslim Magomayev, Zulfugar Hajibeyov and other authors, to turn to this genre as well. In total, Azerbaijani musicians composed about 30 mugham operas in the first quarter of the 20th century, out of which only a few of them enjoyed a long stage life. These included "Leyli and Majnun", as well as "Ashug Garib" by Zulfugar Hajibeyov and "Shah Senem" by Muslim Magomayev. Thus, the development of the opera art in the first quarter of the 20th century was associated with the emergence and spread of the genre of mugham opera, which ceased to exist after 1920.

The further development of the opera genre in Azerbaijan reflected new trends in the country's musical culture.

The 1930s were marked by intensive development in all areas of Azerbaijani culture. The ideas of enlightenment, cultural progress and democracy gained popularity in Azerbaijani society, which was reflected in the personnel policies of the young Azerbaijani state, aiming for universal literacy, the spread of secular education, and the active promotion and support of creative activities by young talented Azerbaijanis. Not only a new type of culture was formed during this period but also the development of culture, particularly, musical art went hand in hand with the intense activities of relevant cultural institutions, which were highly funded by the state. The cultural policy of the Azerbaijani Soviet state during that period was focused on the extensive development of the Russian language, the promotion of Russian and European culture, and education in the Russian language.

At the same time, one of the main trends in the musical culture of the 1930s and 1940s was the idea of synthesis of Eastern and Western

traditions, which determined the uniqueness of the creative paths of the Azerbaijani composer school. This was also reflected in the development of the opera genre in Azerbaijani music. The 1930s–1950s witnessed a brilliant flourishing of the opera arts in the republic. On the one hand, this can be attributed to the state’s policy, which aimed at encouraging the composing major works and large-scale compositions dedicated to revolutionary themes. On the other hand, it could be dealt with the creative quests of the composers and their interest in creating full-scale musical and theatrical works according to the European model. It is obvious that such a turn to a major European-style opera was related to the tasks posed by life itself for Azerbaijani art at that time.

The opera “Shah Senem” by Reinhold Glière, staged at the Baku Opera Theatre in 1934, became the first example of Azerbaijani opera in the European style. It is noteworthy, although this opera was composed based on the model of Russian oriental operas, it was performed in the Azerbaijani language on our stage and was created based on Azerbaijani musical folklore, mainly on the material of authentic Azerbaijani melodies.

The opera “Nargiz” by Muslim Magomayev and the opera “Koroglu” by Uzeyir Hajibeyli, the first Azerbaijani operas of the classical European standard, became an event of historical significance in Azerbaijani culture. While the mugham material in them did not define the main intonational content as it did in mugham operas, it still remained an important component of the musical language of these operas.

The opera “Nargiz” by Muslim Magomayev became a significant milestone in the formation of a new opera style for Azerbaijani composers. The composer, refusing the citation use of mugham, created original authorial material that reproduced Azerbaijani folk music samples. At the same time, Magomayev used such methods of musical material development, such as phase, wave, variant, and variation and variance development, which are characteristic of folk musical thinking. At the same time, folk modal and tone material interacted freely with the major-minor harmonic system in the opera and even with the tone system of Soviet songs. The opera “Koroglu” (1937) by Uzeyir Hajibeyli still remains an unequalled example that combined the best European traditions of opera dramaturgy with the author’s approach to the national genre and national musical language. Uzeyir Hajibeyli introduced something fundamentally new to the art by this opera, which became a new tradition.

Uzeyir Hajibeyli's opera summed up the results of the previous twenty-year of development of professional composer work in Azerbaijan and outlined its future paths, which are followed by Azerbaijani composers.

We do not set the task of a comprehensive study of the influence of mugham on the musical material of the operatic works by Azerbaijani composers in this work, however, we still consider it necessary to mention those operatic works in which such an influence of mugham manifested itself in a particularly clear way.

The opera "Veten" (Homeland) by Gara Garayev and Jevdet Hajiyev became the first musical and theatrical work across the former Soviet Union, which was created on the theme of the Great Patriotic War of 1941–1945. Mugham material is associated with the lyrical and psychological line of the opera in this opera. Interestingly, various figurative musical characteristics of the opera's characters, their diversification and opposition are created based on the semantics of certain national musical genres, modes and musical intonations.

Mugham intonations, which form the basis of the musical material of the part of some principal characters, play a kind of leitmotif, thus enabling us to speak of the principle of generalization through mode and, more broadly, through the mugham genre. Mugham often determines the character, reveals the inner world and emotional experiences of the character, which contributes to the individualization of musical images and serves as one of the means of portraiture. One of the peculiarities of the opera is that mugham intonations in certain episodes are combined with the techniques of development of melos and harmonic language, which are characteristic of Dmitri Shostakovich's style and partially Sergey Prokofiev's style.

The opera "Sevil" by Fikret Amirov represents a type of Azerbaijani opera, specifically a lyrical-psychological genre variety of the opera, which found its adequate musical expression in its dramaturgy and stylistic form. Mugham in this opera is one of the components of the musical language, serving as an important sign of its national specificity. So, the composer used intonational-melodic, metric-rhythmic and structural-compositional principles of mugham speech in the characterization of some of its characters in several musical numbers of the opera. Moreover, the author's melodies contain direct intonational and melodic turns of a particular mugham mode in many episodes of the opera. A vivid example is the leitmotif of the main character of the opera, Sevil, which clearly conveys the main intonation

of the Shushtar mugham (the intonation of Maye Shushtar). Mugham intonations are especially pronounced in the orchestral introduction to Act II of the opera. The national intonations, including mugham elements, acquire colorfulness in the composer's hands, which is determined by the creative individuality of the artist.

A peculiar use of mugham principles can also be observed in the opera "Azad" by Jahangir Jahangirov. From the perspective of the examined issue, the most notable episode of the opera is the choir in the Chahargah mode from the third act, which can be attributed to innovative findings. Here, the composer "fills" this scheme with his own musical material, using the structure of mugham composition and the canonized order of mode alternation, resorting to exact citation of mugham turns only in cadential sections, which resembles the principle of the so-called "ayag" in mugham composition. So, the opera presents a vivid example of the author's interpretation of the mugham genre, where the original melos is organically inscribed in the traditional mugham outline. Connections with mugham melos are manifested not so much in intonational proximity to it as in the formation of musical form in many other numbers of the opera.

The 1960s and 1970s were a time of searching of new expressive means and principles of musical composition in various musical genres, and first of all, in opera and symphonic genres. Composers reinterpreted traditional and folkloric elements creatively, interpreting them within the framework of contemporary musical language. Interesting examples in this regard are the compositions by Mammad Guliyev, Jahangir Jahangirov, and Firangiz Alizade.

An outstanding phenomenon in Azerbaijani culture in the 1970s was the opera "Deceived Stars" by Mammad Guliyev. The musical images in the opera are often conveyed through the means of national genres such as mugham, ashug music, and even the genre of meykhana. Elements of philosophical satire observed a certain refraction in this opera, which enriched Azerbaijani opera with a new art movement. The mughamnational stylistic in this opera enters into complex interaction with contemporary musical language, which uses such principles of modern musical composition such as polychromatism, serialism and dodecaphony, etc. Mammad Guliyev does not use the national modal and intonational stylistic in its pure form but resorts only to specific, more or less developed modal and intonational and metric-rhythmic "signs", referred to the listener's musical historical memory.

The opera “The Fate of the Singer” by Jahangir Jahangirov should also be mentioned among the notable Azerbaijani opera works of the 1970s. Here, mugham and folk song and dance music material form an important intonational layer that constitutes the figurative and dramaturgic basis of the opera. Mugham is used here to characterize the main character – the khananda. Enriching the khananda’s part with mugham fragments, Jahangir Jahangirov creates his own original improvisational fragments of the mugham type. He combines the tradition with innovation skillfully, introducing new intonational turns into typical mugham chants and enriching the mugham vocal part with rich orchestral accompaniment.

The innovative interpretation of mugham principles can be traced in the opera “Legend of the White Horseman” by Franghiz Alizadeh. The mugham episodes in the opera present the author’s material, which was created, however, on the basis of the use of such techniques of contemporary musical composition such as serial and dodecaphonic techniques, as well as aleatoric music.

The principles of synthesis of mugham with contemporary composing techniques continue to find diverse applications in the works by Azerbaijani composers from the late 20th century to the early 21st century.

Conclusion. The samples of opera works by Azerbaijani composers that we have considered for the period from the beginning to the end of the 20th century allow us to draw several conclusions about the place of mugham in the composers’ work during this period, as well as the forms and methods of its use by certain authors. We have seen that mugham thinking manifests itself at various levels of the opera work – from the musical language to the integral form.

Mugham has been and remains one of the most important factors in the figurative content, as well as a component of the musical language and compositional-dramaturgic concept in its various manifestations (mode, genre, system of organizing musical material), from the very first experiments of Azerbaijani composers in the field of opera composition and throughout their further search for new means of expression. At the same time, all these artistic means were chosen by different authors in accordance with their creative style, as well as the requirements of the plot and the idea of the work.

The influence of mugham forming is clearly noticeable in many opera forms, even when they are based on folk songs, dances, ashug music,

etc. It should be noted that the phasing of melodic development, variant repetition and other characteristics of mugham forming are almost always preserved.

The impact of mugham in the operas of Azerbaijani composers is also reflected in the characteristics of opera characters or emotional states through the use of the semantics of a particular mugham, its figurative and emotional content.

We can mention the legitimacy of combining the expressive means of mugham with contemporary musical writing, which reveals an important quality of the phenomenon of mugham: acquiring new features, it never loses its original, fundamental properties. This quality in chemistry is called polyvalence, which is the ability to enter connections with other phenomena not “obeying” them but rather deepening and enhancing their properties.

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Gülarə Vəzirova (Azərbaycan)

BİR DAHA AZƏRBAYCAN BƏSTƏKARLARININ YARADICILIĞINDA MUĞAM VƏ OPERA JANRLARININ SİMBİÖZU HAQQINDA

Verilmiş məqalədə muğamın Azərbaycan bəstəkarlarının musiqili-səhnə əsərlərində rolu nəzərdən keçirilir. Muğam janrı XX əsrin əvvəllərində Azərbaycan opera sənətinin yaranmasında mühüm rol oynamış və onun sonrakı inkişaf yolu boyunca milli özünəməxsusluğunu müəyyənləşdirərək bədii xüsusiyyətlərinin formalaşmasına təsir göstərmişdir. Bu təsir həm bütün opera formasında (məsələn, muğam operalarında), həm də musiqi dilində,

daha geniş şəkildə isə, Azərbaycan operalarının üslubunda öz əksini tapmışdır. Müxtəlif nəsillərin bəstəkarları üçün bu janrın xarakter xüsusiyyətləri və təsir dərəcəsi eyni deyildi və bu, sözsüz ki, tarixi şəraitlə və XX əsr boyu Azərbaycan musiqi sənətinin inkişafı ilə əlaqədar idi.

Açar sözlər: muğam, opera, Azərbaycan bəstəkarlıq məktəbi, muğam operası, üslub xüsusiyyətləri.

Гюляра Везирова (Азербайджан)

ЕЩЕ РАЗ О СИМБИОЗЕ ЖАНРОВ МУГАМА И ОПЕРЫ В ТВОРЧЕСТВЕ АЗЕРБАЙДЖАНСКИХ КОМПОЗИТОРОВ

В статье рассматривается роль мугама в музыкально-сценических произведениях азербайджанских композиторов. Жанр мугама сыграл важнейшую роль в рождении азербайджанской оперы в начале XX века и на всем пути ее последующего развития оказывал влияние на формирование ее художественных особенностей, определяя ее национальное своеобразие. Это влияние сказывалось как на целой оперной форме (например, в «мугамных» операх), так и в музыкальном языке и, шире, в стилистике азербайджанских опер. Характер и степень воздействия этого жанра не были одинаковыми у композиторов различных поколений, и это обуславливалось историческими обстоятельствами и путями развития азербайджанского музыкального искусства на протяжении всего XX века.

Ключевые слова: мугам, опера, азербайджанская композиторская школа, мугамная опера, стилистические особенности.