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## ABOUT THE CREATIVE REPRESENTATIVE OF AZERBAIJAN MUSICAL CULTURE ANATOLLU ABBASOV

**Abstract.** Azerbaijani musical art has been enriched for centuries, passing through various stages of development. Both national music and dance art, as well as Ashug creativity, we meet the names of many performers. Thanks to their creativity, we master new performing styles. Musical culture, as before, today is in the center of attention of musicologists. With the development of folk music in modern times, the art of instrumental performance also retains its relevance. Traditional musical art, handed down by folk masters for centuries, is today distinguished by the academic approach of performers, and their philosophical views are studied by musicologists and presented in various sources. In each region of Azerbaijan, there are many performers who created their own schools and left their mark. We meet their names both in scientific articles and in newspaper reviews. In the article, the creative legacy of an outstanding representative of the city of Guba (territory of Azerbaijan) is considered – composer, conductor, pianist, artist, musicologist, scientist-pedagogue Anatoll Gulam oglu Abbasov.

**Key words:** Anatollu Abbasov, performance, music, art, legacy.

**Introduction.** Just as every corner and natural landscape of Azerbaijan is beautiful, the country is also home to talented artists who draw inspiration from its land. From ancient times to the present day, music has been the subject of research, study, and continuous development, and new performers have been brought to light.

Quba is one of the beautiful regions of Azerbaijan, possessing a rich cultural heritage that includes oral folk creativity as well as classical professional literary and musical art. The enchanting nature of this land has attracted many

renowned figures. Among those worth mentioning are the French writer Alexandre Dumas, the Russian orientalist N. S. Berezin, the American public figure D. Smith, and others. They were fascinated by the mysterious beauty of Quba and reflected it in their works.

In the land of Quba, which has an ancient and rich musical culture, the spiritual heritage of talented individuals who emerged from among the people has been passed down orally, preserved in collective memory, and has survived to the present day. One of these figures is Anatollu Ghulam oghlu Abbasov, who was born in the city of Quba.

**The interpretation of the main material.** After graduating from the Sumgait Music Technical College in 1983, the author of the article was appointed as a piano teacher at Children's Music School No. 1 in the city of Quba. She notes that her first acquaintance with Teacher Anatollu occurred during a conversation with her father, Alakbar Asgarov. Recalling those moments, she states: "My father, Alakbar Asgarov, and Teacher Anatollu were close friends, and I witnessed their engaging conversations" [Guliyeva, M. A.]. At that time, the young teacher could not have imagined that the friendship between these two personalities would also leave a deep mark on her own artistic path.

The long travel distance and the fact that the young girl had to travel alone caused difficulties for the family in the eyes of her parents. However, despite the considerable distance between Sumgait and Quba, M. Guliyeva would set out on the journey together with her father. After the lessons ended, they would return home to Sumgait together.

The author recalls that after the lesson process was completed, she would come to Teacher Anatollu's classroom to see her father, knowing that she could find him only there because he was his friend. The coming together of two prominent personalities was, of course, a result of the positions they held in the world of art.

His majestic appearance and stern gaze, as well as the close resemblance in their distinctive characters, created the impression that Abbasov and Asgarov were as if members of the same family. Both were true devotees of art and great personalities.

Although these small moments in Guliyeva's life have turned into mere memories, our main objective is to reveal the personality of Anatollu Abbasov and to convey his contributions to Azerbaijani musical culture and his professional achievements to the artistic community.

Before discussing the work of any artist, it is essential first to examine his life path.

**Anatollu Ghulam Abbasov** was born on 26 June 1940 in the city of Quba, Republic of Azerbaijan, into a working-class family.

One of the individuals who left a profound mark on the history of the musical culture of our people, as well as on the musical life of Quba, was Anatollu Abbasov—a Distinguished Worker of Education, an Excellent Worker of Public Education of the USSR, a Labor Veteran, composer, conductor, and teacher-methodologist



Widely known and respectfully remembered by the republic's musical community, Anatollu Abbasov worked for many years as a teacher at the Quba Music School and at Secondary School No. 2. He devoted tremendous effort to the musical education and development of a large portion of the younger generation in the Quba region.

Honored Teacher Elkhan Mammadov writes in his memoirs:

*“The musical ensembles he founded were the main driving force behind all cultural and public events in our district. The ‘Violet’ Folk Instrument Ensemble, the ‘Flower’ Girls’ Accordion Ensemble, the ‘Joy’ Vocal Quartet, and the 5,000-member choir of schoolchildren of the Quba district—these musical groups, which remained active until 1990, not only united the entire district community but also played an unparalleled role, especially in the upbringing of young people and in the proper formation of their aesthetic taste.”*

It is well known that during the Soviet era, extremely high standards were applied to the musical arrangement of state holidays, to the monumentality of their presentation, to a high level of performance culture, and to their political content, and these matters were treated with great seriousness. Organizational responsibilities were entrusted to competent and highly responsible individuals with expertise in this field. In our district,



whenever this sphere was discussed, Teacher Anatollu undoubtedly stood at the forefront. Indeed, Teacher Anatollu was a capable organizer who loved his work wholeheartedly and approached all matters with the highest level of professionalism. The “Harvest” and “Song” festivals that had become traditions at that time, commemorative dates, and inter-district “Days of Friendship” were transformed into genuine popular celebrations thanks to the intense efforts of this professional figure and the rich and engaging musical programs he prepared.

Anatollu Abbasov received a Conservatory education at a higher music institution and was one of the professional masters of Azerbaijan’s musical sphere. His songs, written on a wide variety of themes, were highly appreciated by audiences and consistently turned events in the district’s musical life into celebrations. At events held at the district, republican, and former Soviet Union levels, he performed numerous songs and large-scale works. The song composition of Anatollu Abbasov deserves special emphasis.

Abbasov composed more than one hundred songs to the lyrics of many well-known poets, and fifty of these works were published in the press of that period. His songs are distinguished by the diversity of their thematic choices.

The composer’s repertoire includes themes of patriotism, heroism, statehood, the glorification of the enchanting corners of the native homeland, la-

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## НОВАТОР БƏСТƏКАР

**АЯ СОНА!**

Хань шадиди Сона Гəлмəнəјə итəб əдди.

Мусигисе Автагу Аббасову, соллəр Мəвду Гəвгəчулду.

Чаллур бурдулу ај сона, —  
Кəл ај сона, нон ај сона!  
Еллур Сəлмэллэ гəлмэсин —  
Чаллур Сəлмэллэ гəлмэсин!

**Нəгэр:** Сунан туван о алазур,  
Синя вэр олсу, ај сона!  
Селлэ жонь чаллур,  
Елэ чэр олсу, ај сона.

Сəчылэ окмэсэ кулэ,  
Пашыллэ иссин ај дилэ,  
Теллэрин уттурмэсин,  
Кулэ ошу гəлмэсин!

**Нəгэр:** А диларин жонь гилэ,  
Меллэ шыллэ гəлду!  
Ај шыллэни јыллэла сел,  
Кулур кулэни, кулур чилэ...

**Нəгэр:**

bor and people of art, ancient folk crafts, and many other subjects. It is important to cite several examples: “May Azerbaijan Endure” (lyrics by I. Soltan), “A Song about Quba” (lyrics by Sh. Karimov), “I Fell in Love at First Meeting” (lyrics by H. Abbasov), “The Gardeners of Quba” (lyrics by M. Gonag), “The Teacher” (lyrics by F. Goca), “The Carpet-Weaving Girl” (lyrics by M. Gonag), “A Song about Mother” (lyrics by F. Mammadov), “My Gülshen” (lyrics by R. Huseynov). These and other songs composed by him played a significant role in the education and upbringing of hundreds of schoolchildren.

Teacher Anatollu was one of the indispensable leading figures in the cultural life of the Quba region. He was among the personalities who worked as a talented piano performer, a teacher of singing in secondary schools, and an instructor of the tar at a music school. Possessing such skills and rich musical abilities, Abbasov founded ensembles and orchestras of various compositions, as well as choral and vocal groups. In addition, as a musicologist, he published articles on various topics in the press of his time and was actively engaged in educational work. The artist traveled through villages and districts around Quba,

**„ДО-РЕ-МИ-ФА“  
КЛУБУНДА**

**ИНСАН ВƏ ДУНЈА  
НАГГЫНДА**

А. АББАСОВ

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**МУСГИСЭВƏНЛƏР  
КЛУБУНДА**

А. АББАСОВ

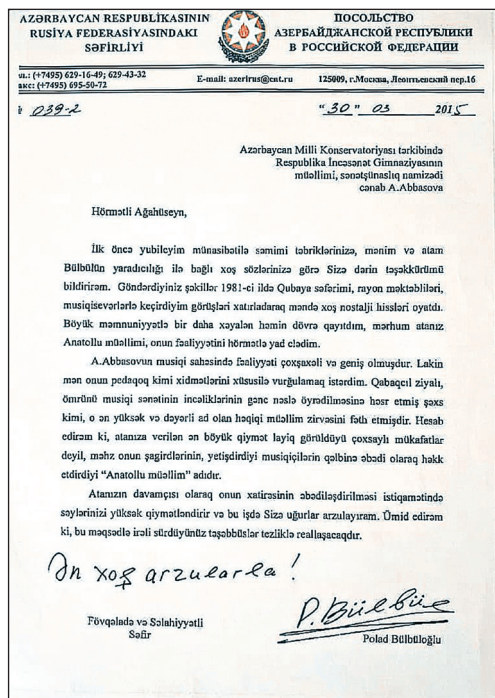
attracting children with musical abilities to music schools and to the ensembles he had established.

Honored Teacher Elkhan Mammadov recalls: “Abbasov, who provided great support in the upbringing of young people and took into account the comprehensive and harmonious development of pupils and youth, as well as their aesthetic education, founded for the first time among republican schools the ‘Do–Re–Mi–Fa’ Music Lovers’ Club of district schoolchildren in 1981 at Secondary School No. 2 in the city of Quba” (4, 5).

One of the reasons the club gained widespread recognition was the frequent meetings organized there between students and prominent figures of art and Heroes of Labor. Imagine that, in a small foothill district, schoolchildren had the opportunity to meet such distinguished guests as People’s Artist Maestro Niyazi, who arrived with a one-hundred-and-twenty-member ensemble; the master performer of the role of Koroghlu, People’s Artist of the USSR Lutfiyar Imanov; former Minister of Culture and singer Polad Bulbuloglu; tar virtuoso Ramiz Guliyev; singer Islam Rzayev; People’s Teacher of the USSR Jabrayil Zakiyev; and dozens of other well-known intellectuals. They spoke to students about their creative work and rich artistic experience. Undoubtedly, these meetings left a deep mark on the spiritual world of many students and played an exceptional role in their choice of profession and artistic path.

In the “Reviews and Suggestions” book of the “Do–Re–Mi–Fa” Music Lovers’ Club, the Director of the Azerbaijan Institute of Advanced Training for Educators Z. I. Garalov, Associate Professor of the Moscow State Pedagogical Institute E. B. Abdulin, the Chairman of the Union of Composers of the USSR T. Khrennikov, and others expressed their heartfelt thoughts and conveyed their gratitude to the club’s head for his work. All these positive impressions can also be traced in the press of that period.

For his active participation in cultural and ideological work among the population, Teacher Anatollu was awarded a Certificate of Honor from the Quba District Committee of the Communist Party of Azerbaijan in 1973. At the initiative of the District Party Committee, Abbasov headed the composition section of the “Creative Youth” division; he served as a music methodologist for the Quba–Khachmaz zone and for the Quba District Center for Methodological Support, and from 1990 to 1995 he carried out public service on a voluntary basis as Chairman of the District Teachers’ Council.



He repeatedly organized creative meetings in Quba between the district community and labor collectives and Azerbaijan's eminent musical luminaries, as well as unforgettable concerts by state orchestras and performers.

**Conclusion.** Abbasov's multifaceted creative legacy occupies an important place in the history of Quba's musical culture of the twentieth century. We can state with pride that Anatollu Abbasov is not only one of the outstanding figures of the Quba district but also one of the prominent personalities of Azerbaijan as a whole. Today, the contributions he has made must be preserved and passed on to the younger generation.

We express our deep gratitude to his son, Agahuseyn Abbasov, for providing us with personal archival documents related to the life and creative work of Anatollu Abbasov.

We hope that in the near future, the multifaceted creative legacy of Anatollu Abbasov will become the subject of a doctoral dissertation.

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**Mahirə Quliyeva (Azərbaycan)**

### **AZƏRBAYCAN MUSIQİ MƏDƏNİYYƏTİNİN GÖRKƏMLİ NÜMAYƏNDƏSİ ANATOLLU ABBASOVUN YARADICILIĞI**

Azərbaycan musiqi sənəti əsrlər boyu müxtəlif inkişaf mərhələləri keçərək zənginləşməkdədir. Milli muğam və rəqs sənəti, həmçinin aşıq yaradıcılığı inkişaf etdikcə çoxsaylı ifaçıların adlarına rast gəlirik. Bu ifaçıların əməyi nəticəsində biz yeni çalğı üslublarını öyrənmiş oluruq. Hər zaman olduğu kimi bu gün də çalğı mədəniyyəti musiqişünas alimlərin diqqət mərkəzindədir. Muasir dövrümüzdə xalq musiqi yaradıcılığı inkişaf etdikcə, instrumental ifaçılıq sənəti də öz aktuallığını qoruyub saxlamaqdadır. Əsrlər boyu xalq sənətkarları tərəfindən ötürülən ənənəvi musiqi sənəti bu gün akademik ifaçıları ilə seçilir və onların fəlsəfi yanaşmaları musiqişünaslar tərəfindən araşdırılaraq müxtəlif mənbələrdə təqdim edilir.

Azərbaycanın hər bir bölgəsində məktəb yaradan, həmçinin iz qoyan ifaçılarımız az deyil. Biz onların adlarına elmi yazılarda, eləcə də qəzet xülasələrində rast gəlirik. Bu məqalədə, Quba şəhərinin görkəmli nümayəndəsi – bəstəkar, dirijor, pianoçu, tarzən, musiqişünas və maarifçi alim Anatollu Qulam oğlu Abbasovun yaradıcılıq irsinə diqqət yetirilir.

**Açar sözlər:** Anatollu Abbasov, ifaçılıq, musiqi, sənət, miras.

**Махира Гулиева (Азербайджан)**

### **ТВОРЧЕСТВО ВЫДАЮЩЕГОСЯ ПРЕДСТАВИТЕЛЯ АЗЕРБАЙДЖАНСКОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ АНАТОЛЛУ АББАСОВА**

Азербайджанское музыкальное искусство на протяжении веков обогащалось, проходя различные этапы развития. По мере развития национального мугама и танцевального искусства, а также ашугского творчества мы встречаем имена многочисленных исполнителей. Благодаря их

творчеству мы осваиваем новые исполнительские стили. Музыкальная культура, как и прежде, сегодня находится в центре внимания музыковедов. С развитием народной музыки в современное время искусство инструментального исполнительства также сохраняет свою актуальность. Традиционное музыкальное искусство, передаваемое народными мастерами на протяжении веков, сегодня отличается академическим подходом исполнителей, а их философские взгляды изучаются музыковедами и представлены в различных источниках.

В каждом регионе Азербайджана есть множество исполнителей, которые создали свои школы и оставили след. Мы встречаем их имена, как в научных статьях, так и в газетных обзорах. В статье рассматривается творческое наследие выдающегося представителя города Губа (территория Азербайджана) – композитора, дирижера, пианиста, тариста, музыковеда, ученого-педагога Анатоглу Гулам оглу Аббасова.

**Ключевые слова:** Анатоглу Аббасов, исполнительство, музыка, искусство, наследие.