

ZEMFIRA SAFAROVA

Uzeyir Hajibeyli

Life and Creative Career

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The monograph deals with the great Azerbaijani composer Uzeyir Hajibeyli’s (1885-1948) life and work, as well as his scientific and pedagogical career.

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THE SCIENTIFIC SUCCESSOR OF UZEYIR HAJIBEYLI'S ART

The great composer and musicologist Uzeyir Hajibeyli occupied a special place among the outstanding creators of Azerbaijani literature, public thought and culture. Uzeyir Hajibeyli, who had a multifaceted creative activity, made great contributions to literature, art, education and the press, and created a new historical stage in each of these areas. He was an innovative composer who created the genre of musical drama for the first time in the history of Azerbaijani literature. Uzeyir Hajibeyli went down in the history of the Azerbaijani press as a brilliant publicist who laid the foundations for analytical political journalism. Uzeyir Hajibeyli also laid the foundation of professional music education in the higher education in Azerbaijan.

Besides all this, Uzeyir Hajibeyli gained widespread fame as the founder of the first opera in the East and an outstanding creator of professional musical art. The opera “Leyli və Məcnun” (“Leyli and Majnun”) by the brilliant composer Uzeyir Hajibeyli, which was staged in Baku, the capital of Azerbaijan, in 1908, is considered the “Romeo and

Juliet” of the Turkic-Muslim world. Uzeyir Hajibeyli’s opera “Leyli and Majnun” is also unique as the first and greatest work created in the genre of mugham opera. Uzeyir Hajibeyli, the creator of the opera “Leyli and Majnun”, was the Muhammad Fuzuli of Azerbaijani music art.

Uzeyir Hajibeyli’s famous opera “Koroğlu” (“Koroglu”) is the first heroic opera in Azerbaijan and in the East as a whole. The music of Cəngi (Jangi), which occupies a special place in the libretto of the opera “Koroglu”, is the most perfect overture of Azerbaijan’s national patriotism and heroism. As Koroglu is Azerbaijan’s great folk hero, Uzeyir Hajibeyli was also Koroglu of Azerbaijani professional music. The operas “Leyli and Majnun” and “Koroglu”, as well as the operetta “Arşın mal alan” (“The cloth peddler”), created with his great genius and unparalleled talent, are not only unique artistic phenomena, but also unexampled heroic events in the field of art. The operetta “Arshin mal alan” is one of the masterpieces of world operetta art.

Uzeyir Hajibeyli also created a new era in the field of songwriting. The great composer’s romances “Sənsiz” (“Without you”) and “Sevgili canan” (“Dear sweetheart”) are timeless examples of Azerbaijani songwriting.

The theoretical foundations of Azerbaijani musical art were also laid by Uzeyir Hajibeyli. Uzeyir Hajibeyli’s monograph “Azərbaycan xalq musiqisinin əsasları” (“Fundamentals of Azerbaijani folk music”) is a perfect theoretical concept and eternal scientific program for our national musical art.

As one of the first founders of the National Academy of Sciences, Uzeyir Hajibeyli also made a significant contribution to the development of science in the field of art in Azerbaijan and the formation of new scientific generations. As the director of the Institute of Architecture and Art of the Academy, Uzeyir Hajibeyli also proved himself to be a true example as a skilled organizer of science.

Uzeyir Hajibeyli was an outstanding figure in the arts who created his own school in the field of musical art. The traditions of Uzeyir Hajibeyli's scientific, artistic and musicological school continued to live on and contribute to the development of Azerbaijani science and culture during the period of independence.

Uzeyir Hajibeyli's life and work, his multifaceted work in the fields of science, literature, art and the press have been widely studied in our country. It is possible to create a mini-library from books and articles written about Uzeyir Hajibeyli. A guard of scientists and publishers has been formed, who engaged in the study of the great composer's life and artistic path, as well as the study, publication and promotion of his rich heritage, over the past century. Without a doubt, the commander-in-chief of the scientific guard of Uzeyir Hajibeyli studies is Academician Zemfira khanum Safarova. The female commander-in-chief of Uzeyir Hajibeyli studies, Academician Zemfira Safarova

has spent more than fifty years studying all aspects of the great composer's immortal work deeply and comprehensively, publishing numerous monographs and articles dedicated to this great personality. The authors of dissertations written and defended on various aspects of Uzeyir Hajibeyli's multifaceted work under Academician Zemfira Safarova's scientific supervisor, scientific consultant or official opponentship, as well as monographs published under her scientific editorship continue and develop creatively the traditions of her scientific school of Uzeyir Hajibeyli studies.

Academician Zemfira Safarova's research, dedicated to the great composer and outstanding public figure, forms the fundamental scientific basis of Uzeyir Hajibeyli studies. The books and articles published by Academician Zemfira Safarova about Uzeyir Hajibeyli constitute a multi-volume collection of the Uzeyir Hajibeyli chapter of Azerbaijani musicology. Academician Zemfira Safarova's books and articles dedicated to the great Uzeyir Hajibeyli are scientific monuments of Azerbaijani Uzeyir Hajibeyli studies.

Academician Zemfira Safarova was awarded the Uzeyir Hajibeyli Medal of the Azerbaijan Composers Union for her significant contributions to the study and promotion of the great Azerbaijani composer Uzeyir Hajibeyli's rich musical heritage and scientific work.

It is also valuable and significant that Zemfira Safarova's scientific works about Uzeyir Hajibeyli have been published in world languages and have made a great contribution to the international recognition of the immortal composer in all aspects. At the same time, academician Zemfira Safarova has raised Uzeyir Hajibeyli studies to the level of world musicology with her scientific works published in foreign languages. Academician Zemfira Safarova's books and articles about Uzeyir Hajibeyli, published in foreign languages in Turkey, Russia, Hungary successfully, serve to convey the achievements of Azerbaijani culture to the world community, along with Uzeyir Hajibeyli.

This monograph about the great composer and great public figure Uzeyir Hajibeyli's life and immortal art, presented to readers in English, is a worthy scientific contribution by the prominent scientist, Academician Zemfira Safarova on the 140th anniversary of the great composer's birth. At the same time, the introductory book "Uzeyir Hajibeyli" is also of great importance in terms of re-introducing the world-famous genius Uzeyir Hajibeyli's great art to the world in English.

Academician Zemfira Safarova, Head of the Department of Music History and Theory at the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences, is the scientific successor of the great

Zemfira Safarova

composer and public figure Uzeyir Hajibeyli. The renowned musicologist Zemfira Safarova continues to serve with true filial devotion and dedication to the research and study of Uzeyir Hajibeyli's life and work, as well as its popularization in our country and around the world.

Good luck!

August 29, 2025

UZEYIR HAJIBEYLI'S LIFE AND WORK

There have been artists and personalities throughout human history who, "...were not born for themselves, but were perhaps born to benefit the entire nation and even humanity as whole and contribute to its progress. Such people benefit the society not only during their lifetime, but also ... after their death"¹. These words by the great Azerbaijani composer Uzeyir Hajibeyli can be attributed, first of all, to the composer himself.

Uzeyir Hajibeyli was the great composer, the founder of Azerbaijani and Eastern opera, the author of unique operas such as "Leyli və Məcnun" ("Leyli and Majnun") and "Koroğlu" ("Koroglu"), an outstanding musicologist-scientist, a theorist who created a comprehensive musical-aesthetic concept, the author of the scientific work "Azərbaycan xalq musiqisinin əsasları" ("Fundamentals of Azerbaijani folk music"), an outstanding playwright, the author of the colorful, shiny music of the operettas "Ər və arvad" ("Husband and wife"), "O olmasın, bu olsun" ("If not that one, then this one"), "Arşın mal alan" ("The cloth peddler"), as well as the author of the librettos of these works, an ardent publicist, journalist, author of countless valuable articles, a wonderful pedagogue, a teacher of a

¹ Hajibeyli U. Newspaper "Həqiqət", B. 1910, 14 April, No. 82

talented generation of Azerbaijani composers and musicologists, chairman of the Azerbaijan Composers' Union, head of the scientific-research Institute of Art of the Academy of Sciences, the first full member of the Academy in music, a tireless public figure, organizer of the Azerbaijan State Conservatory, its rector and professor, creator of the first polyphonic choir, the first orchestra of folk musical instruments with notes, music school, music technical school. He was the author of the Azerbaijani State Anthems, a People's Artist of the USSR and a laureate of the State Prize.

Uzeyir Hajibeyli was born into the village clerk Abdulhuseyn Hajibeyov's family in the village of Agjabedi, Karabakh on September 18, 1885. Uzeyir's family moved to Shusha soon. Shusha, one of the cultural centers of Azerbaijan, has been famous for its musical and literary traditions since ancient times.

The atmosphere of Shusha, steeped in music and poetry, was also the cradle of creativity for little Uzeyir.

Abdulhuseyn Hajibeyov, Uzeyir's father, and Shirin Aliverdibayova, his mother, brought up their children in the spirit of love for music and poetry. This love was further strengthened by the family's relation with the famous poetess Khurshudbanu Natavan.

Uzeyir received his early education at the two-class Russian-Azerbaijani school in Shusha. Uzeyir's first music teacher was his uncle Agalarbey Aliverdibeyov, a great connoisseur of Azerbaijani music. Uzeyir had a good voice

and performed folk songs and mughams beautifully. His voice was even recorded on a phonograph. 13-year-old Uzeyir participated in the boys' choir that accompanied the scene "Məcnun Leylinin məzarı üstündə" ("Majnun at Leyli's grave"). The scene was staged by playwright Abdurrahim bey Hagverdiyev with the participation of the famous singer Jabbar Garyagdioglu. This scene so excited little Uzeyir that according to the composer, it became the main impetus for the creation of his first musical stage work - the opera "Leyli and Majnun" a few years later.

Uzeyir with his older brother Zulfugar and uncle Hajibey Hajibeyov, met the poetess Khurshudbanu Natavan in 1896. Khurshudbanu Natavan blessed Uzeyir Hajibeyli to study at the Gori Teachers' Seminary.

Uzeyir Hajibeyli studied at the Gori Teachers' Seminary from 1899 to 1904. He got acquainted with world culture, mastered the works by the great Russian and Western European classics here.

He learned to play the violin and baritone, and notated works of folk songs at the Seminary. The years of study at the Seminary played an important role in the shaping of Uzeyir Hajibeyli's worldview. It was here that the foundation of his humanistic ideas and revolutionary-democratic views was laid.

After graduating from the Seminary, Uzeyir Hajibeyli worked as a teacher in the village of Hadrut for some time. He arrived in Baku in 1905, on the eve of the revolution, where he taught children of workers in the Bibiheybat oil

region. This marked the beginning of his social, political and educational activities.

Hajibeyli, who approached creatively his teaching work, compiled a textbook in Azerbaijani, translated Nikolai Gogol's "The overcoat" into his native language, wrote a number of short stories and miniatures, and published the "Turkish-Russian and Russian-Turkish dictionary of political, legal, economic and military terms"² in 1907. The dictionary played an important role in the compilation of socio-political and philosophical terms, as well as in the promotion of democratic ideas. The dictionary explains the meaning of words such as socialism, internationalism, revolution, democracy, etc.

U.Hajibeyli began his career as one of the active representatives of the enlightened-democratic front. Hajibeyli touched upon the pressing issues of his time, such as the struggle for the enlightenment of the people, the problem of the national language, the attitude towards Russian culture, etc. in his articles and feuilletons published in journals and newspapers such as "Irshad", "Haqiqat", "Taraqqi", "Yeni Iqbal", "Kaspi", "Molla Nasreddin". He wrote on the most pressing political issues: the 1905 revolution in Russia, the Iranian revolution, etc. His feuilletons were published under the general title "About this or that" and various pseudonyms such as "Filankas", "Uzeyir", "Bahmankas", etc.

² The dictionary was published at the Orujov brothers' printing house in Baku in 1907.

Uzeyir Hajibeyli's first musical work was the unique opera "Leyli and Majnun". It is unique because this work laid the foundation for opera art in the East, as well as in Azerbaijan, it is unique because the foundation of the Azerbaijani professional composer school was laid in this work, it is also unique because "Leyli and Majnun", based on mughams, laid the foundation for mugham opera in our music. After this opera, U.Hajibeyli's mugham operas "Şeyx Sənan" ("Sheikh Sanan"), "Əsli və Kərəm" ("Asli and Kerem"), "Şah Abbas və Xurşud Banu" ("Shah Abbas and Khurshud Banu"), "Harun və Leyla" ("Harun and Leyla"), M.Magomayev's "Şah İsmayıл" ("Shah Ismail") and Z.Hajibeyov's "Aşiq Qərib" ("Ashug Garib") were composed. But the role of "Leyli and Majnun" in the history of Azerbaijani music and the place it occupies in our people's hearts is special among these operas. The opera "Leyli and Majnun" was successfully staged at Taghiyev's theater in Baku on January 25, 1908. Uzeyir Hajibeyli managed to convey with great inspiration the lyrical and romantic spirit and general tonality of Fuzuli's poem in the music of the opera "Leyli and Majnun".

Inspired by the success of the opera "Leyli and Majnun", U.Hajibeyli wrote five mugham operas between 1909 and 1915 – "Sheikh Sanan" in 1909, "Rüstəm və Söhrab" ("Rustam and Sohrab") in 1910, "Şah Abbas və Xurşid Banu" ("Shah Abbas and Khurshid Banu") in 1912 and "Asli and Karam" in the same year, "Harun and Leyla" and "Sheikh Sanan" in 1915. He wrote the librettos for

these operas based on folk epics, and the opera “Rustam and Sohrab” based on Ferdowsi’s “Shahnameh”.

Besides “Leyli and Majnun”, U.Hajibeyli’s operas “Shah Abbas and Khurshid Banu” and “Asli and Karam” were also very successful.

“Mugham operas”, a rare phenomenon in world music, played a huge role not only in U.Hajibeyli’s creative career, but also in the development of Azerbaijani musical art as a whole.

The operettas “Ər və arvad” (“Husband and wife”) (premiered on May 10, 1910), “O olmasın, bu olsun” (“If not that one, then this one”) (premiered on April 25, 1911) and “Arşın mal alan” (“The cloth Peddler”) (premiered on October 25, 1913), written by the composer before the revolution, occupied a special place in Uzeyir Hajibeyli’s work and in the development of Azerbaijani musical art. When Hajibeyli was asked about the reason for turning to the operetta genre, he replied: “My belief in the power of music and my desire to use musical means to castigate social and domestic vices, my desire to reflect the struggle of the progressive forces of the Azerbaijani intelligentsia against inertia and ignorance in music prompted me to create the comic musical genre – operetta”³.

After writing his first two operettas, U.Hajibeyli went to Moscow in 1911 to continue his musical education and studied solfeggio with N.M.Ladukhin and harmony with

³ Agayeva Kh. Uzeyir Hajibeyov, B, 1955, p. 68

N.N.Sokolovsky at the paid courses at the Philharmonic. However, he had to stop his studies and return to Baku soon due to financial difficulties. He went back to study in 1913, this time at the St. Petersburg Conservatory.

U.Hajibeyli's harmony teacher at the conservatory was V.P.Calafatti, the great Russian composer N.A.Rimsky-Korsakov's student. Hajibeyli got piano and organ lessons from the outstanding conservatory teachers, V.V.Shcherbakov and J.J.Gandshin. Unfortunately, Hajibeyli studied at the St. Petersburg Conservatory for a very short time, only six months. But this short period of time gave him a lot. These were happy years in young Uzeyir Bey's life.

U.Hajibeyli wrote his third operetta, "Arshin mal alan", which gained wide and international fame in Petersburg.

U.Hajibeyli's operettas "O olmasin, bu olsun" and "Arshin mal alan" were translated into many languages of the world and screened many times.

U.Hajibeyli worked actively in the newspaper "Azerbaijan" during the Azerbaijan Democratic rule in 1918-1920. The first editor of this newspaper was Uzeyir bey's younger brother Jeyhun bey. Hajibeyli himself was the head of this newspaper for more than a year. U.Hajibeyli's important articles "Independence", "Our parties", "Azerbaijan Parliament", "The Andronicus issue", "What is our duty?", "The Lankaran tragedy", "About Karabakh", "Nakhchivan and Karabakh", "Nationalization", "Russian mood", "Denikins within us" and others were published in that newspaper. The article "On the music of Azerbaijani

“Turks” in the journal “Istiqlal” on the occasion of the first anniversary of the Azerbaijan Republic in 1919 is of particular importance⁴.

U.Hajibeyli became the vice-rector in 1926 and then the rector of the Azerbaijan State Conservatory, he created a choir under the conservatory in the same year, but it quickly disbanded. The composer created a solid foundation for choral art under the philharmonic in the republic only 10 years later, in 1936.

He created the first-note folk musical instrument orchestra under the radio committee in 1931. U.Hajibeyli studied the characteristics of national musical instruments in depth before creating this orchestra. He worked on a plan to restructure the membranes of the tar, wrote canon-type technical trainings for the tar, etc. during these years. He substantiated the possibilities of applying the European notation system to national Azerbaijani musical instruments with these trainings. U.Hajibeyli discussed in detail the mutual relations of Azerbaijani music with Western musical instruments in his article “Eastern music and Western musical instruments” written in 1926. He removed convincingly the barrier between Western musical instruments and Azerbaijani folk music and its instruments.

The “note” orchestra organized by U.Hajibeyli performed Glinka, Mozart, Schubert, Bizet and other composers’ works successfully. The orchestra was conducted by U.Hajibeyli himself in the early years.

⁴ Hajibeyli U. “On the music of Azerbaijani Turks”. B., 2005

The composer wrote two fantasies for this orchestra in 1931. He demonstrated the possibilities of national musical instruments sounding together in a polyphonic ensemble in them. U.Hajibeyli used the mode-intonation basis of the “Cahargah” (“Jahargah”) mugham in the first fantasy, and the “Şur” (“Shur”) mugham in the second. Hajibeyli’s fantasies “Jahargah” and “Shur”, which are the first examples of symphonic music, developed symphonic episodes of the opera “Koroglu” according to their style and musical character.

U.Hajibeyli’s “Aşıqsayağı” (“Ashugsayagi”) trio, written for violin, cello and piano in 1931, is one of the first ensemble pieces in Azerbaijani music. Hajibeyli created a unity of the ashug style with various features of the composer technique in this genre, which is new for national music. Despite its delicate, subtle interweaving with polyphonic sounds, the light music of “Ashugsayagi” like Mozart’s music retains the clarity and transparency of the texture. The composer created beautiful sounds by painting the intonations of the “Shur” maqam, which is characteristic of ashug music, sometimes in major, sometimes in minor.

Uzeyir Hajibeyli was a great musician who had a keen sense of the pulse of the era and time, felt the inner desires of the people and found genres and forms in music that correspond to these desires.

U.Hajibeyli began his composing career in the Soviet era with the song genre. He wrote songs such as “Kom-

somolçu qız” (“Komsomol Girl”), “Süvari” (“Cavalry”), “Pilotlar” (“Pilots”), etc. during these years. These songs were similar to Soviet mass songs in terms of their intonation.

His cantatas occupied a special place among the works written for choir with instrumental accompaniment. He turned to this genre repeatedly. He wrote a cantata dedicated to the 1000th anniversary of Ferdowsi in 1934, the cantata “Ölməz sənətkar” (“The Immortal artist”) on the occasion of the 125th anniversary of the birth of M.F.Akhundov in 1938, and the cantatas “Vətən və cəbhə” (“Homeland and front”) in 1942 and others.

U.Hajibeyli turned to the song genre again during the Great Patriotic War, and wrote patriotic songs – “Çağırış” (“Call”), “Yaxşı yol” (“Happy journey”), “Ananın oğluna nəsihəti” (“Mother’s advice to her son”), “Şəfqət bacısı” (“Nurse”), “Döyüşçülər marşı” (“March of warriors”) and the heroic play “Cəngi” (“Jangi”) for symphony orchestra.

U.Hajibeyli wrote in his article “From “Leyli and Majnun” to “Koroglu”“ on the eve of the Ten-day festival of Azerbaijani art in Moscow: “This year marks the thirtieth anniversary of Azerbaijani opera. I have had the honor of being the author of the first and the last Azerbaijani opera. So, the path “From “Leyli and Majnun” to “Koroglu”“ is not only the thirty-year history of Azerbaijani opera, but also my personal creative journey”⁵.

⁵ Hajibeyov U. “From “Leyli and Majnun” to “Koroglu””. Works. V. II, B, 1965, p. 274

“Koroglu”, the masterpiece of the Azerbaijani epic heroic opera, was staged at the Opera and Ballet Theater named after M.F.Akhundzadeh in Baku on April 30, 1937. The libretto of the opera was written by Mammad Said Ordubadi based on the folk heroic epic. The opera was directed by Ismayil Hidayetzadeh, and the artistic design was by Rustam Mustafayev. The character of Koroglu was acted by Bulbul, the classical performer of this part. Nigar was acted by G.Iskandarova, prima ballerina was G.Almaszadeh. The conductor of the play was Uzeyir Hajibeyli himself.

The opera “Koroglu” had an enormous impact on the development of Azerbaijani music. This is not limited to the opera genre, but also encompasses symphonic and ballet genres. “Koroglu” was staged in many cities of the former USSR. U.Hajibeyli was awarded the USSR State Prize (Stalin Prize) for his opera “Koroglu” in 1941.

U.Hajibeyli wrote two romances to the great poet Nizami Ganjavi’s ghazals – “Sənsiz” (“Without you”) (1941) and “Sevgili canan” (“Dear sweetheart”) (1943) in connection with the 800th anniversary of his birth. These elegant lyrical ghazal-romances made a strong impression. U.Hajibeyli, turning to the medieval literary form, harmonized the motion of the melodic line in these ghazal-romances with the development of mugham. Both musical ghazals have many features in common, which is probably how U.Hajibeyli imagined this literary genre in music.

Tbilisi hosted the Musical Ten-day Festival of the Transcaucasian Republics in 1944. U.Hajibeyli was one of the most active organizers of this event. He kept an eye on the development of music in all republics carefully and interestingly and summed up his beliefs with the catchy phrase “Let’s learn from each other”.

If before the revolution U.Hajibeyli used his talented pen mainly as a publicist-satirist, then he wrote articles on music and conducted extensive research during the Soviet period. The result of these works was the fundamental research “Fundamentals of Azerbaijani folk music”, which he completed in 1945.

U.Hajibeyli wrote about this: “The practical significance of my work in the field of studying the basics of Azerbaijani folk music for me as a composer was that I wrote the opera “Koroglu””.

Uzeyir Hajibeyli’s last work was the aria of Firuza (from the unfinished opera of the same name).

The great composer’s heart stopped on November 23, 1948.

Antaeus’ extraordinary power is seen in his connection to the earth in the famous legend. Uzeyir Hajibeyli loved this comparison and saw the composer’s power in his devotion to folk life and folk art. U.Hajibeyli’s student Fikrat Amirov, citing this comparison in his article “The School of Uzeyir”, called on Azerbaijani composers to

“learn the secrets of Uzeyir’s Antaeus-like creative power”⁶.

“It is difficult for an artist to gain national sympathy and love. The people open their hearts only to truly great people, artists with great hearts, those who devote themselves completely to the people. And if he wins the love of the people, this love lives in the hearts of people for centuries and never fades”⁷. These are Gara Garayev’s words, the composer’s another student.

This is precisely the kind of love that the people artist Uzeyir Hajibeyli deserved. This love will live on as his immortal music and will be passed down from generation to generation.

Today, U.Hajibeyli’s traditions are sacredly preserved and developed, the composer’s memory is cherished in Azerbaijan.

After U.Hajibeyli’ death, the Baku State Conservatory, the Azerbaijan State Symphony Orchestra and a street in Baku were named after the great composer. A monument to him was erected in Baku. The composer’s House-Museums were opened in Shusha and Baku, two serial feature films were shot (“Uzun ömrün akkordları” (“Chords of a long life”), scriptwriter and director - Anar). The Heydar Aliyev Foundation implemented a grandiose project called “Uzeyir’s world”. The head of the project is Mehriban Aliyeva, the President of the foundation.

⁶ Amirov F. Uzeyir school. Music pages. B, 1978, p. 79.

⁷ G.Garayev’s speech on the occasion of U.Hajibeyov’s death. “Scientific Notes” of the ASC named after U.Hajibeyov”, B., 1965, No.1

So, when we look at Uzeyir Hajibeyli's life and work in general, we see that his creative path reflects an important and successful period in the history of the formation and development of Azerbaijani musical culture. It is no coincidence that the great composer's birth day – September 18 is celebrated as Music Day, a holiday of Azerbaijani Music every year by Great Leader Heydar Aliyev's decree.

UZEYIR HAJIBEYLI'S OPERAS

The date of January 12 (25), 1908 is forever engraved in Azerbaijani music history. It was on this day that the opera ***“Leyli və Məcnun”*** (“Leyli and Majnun”) was performed for the first time, and it was on this day that the first opera in the entire Muslim East was created.

The libretto for the opera “Leyli and Majnun” was written by Uzeyir Hajibeyli based on the poem of the same name by the great 16th-century poet Muhammad Fuzuli. The composer took some of the ghazals in the opera from Fuzuli’s “Divan”. First of all, because Fuzuli’s poem was written in his native Azerbaijani language, and also because the poet’s ghazals were renowned among the people for their softness and musicality for centuries. Azerbaijani khanandas, however, have turned to Fuzuli’s ghazals for many years while singing mughams.

Due to the specific nature of the opera genre, Uzeyir Hajibeyli shortened significantly the text of Fuzuli’s poem when writing the libretto for the work. The composer wrote the text of some parts. U.Hajibeyli did not include certain events in Fuzuli’s poem, such as Majnun’s birth, his departure to Mecca with his father, Majnun’s weeping at his father’s grave and the final scene of the poem. He did not show the character of Leyli in the opera as it was, but presented her as a more active, more actively expressing her

own powerlessness. His Leyli was the first successful character in the gallery of female characters created by U.Hajibeyli, who fought for the emancipation of Azerbaijani women in his future works. The main pathos of Fuzuli's poem, which challenged the moral norms of medieval feudal society, was further enriched with contemporary democratic features in U.Hajibeyli's music.

The composer began writing the opera "Leyli and Majnun" in 1907. However, the idea of writing an opera on this theme had come to U.Hajibeyli much earlier, when he lived in Shusha in 1897-1898. 13-year-old Uzeyir saw a small scene on the theme "Məcnun Leylinin məzəri üstündə" ("Majnun at Leyli's grave") performed by amateur actors in his native Shusha during these years. The famous khananda Jabbar Garyagdioglu acted the part of Majnun in this scene. Uzeyir sang in the choir. This scene so excited little Uzeyir that when he arrived in Baku a few years later, the idea of writing an opera became even stronger in him.

Tar players also participated in the opera. Starting from the first performance of the opera, the master tar player Gurban Pirimov accompanied mugham pieces on the tar for many years. The director of the first play was Huseyn Arablinski, the performer of the part of Majnun was Huseyngulu Sarabski.

The opera "Leyli and Majnun" was staged with great difficulty. One of the difficulties was finding a performer for the part of Leyli. Because according to Muslim rules,

women were not allowed to perform on stage. After a long search, the organizers of the play met a cook's apprentice with a beautiful voice named Abdurrahim Farajov. After much persuasion, he agreed to play the part of Leyli, but on the condition that no one would know about it. He performed this part only at the premiere, and it was successfully performed by A.Aghdamsky (A.Badalbeyli) in subsequent performances.

Recalling the first play, U.Hajibeyli wrote: "We, young people, worked on the opera "Leyli and Majnun" with great enthusiasm. We faced great financial and artistic difficulties. At that time, we had neither a serious performing culture, nor any specific theoretical training, nor our own stage"⁸.

The first performance of "Leyli and Majnun", prepared with such great difficulties, was a success and became an important event in the cultural life of that time. Spectators from not only Baku, but also from other cities – Tbilisi, Irevan, Lankaran, Shusha, Shamakhi filled the all corners of the theater. It was impossible to find tickets. The famous Azerbaijani poet Abbas Sahhat was among the guests. He came from Shamakhi with a group of intellectuals specifically to see this play.

After the performances of the opera "Leyli and Majnun", numerous reviews appeared in various newspapers of that time. One of them wrote: "The opera "Leyli and

⁸ Hajibeyov U. Works. V.II, B, 1965, p. 275

Majnun” bears truly the influence of folk art... every time the hall, filled to the brim with spectators, hears something native in “Leyli and Majnun”, everyone feels the suffering of Fuzuli’s characters, see the development of the drama and the music with great interest. Some fragments of the opera, for example: “Söylə görək” (“Tell”), etc. became so popular among the people that children and adults learn and sing them”⁹.

U.Hajibeyli mentioned the great contribution of the actors, especially H.Sarabski, who performed the part of Majnun, to the success of the opera.

After the first performance of the opera “Leyli and Majnun”, the audience and friends called H.Sarabski “Majnun”. The artist was proud of this name. The people who used to threaten him when they saw him in the street, now showed him respect and love. Huseyngulu Sarabski, who created the character of Majnun with great skill and mastery in the first performance, became an irreplaceable performer of this part for many years.

As we have already mentioned, the first director of this performance was Huseyn Arablinski, and the first conductor was Abdurrahimbey Hagverdiyev (only at the premiere). Then the opera was conducted by Hajibeyli himself, Muslim Magomayev and Zulfugar Hajibeyov in subsequent performances.

Since the opera’s music was predominantly monotonic, there was no need for a score.

⁹ “Baku”, 1911, November 6

The main musical material that reveals the inner world of the opera's characters is mughams. They replace arias, arioso, recitatives, ensembles in the opera, and are present in the parts of almost all participants.

When U.Hajibeyli referring to mughams and their shobes (parts) in this work, he chose only those from the rich mugham treasure that corresponded to the general mood of individual scenes and the nature of the characters. When selecting mughams, U.Hajibeyli took into account the criteria of folk musical thinking and based on these concepts.

He used sincere, lyrical mughams such as “Mahur-hindi” and “Segah”, which corresponded to the lyrical mood of the opera's characters – Leyli and Majnun. The mutual love of Leyli and Majnun corresponds to the joyful spirit of the improvisation of these mughams. Later on, only mughams evoking feelings of sadness and grief are heard in the parts of Leyli and Majnun in the future. The exciting intonations of the “Cahargah” (“Jahargah”) maqam, related to the anxiety of Majnun's father, contrast the lyrical mood of this scene already in Act I. This scene sounds like an exposition of the future tragedy.

Majnun was characterized by mughams such as “Bayatı-Şiraz” (“Bayati-Shiraz”), “Şüştər” (“Shushtar”) and “Bayatı-Kürd” (“Bayati-Kurd”) in the following scenes. Majnun's suffering and torment are expressed mainly through the sorrowful “Bayati-Shiraz” mugam in the desert scene. A great contrast to this scene is the courageous and

march-like Nofal's part, which was given with the zərbi mugham "Heyrati" ("Heyrati"). Another part that creates such a contrast is the mugham "Şüştər" ("Shushtar") sung at Leyli and Ibn-Salam's wedding) by Majnun. After this part, Leyli and Ibn-Salam perform a duet based on the same mugham.

Majnun, who complains about his fate, expresses his sorrow through "Bayati-Kurd" in the final Act.

The choral scenes in opera are of great dramaturgical significance. The famous "Şəbi-hicran" ("Shabi-hijran") chorus of the opera formed the prologue of the work, as if becoming its epigraph and perfectly expressing the general mood of the opera. The melody of the chorus is folk music, the lyrics were taken from Fuzuli's "Divan". The enchanting melody of this choir had attracted U.Hajibeyli back when he was still a student at the seminary.

He had already performed this melody accompanied by his seminary friends on the violin at that time. The composer's seminary friend O.Teregulov wrote about this: "...Uzeyir with his close friends tried to sing the "Shabi-hijran" with the choir. It was not bad and his colleagues liked it very much"¹⁰.

The choruses in the opera contributed to develop the events on stage. The "Söylə bir görək" ("Tell") chorus became famous precisely after the opera "Leyli and Majnun".

¹⁰ Teregulov O. At Gori Teachers' Seminary. Azerb. EA News, B., 1945, No. 9, p.86

U.Hajibeyli wrote about the notated episodes of the opera in his article “From “Leyli and Majnun” to “Koroglu”“ that only the melodic material taken from folk songs for orchestra and choir was notated.

U.Hajibeyli first adapted the simple forms of polyphony to the monophonic structure of Azerbaijani folk music in this opera, and so, the composer achieved the unification of Azerbaijani modes with the major and minor system.

The realization of the unity of two systems of mode, such as East and West, national and European in the opera “Leyli and Majnun” became characteristic of U.Hajibeyli himself and the work of other Azerbaijani composers in subsequent years.

Gara Garayev noted in his article “The first opera in the East” dedicated to the 60th anniversary of our opera: “The opera “Leyli and Majnun” was the first steps of our great composer Uzeyir Hajibeyli on his creative path. The fact is that even the first steps of geniuses on their artistic paths are great and meaningful. The opera “Leyli and Majnun” was the result of precisely such steps”¹¹.

Today, we perceive “Leyli and Majnun” not as an initial and primitive stage of our music, but as an immortal work of art that always sounds new, contemporary. Its successful performance on stage for over a century is a vivid proof of this.

¹¹ Garayev G. “The first opera in the East”, Newspaper “Ödəbiyyat və incəsənət”, B., 1968, January 20

Before proceeding to the analysis of the opera “*Arşin mal alan*” (“The cloth peddler”), it would be helpful to define and clarify the genre of this work. Until now, this work has been called “musical comedy” in a number of articles and in others – “operetta”.

However, sometimes these terms are identified. However, if we turn to the “Music Encyclopedia”, we can find information that there is a certain difference between these genres: “Unlike operetta, the music in musical comedy is not so closely connected with the development of the plot, there are few large musical scenes, ensembles, solo arias, choirs. The musical comedy genre is characterized by the use of various song genres... and folk dances”. Unlike the musical comedy genre, the operetta genre is characterized as a “small opera” in the encyclopedia.

Considering these characteristics, we can conclude that U.Hajibeyli’s works “*Ər və arvad*” (“Husband and wife”) and “*O olmasın, bu olsun*” (“If not that one, then this one”) (“*Mashadi Ibad*”) belong more to the musical comedy genre, while “*Arshin mal alan*” belongs to the operetta genre, or more precisely, to “lyric opera”.

Uzeyir Hajibeyli wrote about the operetta in his article “My notes on “*Arshin mal alan*””: “Its plot (i.e., “*Arshin mal alan*” - Z.S.) is taken from the life of Shusha in Karabakh. After the completion of “*Arshin mal alan*”, I spent a lot of time and suffered a lot to get permission from the tsarist censorship to publish and promote the work”¹².

¹² Hajibayov U. “My notes on “*Arshin mal alan*””. Works, Baku, 1965, p.289

The third operetta, “Arshin mal alan”, was completed by U.Hajibeyli in 1913, on the eve of his admission to the St. Petersburg Conservatory.

The performers of the characters at the premiere were: Asgar - H.Sarabski, Gulchohra - A.Aghdamski (Badalbeyli), Soltan bey - A.Huseynzade, Suleyman - M.H.Teregulov, Veli - H.Huseynov and others. The director of the play was H.Arablinski, the conductor was M.Magomayev.

What is the reason and secret behind the extraordinary success of the operetta “Arshin Mal Alan”, which has no analogues in our music? Undoubtedly, first and foremost, it is Uzeyir Hajibeyli’s unique music. The music of this operetta is, on the one hand, rich in cheerful, lively, colorful, bright, sunny melodies, and on the other hand, it consists of turbulent, exciting, lyrical, dramatic, sad, mournful, and sorrowful musical scenes. The opera has 21 musical numbers and dialogues, each of which has already become a part of the language and folklore.

All the characters of “Arshin mal alan”, especially the main characters Asgar and Gulchohra, have individual musical characteristics. Especially, Gulchohra’s extensive, beautiful solo numbers – arias, elegy and lament are close to the characters of classical lyric opera.

The operetta “Arshin mal alan” begins with a cheerful, lively, festive Overture. The main theme of the Overture is the folk song “Boynunda var sarılıq” (“About longing for beloved one”). The main theme of the Overture is characterized by the sounding of fourths and fifths at the

base of the left hand (lower note) in the “ostinato bass”. This is also a characteristic feature of our ashug music.

The first aria of Asgar is based on Fuzuli’s ghazal “Dərdimənd” (“Dardimand”). The aria composed in the “Segah” maqam expresses the character’s excitement and enthusiasm. The sadness of Asgar’s aria is overcome by the optimistic mood of the other numbers of the first Act. These are Asgar’s aunt Jahan’s strophes and dance, Asgar’s friend Suleyman’s song and Suleyman, Jahan, and the servant Veli’s strophes and dances.

The Second Act presents Asgar’s two solos, his songs “Arshin mal alan” and “Axtarib tapdım səni” (“I looked for and found you”). Unlike the sorrowful aria in the First Act, the composer characterized Asgar through cheerful, lively, optimistic music in these songs. The same cheerful, optimistic mood prevails in his duet with Gulchohra.

The composer presented the character of Gulchohra in a more interesting and extensive style. She has five solo numbers and besides that, a duet with Asgar in the Second Act and a trio with Asya and Telli in the Third Act in the work. Gulchohra’s character is presented in two arias in the Second Act, the first is the lyrical “Pərişan xəlqi aləm” (“Sad people”), written in the “Segah” maqam and imbued with grief and sorrow, and the second is the cheerful, love-filled “Aşıq oldum necə bir təzə gülü rənayə” (“I fell in love with a fresh rose”), composed in the “Shur” maqam.

Gulchohra’s last characterization is the “Nalə” (“Moaning”) in the Fourth Act. Her “Nale”, “Hicran dərdi,

fələk verdi” (“The pain of separation has become unbearable”) and “Elegy” in the Third Act were written in the “Shushtar” maqam, which instills deep sorrow, grief, and sadness. The leitmotif of the cloth peddler is heard in Gulchohra’s song, in his trio with Gulchohra, Asya and Telli. Hajibeyli revealed the confusion in Gulchohra’s heart with great seriousness and drama.

Uzeyir Hajibeyli created new national melody works in “Arshin mal alan”. This was born from the unity of the cantilena, which is typical of traditional European opera, and the samples of our folk music developed by the composer. As we have said, U.Hajibeyli was able to create a national harmony method by combining the national maqam system with the major-minor system in “Arshin Mal Alan”. He created the double-voice instrumental texture in the operetta and widely used it. Besides the strophe and period, which are typical for folk music, a complex three-part form with a contrasting two-part and middle part was widely used.

Another important feature of Azerbaijani folk music is its metrorhythmic feature. U.Hajibeyli used this feature creatively in his music and specifically in “Arshin mal alan”.

The main characters Asgar and Gulchohra, as well as other participants have individual character in “Arshin mal alan”. The characters of Suleyman and Asya, Jahan Khala and Sultan Bey, Telli and Veli, their music and dialogues have become so popular that they have already become folklore.

Suleyman and Jahan Khala's strophes- “Cadramı sallam başıma, üz-gözümü bəzərəm, gedib sənə qız axtarib, hər tərəfi gəzərəm” (“I will put my veil on, I will make up, I will go and look for a girl for you, and I will wander everywhere”), or Suleyman's “Nadir sənin dərdin, bu nə ahı zardır?” (“Nadir, what is your trouble?”) in the First Act, Telli's song: “Sen o yanda, yar bu yanda” (“You are on that side, the lover is on this side”) in the Second Act, Soltan Bey's strophes: “Bir at aldım, hər yana çapdım, gəl alım, maralım, dilbilməz” (“I bought a horse, I galloped everywhere, come my love”) in the same Act, Asya's song “Gözəlim, yar gözəlim” (“My beauty, my beautiful lover”) and dance in the Third Act, Veli and Telli's duet “Qoy xanımı bəy aparib, tezliyilə toy eləsin” (“Let the groom take the lady and have a wedding soon”) in the same Act and the famous refrain of that duet “Pulun var?”, “Var, var” (“Do you have money?”, “Yes, I have”), the Girls' chorus in the household scene “Arşın malçı, mal göstər” (“Cloth peddler, show me the goods”) in the Second Act. As we list and write down all these numbers, we sing the melody of each one involuntarily, say the dialogues, because this music is already very famous, it is memorized!

The performances of the operetta “Arshin mal alan” in Azerbaijan made a great success. However, this success spread quickly beyond the borders of Azerbaijan to other countries. Soon, the operetta was translated into Armenian and staged. “Arshin mal alan” was performed by various troupes of Baku, Irevan, Tbilisi, as well as Central Asia

many times. The operetta was translated into Georgian and staged in Georgia in 1916. “Arshin mal alan”, which gained such great fame in Transcaucasia, was translated into Russian and staged on the Russian stage in the same year.

The fame of “Arshin mal alan” spread throughout the East, reaching Europe and America. The fame map of the composer’s operettas “Arshin mal alan” and “Məşədi İbad” (“Mashadi Ibad”) was extensive. The success of these works prompted artists of various nations to express their opinions about these works.

One of the artists who expressed interesting opinions about U.Hajibeyli’s operettas is the famous Turkish writer Rashad Nuri Guntekin. The famous novelist Rashad Nuri Guntekin was the author of the novels “Çalı quşu” (“Firecrest”), “Damğa” (“Brand”), “Dodaqdan qəlbə” (“From the lip to the heart”), “Yaşıl gecə” (“Green night”), “Yarpaq tökümü” (“Leaf shedding”) and others, which gained great popularity in our country. These ideas were reflected in Rashad Nuri’s article published in the Turkish Senate journal “Böyük məcmuə” in 1919. This article, published under the title “Azerbaijani Theater”, was written on the occasion of the tours of Azerbaijani artists in Turkey¹³.

Rashad Nuri, describing Uzeyir Hajibeyli’s operettas, wrote: “Look at the operettas “Arshin mal alan” or “Mashadi Ibad”. There is nothing extraordinary in the

¹³ Guntekin Rashad Nuri. “Azerbaijani Theater”, Türk sənət journal, Böyük məcmuə, İstanbul, 1919, No 1

themes. But the scenes we manage with tin, scythes and blasphemy, like a herd of animals, are filled with beautiful songs, worthy - thoughtful remarks, sincere jokes".

Rashad Nuri saw one of the positive aspects of U.Hajibeyli's operettas in the typical features of the characters and the beauty and simplicity of the characters. He compared the level of humor in U.Hajibeyli's operettas with the great French comedian Moliere's works. "Azerbaijani comedies have a simple and sober balance that makes you think of Moliere's works".

"Arshin mal alan" did not lose its freshness and beauty in the following period. Although the old customs that caused laughter in comedy are a thing of the past, Uzeyir Hajibeyli's work toured the stages of the former USSR and was staged in Moscow (at the Stanislavsky and Nemirovich-Danchenko Music Theater - 1932), in the Central Asian republics, Transcaucasia, on more than 120 stages in more than 60 countries. The work was translated into more than 70 languages, and U.Hajibeyli's unique music was performed. One of the successful performances was the Polish play "Çadra altında məhəbbət" ("Love under the veil").

The libretto of "Arshin mal alan" was translated into English, Russian, Ukrainian, Belarusian, Georgian, Armenian, Turkish, Persian, Chinese, Polish, Bulgarian, even Udin, etc. "Arshin mal alan" was staged in New York, Chicago, Boston, Philadelphia, Paris, London, Berlin, Ankara, Tehran, Cairo, Warsaw, Sofia, Beijing and other

cities. “Arshin mal alan” was shown in Moscow during the Ten-day Festival of Azerbaijani Art in 1938. The parts were performed by Bulbul (Asgar), S.Mustafayeva (Gulchohra), H.Rzayeva (Telli), O.Anatollu (Veli), A.Huseynzadeh (Soltan bey). The director of the play was I.Hidayatzadeh.

The screen life of “Arshin mal alan” was also very interesting. The first feature film based on this operetta was shot by B.Svetlov, director of the Piron brothers’ “Filma” joint-stock company in 1916. The characters were performed by A.Huseynzadeh (Soltan bey), H.Sarabski (Asgar), A.Aghdamski (Gulchohra), J.Narimanov (Jahan Khala), M.Aliyev (Suleyman bey) and others. The film was silent, accompanied by folk musical instruments. J.Garyagdioglu and other khanandas sang arias from the operetta. G.Belyakov, who came from Petersburg, re-screened “Arshin mal alan” in 1917. The film was released on April 20 of the same year and was shown for only two days. This film, which received low ratings, was taken off the screens at Hajibeyli’s insistence. The film featured amateur actors, and Belyakov made the film without Hajibeyli’s knowledge or permission. “Arshin mal alan” was screened by director R.Manulyan in the USA in 1937, but the name of the author of the work, U.Hajibeyli, was not mentioned in this film.

The black-and-white musical film, shot at the Baku film studio (now Azerbaijanfilm) in 1945, gained wide fame in the world. The film script was written by Sabit Rahman, the director-producers were R.Tahmasib and N.Lessenko, the cinematographers were O.Atakishiye and M.Dadashov

and the music editor was Niyazi. The main characters were played by R.Behbudov (Asgar), L.Javanshirova-Badirbayli (Gulchohra), A.Huseynzadeh (Soltan bey), M.Kalantarli (Jahan Khala), L.Abdullayev (Veli), I.Efendiye (Suleyman bey), F.Mehralyeva (Telli) and others. H.R.Tahmasib, H.Lessenko, R.Behbudov, L.Javanshirova (Badirbayli), U.Hajibeyli, A.Huseynzadeh, M.Kalantarli and L.Abdullayev (in 1946) were awarded the Stalin Prize for the film “Arshin mal alan”.

The operetta “Arshin mal alan” was re-screened in Baku in 1965. This film, directed by T.Taghizadeh (script authors M.Dadashov and T.Taghizadeh), was made in color. The film’s music editor was F.Amirov. The main characters were performed by H.Mammadov (Asgar), L.Shikhlinskaya (Gulchohra), H.Yegiazarov (Suleyman), A.Gurbanov (Soltan bey), N.Malikova (Jahan Khala), S.Ibrahimova (Telli) and others.

The success of U.Hajibeyli’s operetta “Arshin mal alan” among Armenians also has a separate history. S.Magalyan, an Armenian who translated “Arshin mal alan” into Armenian in 1915 and lived in Tbilisi, emigrated to Turkey after the establishment of Soviet power in Georgia in 1921, from there to Greece, and then to the United States, taking the score of the operetta “Arshin mal alan” with him. He staged “Arshin Mal Alan” in the USA and made a huge profit. Despite the fact that U.Hajibeyli’s name was mentioned in the programs of “Arshin mal alan”, which made a great success in some states and cities – Los

Angeles, Chicago, Boston, etc., the presenters of the work, Setrag Vartyan and translator S.Magalyan, called “Arshin mal alan” the “queen of Armenian operettas” on those posters.

It turns out that the Armenians not only appropriated “Arshin mal alan”, but also “privatized” U.Hajibeyli. Despite mentioning the name of the Azerbaijani composer and author of the work, U.Hajibeyli, on that poster, the naming of “Arshin mal alan” as the “queen of Armenian operetta” can only cause surprise and indignation. The method and principle of appropriation, theft, privatization of the Armenians was implemented step by step, arsheen by arsheen, stage by stage. U.Hajibeyli’s name was not mentioned anywhere in the film “Arshin mal alan” made by Armenians in the USA in the 30s.

Some Azerbaijani writers and cultural workers, including poet Osman Sarivelli, director Shamsi Badalbeyli and others, were in Iran in 1942, watched the artistically and professionally weak film “Arshin mal alan” in Tabriz, Rasht and other cities, and they informed Uzeyir Bey about it when they returned to Baku. And U.Hajibeyli addressed a letter to the then head of Azerbaijan M.J.Bagirov on this occasion.

Finally, when the head of the country (i.e. the USSR) I.V.Stalin was informed about this, the film “Arshin mal alan” was urgently shot at the “Azerbaijanfilm” studio on his instructions in 1945 and gained fame all over the world.

Undoubtedly, the successful cast played a major role in the success of the film, and first of all, People's Artist of the USSR Rashid Behbudov should be mentioned as a brilliant, unique performer of the character of Asgar. Rashid Behbudov always included musical numbers from "Arshin mal alan" in his repertoire in his concert in our country and abroad, thereby further increasing the success of his concerts and the fame of the work.

The stage and screen life of "Arshin mal alan" has been very rich. It was recorded on gramophone records many times (in Azerbaijani, Russian, Persian). It is necessary to specially mention the wonderful performers of the Gulchohra part –

People's Artists Fidan and Khuraman Gasimova.

The map of fame of our great composer Uzeyir Hajibeyli's world-famous work "Arshin mal alan" continues to grow and expand even today.

The operetta was staged with great success in Vienna, Austria (a bust of Uzeyir Bey was erected in the beautiful park of the city), showed in Los Angeles, America and was staged in Paris through the Turksoy line.

We would like to begin the preface to the founder of Azerbaijani opera art, the brilliant composer Uzeyir Hajibeyli's masterpiece – "**Koroğlu**" ("Koroglu") with the opinion by his student, the great composer Gara Garayev: "The opera "Koroglu" is a brilliant work. It is the product of a great personality and at the same time a deeply national, fundamentally national work"¹⁴.

¹⁴ Garayev G. Dedication to October. "Soviet music", M., 1967, No. 11, p. 26

“Koroglu”, the pinnacle of Uzeyir Hajibeyli’s work, is one of the valuable achievements of opera art as a bright example of a heroic-epic opera.

Uzeyir Hajibeyli wrote in his article “From “Leyli and Majnun” to “Koroglu”” on the eve of the Ten-day Festival of Azerbaijani Art in Moscow in 1938: “The path from “Leyli and Majnun” to “Koroglu” is not only the thirty-year history of Azerbaijani opera, but also my personal creative path”¹⁵.

Uzeyir Hajibeyli’s creative triumph, true innovation is that he created the heroic-epic opera genre for the first time in Azerbaijani music. Uzeyir Hajibeyli was able to create an opera work in national music based on folklore, which has a large-scale form and is a unity of patriotic, everyday, satirical-humorous styles, written in the genre of folk heroic opera.

U.Hajibeyli combined the literary and musical heritage of his people organically with great skill in the opera “Koroglu”. The composer wrote that the basis of the opera is the famous epic about the national hero Koroglu. Koroglu waged an irreconcilable struggle against local feudal lords and foreign invaders. Azerbaijani ashugs sing still about Koroglu to this day, glorifying his love for freedom, justice, hatred of the state and invaders and his merciless struggle against khans and padishahs. “... The people memorized Koroglu”¹⁶.

¹⁵ Hajibeyov U. “From “Leyli and Majnun” to “Koroglu””. Works II v, B, 1965, p.274

¹⁶ Hajibeyov U. Soviet folk opera. Works. II v., B, 1965, p. 265

U.Hajibeyli worked on the opera “Koroglu” from 1932 to 1936. The idea of writing an opera about the national liberation struggle of the Azerbaijani people in the 16th-17th centuries, based on the motifs of the ashug epic, was suggested to Uzeyir Hajibeyli by Heydar Ismayilov, who was also the author of the libretto, the poems were by Mammad Said Ordubadi, and the main role in writing the libretto belonged to the composer.

Uzeyir Hajibeyli gave his precise dramaturgical concept in the libretto of the opera. The premiere of the opera “Koroglu” – April 30, 1937 became a celebration of Azerbaijani musical art. The first performance of the opera was staged at the Opera and Ballet Theater named after M.F.Akhundzadeh in Baku.

The production was directed by Ismayil Hidayatzadeh, and the artistic arrangement was by Rustam Mustafayev. The character of Koroglu was created by Bulbul, the classic performer of this part (He performed this part more than 400 times).

The part of Nigar was performed by G.Isgandarova, the prima ballerina was G.Almaszadeh. U.Hajibeyli conducted the performance. Later, the brilliant interpreter of the opera was conductor Niyazi. For a long time, the opera was conducted by Ashraf Hasanov.

As Uzeyir Hajibeyli said: “The main participants of the opera “Koroglu” are the people and their representatives”. In this respect, it ranks alongside the operas by the great Russian composers M.I.Glinka, A.P.Borodin, M.P.Mussorgsky.

Folk scenes are one of the best pages of the opera “Koroglu”. The famous “Çənlibel” (“Chanlibel”) chorus in the Third Act is a high example of the polyphonic style. The composer chose a theme for this choir that it creates great opportunities for polyphonic development with a national sound itself. The main supporting sounds of the theme are the fourth-fifth notes typical of ashug music. U.Hajibeyli’s theoretical idea about the role of counterpoint as an important component of national polyphony also found its practical solution in this choir.

The appearance of the national hero, knight Koroglu expresses the most beautiful features of the Azerbaijani people – their boundless loyalty to the Motherland, courage, implacability with enemies, loyalty to friends, care for the poor, children, the elderly, women, friendship with other peoples, wisdom, poetry, etc.

Uzeyir Hajibeyli was able to develop the stylistic features of ashug music to classical opera forms in “Koroglu”. Organically adapting to modern musical means, the features of ashug music prevail in the musical character of Koroglu. Uzeyir Hajibeyli wrote about this: ““Koroglu” was and is sung by ashugs, and therefore the prevailing style in the opera is the ashug style”¹⁷.

The image of the folk hero is revealed through a portrait characterization. So, Koroglu is presented as an ashug who falls in love with the beauty of his beloved in the first arioso of “Səni gördüm” (“I saw you”). The music of this arioso is

¹⁷ Hajibeyov U. The opera “Koroglu”. Works. II v., B, 1965, p. 267

distinguished by its sincerity and lyricism. The arioso “Təngə gəldik, yox tavan” (“We are exhausted, we have no patience”) in the First Act is a contrast to this. Koroglu already appears as a fighter for justice, for the independence and happiness of his people, calling them to revolt here. The music of the arioso is filled with calls to action and heroic motifs. The character of Koroglu is most vividly and deeply revealed in the Third and Fourth Acts of the opera. His first arioso “Mərd igidlər nərə çəksin davada!” (“Let the brave men roar in battle!”) in the Third Act was written in the style of ashug epic. The image of the brave and fighting hero of the people is presented in close connection and unity with the people. His part enters the folk scenes and is accompanied by the joyful exclamations of the choir “hey, hey”. Another of Koroglu’s valuable features is revealed in the arioso “Xanlarından zülm görmüş...” (“Oppressed by khan...”), which is his humanism and feelings of friendship towards different peoples.

Uzeyir Hajibeyli created a beautiful character of Nigar in the opera, who loves Koroglu and is ready to sacrifice her life for love. Nigar’s arias convey her inner feelings, deep love and devotion, they are beautifully reflected in the composer’s sincere, expressive music. The aria reveals Nigar’s character traits. Her arias sound like laments, and sometimes the aria begins with a recitation, a repeated voice conveys the sad feelings of the character, then the melody develops and expands, helping to reveal her inner world.

Uzeyir Hajibeyli, adhering to classical opera forms, created complete arias, mass choral scenes, various

ensembles, ballet numbers and recitatives in “Koroglu”. Uzeyir Hajibeyli stated that “all the elements that belong to an opera... are present in the opera “Koroglu”, but all of them are based on Azerbaijani musical folklore – mughams”.

The negative characters of the opera, especially the central character of this front, Hasan Khan, are also vividly characterized in “Koroglu”. The cruelty of the tyrant khan is reflected in his first arioso “Qamçıdır saxlayan bu rəiyyəti” (“The whip is what holds this people”). The character of the arrogant khan is expressed in the second arioso “Xanların xaniyam” (“I am the khan of khans”).

Like the positive character, the negative characters of the opera are also combined with common intonations, stepped chromatic progression, progression, sharpen breakbeat, sharpen harmonies, etc.

The character of the palace jester is particularly characterized in the opera. A special place is given to depicting the life in the luxurious khan’s palace in the opera “Koroglu”.

The symphonic language of the opera “Koroglu” is very interesting. U.Hajibeyli enriched the sound of the entire score by including folk musical instruments – tar, balaban, zurna in the symphony orchestra.

The most complete expression of the heroic-patriotic idea of the opera “Koroglu” is reflected in its overture.

Azerbaijani symphonic music also takes its beginning from the overture of “Koroglu” and its symphonic parts.

The opera “Koroglu” played a very important role in the development of Azerbaijani music. It is not limited to

the opera genre, but also encompasses symphonic and ballet music. This opera was staged in many cities of our country.

The opera “Koroglu” was translated into Russian and performed at the Ten-day Festivals of Azerbaijani Literature and Art in Moscow in 1938 and 1959, as well as at the “Transcaucasian Musical Spring” festivals in 1965 and 1975. Azerbaijani artists performed the opera “Koroglu” in Iran in 1941. The opera made a great success there.

The opera “Koroglu” was also translated into Turkmen, Armenian, and Uzbek and was staged in Ashgabat (1938), Irevan (1942) and Tashkent (1950).

On the occasion of the 90th anniversary of the composer’s birth, Azerbaijan State Academic Opera and Ballet Theater named after M.F.Akhundzadeh staged a new production of the opera.

U.Hajibeyli was awarded the Stalin Prize for the opera “Koroglu” in 1941.

The opera “Koroglu” was a great victory of Azerbaijani musical art, a bright triumph of our culture.

Uzeyir bey’s opera “Koroglu” was re-staged as part of an international project on the initiative of TURKSOY in 2009. Artists from Azerbaijan, Turkey, Kazakhstan, Kyrgyzstan, Tatarstan, Bashkortostan participated in the project. The performance “Koroglu” was performed in Beshkek, Ankara, Alma-Ata, Baku. This opera, written 77 years ago, was the pinnacle of Hajibeyli’s creativity and a great achievement of Azerbaijani opera art. His steps and marches based on the TURKSOY project were successful.

UZEYIR HAJIBEYLI'S MUSICAL GHAZALS “SƏNSİZ” AND “SEVGİLİ CANAN”

The brilliant composer Uzeyir Hajibeyli composed music for the world-famous poet Nizami Ganjavi's ghazals “Sənsiz” (“Without you”) and “Sevgili canan” (“Dear sweetheart”) on the occasion of the 800th anniversary of his birth. These ghazals-romances have already become part of the golden fund of our vocal music. The popularity and fame of the music written by Uzeyir Hajibeyli to Nizami's lyrical poems and ghazals did not diminish, but even increased many times during this period.

It should be noted that Uzeyir bey turned to Fuzuli's ghazals in his work for the first time. First, Fuzuli's poem was sounded in Hajibeyli's opera “Leyli and Majnun”, and later the poet's ghazals were sounded in the operettas “Arshin mal alan” and “O olmasin, bu olsun”. The musical ghazals “Sensiz” and “Sevgili janan” are products of the forties. “Sensiz” was written in 1941, and “Sevgili janan” in 1943.

Uzeyir Hajibeyli used creatively the tradition of the unity between literary and musical forms, the tradition of the organic connection between ghazal and music. The composer reunited this literary genre with music, incorporated the ghazals into music, and laid the foundation for a new genre and form in Azerbaijani vocal music – the musical ghazal.

Hajibeyli retained the plot line and idea of Nizami's ghazals in both works, created a unity between poetry and music, transferred the meter of the ghazal to music skillfully and created works that corresponded to the spirit of the poet's work.

The ghazals "Sensiz" and "Sevgili janan" have a lot in common. Both ghazals begin with an instrumental entrance. Both entrances set the basic background of the ghazals, defining the first features of their character. This instrumental accompaniment is maintained throughout the work. The meter given in the entrance and maintained throughout the entire work is the same in both ghazals.

Uzeyir Hajibeyli's innovation lies in the fact that the music he wrote went beyond the framework of the usual romance and created a broader and freer form. He combined the three-part form, which is often used in the romance genre, with mughamat in his ghazals.

The development of music in "Sensiz" and "Sevgili janan" resonates with the improvisational nature of mughamat. Therefore, the melody does not rise gradually, but with leaps, rises to the high-pitched tone in the form of uneven steps, reaching its final point. After that, the melody begins to descend in the bass, as in mugham. The musical ghazals "Sensiz" and "Sevgili janan" have a passionate and at the same time dismal effect.

If we pay attention to the motion line of the melody in the ghazal "Sensiz", we will see the form of declamation. The conversational style of the melody is achieved by

repeating it on one sound and returning to that sound after a small leaps. Using such a melodic line, Uzeyir Hajibeyli was able to transform the sadness and grief expressed in Nizami's ghazal into a musical language. The radif "Sensiz" used in the ghazal is painted in different colors and sounds with different intonations. These are sometimes intonations of sadness, sometimes despair, sometimes question, sometimes joy. The use of the "Segah" maqam in the ghazal "Sensiz" creates a beautiful harmony of U.Hajibeyli's music and the poetry in Nizami's ghazals and the philosophical sadness of these ghazals.

Unlike "Sensiz", the content of the ghazal "Sevgili janan" is presented in a slightly different style. The radif, which plays a major role in the ghazal "Sensiz", is absent here. However, it is replaced by the intonation characteristic of the "Tarkib" shobe of the "Shushtar" maqam and repeated throughout the ghazal. This intonation evokes a feeling of sadness and grief. The ghazal begins with "Tarkib", the second shobe of the "Shushtar" maqam, and it tends towards "Bayati-Shiraz" in the middle part. The melody returns to "Tarkib" and leads to the beginning of the third part. The middle part of the ghazal - the "Huzzal" shobe of "Bayati shiraz" is full of confidence. The ghazal ends with this very feeling of confidence, joy, happiness and deep belief in happiness.

Undoubtedly, no coincidence that both ghazals have common features. Apparently, Uzeyir Hajibeyli envisioned this literary genre in music in this way.

Other composers have also written beautiful ghazals-romances in this genre created by the great composer in our music. Fikrat Amirov's "Gülüm" ("My flower"), Tofiq Guliyev's "Bəxtəvər oldum" ("I am lucky"), Jahangir Jahangirov's "Nazənin" ("Nazənin") and many other musical ghazals are examples of this.

However, Uzeyir Hajibeyli's musical ghazals "Sensiz" and "Sevgili janan" live and will live as the first and classic works of our vocal lyrics.

The genius of Nizami and Hajibeyli came together in these two musical ghazals, immortalizing the names of both artists once again.

UZEYIR HAJIBEYLI'S MUSICOLOGICAL HERITAGE

When studying Academician Uzeyir Hajibeyli's entire creative work, analyzing his works, drawing conclusions from his rich musical heritage, one quality stands out above all others. The brilliant composer was able not only to generalize, study and systematize the centuries-old experience of Azerbaijani folk music, not only to work out the problems posed by the modern development of professional music, but also to foresee the future. He anticipated many of the problems facing our music today with his inner intuition and deeply thought-out scientific foresight.

Uzeyir Hajibeyli's traditions are not only the traditions of his unique music. As a result of Uzeyir Hajibeyli's research in the field of the specifics of the foundations of Azerbaijani folk music, our modern musicians and theorists continue their research. The collection, systematization and publication of folk songs and dances, the study of our medieval musical culture, the study and publication of treatises on music, the writing and study of ashug music and mughams, the restoration and study of ancient folk musical instruments, the analysis of the interaction problems of Eastern and Western music – all these topics and problems that attract our modern musicologists today

began with Uzeyir Hajibeyli's research. The traditions of Uzeyir Hajibeyli's theoretical and musical-aesthetic concept have influenced a wider field of art, its general theory. Like Uzeyir Hajibeyli, a number of our contemporary composers also put forward their own theoretical concepts. This aspect was also a continuation of Uzeyir Hajibeyli's traditions. They were based on the experience of his personal work and the experience of the development of Azerbaijani and world music. In this regard, it is enough to mention the important theoretical articles by Gara Garayev and Fikrat Amirov.

A very important point of Uzeyir Hajibeyli's folk character concept is the problem of the inseparable connection between artistic work and the advanced ideas of the time.

The great composer wrote: "We cannot remain indifferent to the events happening around us. An artist who does not draw nourishment from life in his work, who does not know the spirit of the people, who remains outside the struggle and is indifferent to events, can create only for himself, not for society"¹⁸.

How harmonious are U.Hajibeyli's and our other great composer G.Garayev's words about our musical art:

"The demands of the time, the development process of our society, the dramatic events happening in the modern

¹⁸ Hajibayov U. Let's create musical works worthy of our time. Works, II v., B, 1965, p. 181

world, the amazing achievements of science and the terrible crimes of imperialist aggressors – this dizzy rhythm of world events attracts the attention of millions, confronts people with the need to solve many personal and social issues. An Azerbaijani artist cannot remain indifferent to all this. He is inextricably linked to the life of his people. Therefore, he does not look at the hot events of the world from the outside, like a spectator. This is inherent in the very nature of creativity. A true artist fights for his aesthetic ideals, tries to play an active role on the stage of life, he is always with the people, he himself is the people”¹⁹.

Uzeyir Hajibeyli saw the most important aspect of the interaction and influence of Azerbaijani music with the musical culture of other peoples in the enrichment of our music with new genres and forms. Indeed, the experience of our music, Uzeyir Hajibeyli’s work and his contemporaries - later representatives of Azerbaijani composers proved the correctness of the composer’s idea.

While striving for new, universal genres and forms of our music, for the close connection between Azerbaijani music and the musical culture of other peoples, at the same time Uzeyir Hajibeyli always recommended treating national traditions carefully. He called for preserving the uniqueness and specificity of our music like the apple of our eye. The genius composer wrote:

¹⁹ Garayev G. Presentation at the III Congress of Azerbaijani Composers. Gobustan, B., 1969, No. 1, p. 8

“One thing to remember when studying European music is not to mix European music with Eastern music. For example: When singing “Shur”, do not introduce the European style of “Gina” (singing - Z.S.) into it and turn it into a “romance”, when playing “Bayati-shiraz” do not use ugly finger strokes similar to the “Arpeggio” of Western music, when “harmonizing” an Eastern music, do not spoil the music with “chords” that sound foreign”.

Uzeyir Hajibeyli concluded that studying European music is not to spoil Eastern music, but perhaps “to acquire literacy, science and knowledge, thanks to which we can understand the rules of our own Eastern music more quickly, its features more clearly and contribute more to the progress of our music”²⁰.

Uzeyir Hajibeyli called repeatedly on mugham performers to approach the wealth of national musical culture carefully, to study it deeply, scientifically.

Closely related problem to this issue is the issue of national musical instruments. It is connected with the problem of nationality and internationality, as well as the language of music. Is it possible to perform Azerbaijani music on European musical instruments without losing its national character? – the question constantly preoccupied U.Hajibeyli. The composer’s personal creative experience, the evolution of his views, and the development of Azerbaijani music have confirmed the inappropriateness of

²⁰ Hajibeyov U. Theater Impression. Works II v, B, 1965, p.209

the idea of performing Azerbaijani folk music entirely on European musical instruments.

However, the sounding of European and national musical instruments within one orchestra, their organic synthesis became more promising. So, Uzeyir Hajibeyli included boldly tar, kamancha, daf and other national Azerbaijani musical instruments in the symphony orchestra. Later, other composers also used this method widely.

This tradition found its original expression in Gara Garayev's III Symphony. Gara Garayev was able to obtain the sound of the Azerbaijani folk musical instrument saz through European musical instruments in the second part of the symphony, performed with the chamber orchestra.

The study of Uzeyir Hajibeyli's maqam system (the composer's own work was based on it) retains its importance for the development of modern musical language today. Gara Garayev said this in his paper: "A deep analysis of Uzeyir Hajibeyli's music, especially the opera "Koroglu" shows that the composer developed a complex and daring system of maqam and adhered strictly to it. This system is incomparably more subtle and profound than the composer's theoretical work, which later became the style of Azerbaijani music. Although Uzeyir Hajibeyli had no particular claim to discovery in the harmonic language, the composer's music is undoubtedly modern in its structure as a whole, and the great artist is a bold innovator in the field of contemporary musical thinking"²¹.

²¹ Garayev G. Paper at the III Congress of Azerbaijani Composers. Gobustan, B., 1969, No. 1, p. 8.

The greatest monument of Azerbaijan's centuries-old musical heritage in the 20th century is Uzeyir Hajibeyli's work "Azərbaycan xalq musiqisinin əsaslari" ("Fundamentals of Azerbaijani folk music"). It can be figuratively said that Azerbaijani musicology was born from Uzeyir Hajibeyli's fundamental research entitled "Fundamentals of Azerbaijani folk music" in the 20th century. This is the most perfect example of the transition from annotation to monographic research in the history of Azerbaijani musicology.

Uzeyir Hajibeyli's work "Fundamentals of Azerbaijani folk music" can be compared to the treatise "Kitab al-Adwar" by the famous musicologist Safi al-Din al-Urmawi, who lived and created in the 13th century.

Seven centuries later, in the middle of the 20th century, Uzeyir Hajibeyli wrote in his book "Fundamentals of Azerbaijani folk music": "The main place in the history of the theoretical and practical development of the music of the Middle East peoples is occupied by two world-famous Azerbaijani scientists, theorists, and musicologists: Safi al-Din Abd al-Mumin ibn Yusuf al-Urmawi (13th century) and Abd al-Qadir al-Maraghi (14th century)"²².

While working on his work, U.Hajibeyli realized that "Kitab al-Adwar" was of particular importance among the large number of books, so he brought its photocopy from the Nuri Osmaniye library and studied this work.

²² Hajibeyov U. "Fundamentals of Azerbaijani folk music". Baku, 1950, p. 14

Hajibeyli's work "Fundamentals of Azerbaijani folk music" is close to "Kitab al-Adwar" in terms of the issues raised and resolved in it, as well as its structure and style. Uzeyir Hajibeyli continued and developed the scientific provisions of Safi al-Din al-Urmawi's treatise at a level that meets the requirements of modern Azerbaijani musicology with his work "Fundamentals of Azerbaijani folk music". Therefore, "Fundamentals of Azerbaijani folk music" can be called a scientific-theoretical treatise of the new era.

Uzeyir Hajibeyli theoretical and musical-aesthetic heritage, like the artistic work of this genius, is a great contribution to the treasury of Azerbaijani culture.

The great composer's traditions live not only in his immortal music, but also in the theoretical and musical-aesthetic heritage of our academician, musicologist-scientist, who played a great role in the development of Azerbaijani musical art.

The magnificent Uzeyir Hajibeyli's art showed his people the secrets and ways of "coming out of darkness into light". We have observed and studied this in his multifaceted work.

There is no death for an artist who has penetrated the hearts, souls and existence of the people as deeply as Uzeyir Hajibeyli! he is described as a great artist who achieved eternity in a poem written about Uzeyir Hajibeyli by the People's Poet of Azerbaijan, Samad Vurgun. Uzeyir Hajibeyli's name and works live on.

UZEYIR HAJIBEYLI'S LIFE AND CREATIVE WORK CHRONICLE

1885

- September 18** – Uzeyir Hajibeyli was born in Abdulhuseyn Bey and Shirinbeyim Khanum Hajibeyov's family.

1897

- Uzeyir Hajibeyli participated in the choir in the musical scene “Məcnun Leylinin məzarı üstündə” (“Majnun at Leyli’s grave”) based on the poem “Leyli and Majnun” by Muhammad Fuzuli under Abdurrahim bey Hakkverdiyev’s initiative and leadership in Shusha.

1899

- August** – Uzeyir Hajibeyli graduated from the Russian-Tatar school in Shusha, where Hashim bey Vezirov was the headmaster.
- He got into the Gori Teachers’ Seminary.

1904

- June**
- He graduated from the Gori Teachers' Seminary and got a degree in a primary school teacher.

1904-1905

- He worked as a teacher in the Hadрут village school, where he taught Russian, arithmetic, history and music.

1905

- December 17**
- He moved to Baku. Starting his literary and journalistic work, he worked as a translator in the newspaper "Hayat".
 - He was a contributor of the newspaper "Irshad", which began to be published from that day.

1905-1907

- He was a teacher of native language, Russian, mathematics, geography and music at the Bibiheybat village school near Baku.

1907

- He began to work on the opera "Leyli and Majnun".

- “Mətbuatda istifadə olunan siyasi, hüquqi, iqtisadi və əsgəri sözlərin türki-rusi və rusi-türki lüğəti” (“Turkish-Russian and Russian-Turkish dictionary of political, legal, economic and military words used in the press”) compiled by him was published at the Orujov brothers’ printing house.
- He wrote the book “Hesab məsələləri” (“Arithmetic issues”).

1908

January 25

- The first performance of the opera “Leyli and Majnum” was staged, which laid the foundation of professional Azerbaijani music.

July 3

- Uzeyir Bey continued his journalistic work in the editorial office of newspaper “Irshad”.

- He taught at the “Saadat” school opened by the Muslim charity society of the same name.

- He collaborated with the newspaper “Taraqqi”. After Ahmed bey Aghaoglu went abroad on June 28, 1909, he was the editor of the newspaper until October of that year (until the newspaper was closed by the tsarist government).

November 30

- The first performance of the opera “Şeyx Sənan” (“Sheikh Senan”) was staged in Baku.

December 20

- He married Maleyka Khanum Teregulova.

December 25

- He was the publisher and editor-in-chief of the newspaper “Haqiqat” published in Baku, and managed the newspaper until its 121st issue.

1910

May 24

- The first performance of the musical comedy “Ər və arvad” (“Husband and wife”) was staged in Baku.

May 30

- He resigned from the post of editor of the newspaper “Haqiqat”.

November 12

- The first performance of the opera “Rüstəm və Söhrab” (“Rustam and Sohrab”) was staged in Baku.

1911

April 25

- The first performance of the musical comedy “O olmasın, bu olsun” (“If not that one, then this one”) was staged in Baku.

1912

- March 10** – The first performance of the opera “Şah Abbas və Xurşid Banu” (“Shah Abbas and Khurshid Banu”) was staged in Baku.
- May 18** – The opera “Əsli və Kərəm” (“Asli and Karam”) was staged in Baku.
- September** – He went to Moscow to study music and studied at Ilyinsky’s special music course.

1913

- October 25** – Due to financial difficulties, he did not complete his music education in Moscow and returned to Baku.
- The first performance of the musical comedy “Arşın mal alan” (“The cloth peddler”) was staged in Baku.

1914

- January 4-** – He got into the Petersburg Conservatory.
- June** – Not completing his studies, he returned to Baku.

1915

- The libretto of the opera “Harun və Leyla” (“Harun and Leyla”) was published.

September 18

- He started working as an editor of the newspaper “Yeni Iqbal”.

1916

February 19

- He left the newspaper “Yeni Iqbal”.

1918

**June-
September**

- He led a tour of Azerbaijani opera artists to the Iranian cities of Anzali and Rasht.

October

- He began to cooperate with the newspaper “Azerbaijan” in Baku.

1919

January 16

- He was appointed editor of the newspaper “Azerbaijan” and held this position until April 28, 1920.

1920

- He submitted a report to the People’s Commissar of Education on the opening of the Academy of Music and the People’s Conservatory.
- He organized a folk musical instrument orchestra under the Women’s Club.

1921

May 25
December 12

- He was appointed Head of the Music department in the Art section of the People's Commissariat of Education.
- He submitted a report to the People's Commissar of Education on the establishment of the Azerbaijan State Conservatory.
- He raised the initiative on the necessity of opening a percussion instruments class at the Azerbaijan State Conservatory.

1922-1924

- He headed the Azerbaijan State Turkic Music School, founded on his own initiative.
- He was involved in the repertoire commission of the Azerbaijan State Drama Theater.

1925

- He was elected a deputy to the Baku Soviet of Working People's Deputies.
- The musical comedy “Arshin mal alan” was staged with the participation of students of the Azerbaijan State Turkic Music Technical School.

1926

- He was appointed vice-rector of the Azerbaijan State Conservatory.
- He initiated the organization of a polyphonic student choir at the Conservatory.

1927

- The collection “Azərbaycan türk el nəğmələri” (“Azerbaijani Turkic folk songs”) was published under Uzeyir Hajibeyli and M.Magomayev’s general editorship. The compilers of the collection were U.Hajibeyli, M.Magomayev and Z.Hajibeyov.

1928

- He delivered a report on the topic “Aşıq sənəti” (“Asug Art”) at the first congress of Azerbaijani ashugs.
- He was appointed rector of the Azerbaijan State Conservatory and held this position until 1929.

1930-1938

- He was a teacher and head of the Department of Azerbaijani folk music at the Conservatory.

1931

- He organized the first note Azerbaijani folk musical instrument orchestra.

1932-1936

- He worked on the opera “Koroğlu” (“Koroglu”).

1934

- He was elected a member of the Azerbaijan Composers' Union.
- He gave a lecture on the topic “Perspectives of tar and kamancha in higher school” at the Conservatory.

1935

- He was awarded the honorary title of “Honored Artist of the Azerbaijan SSR”.

1936

- He organized the Azerbaijan State Choir.

1937

April 30

- The first performance of the opera “Koroglu” was staged in Baku.
- He was awarded the honorary title of “People’s Artist of the Azerbaijan SSR”.

December

- He was elected a deputy to the Supreme Soviet of the USSR of the first convocation.

1938

- He participated in the Ten-day festival of Azerbaijani Art in Moscow.
- He was awarded the honorary title of “People’s Artist of the USSR” and the Order of Lenin.
- He was elected chairman of the Azerbaijan SSR Composers’ Union.

1939

- He was appointed rector of the Azerbaijan State Conservatory.
- He was elected a member of the organizing committee of the first congress of the USSR Composers’ Union.

1940

- He gave a lecture on the topic “Azərbaycan xalq musiqisinin əsasları” (“Azerbaijan: the basics of folk music”) at the Moscow Conservatory named after Pyotr Tchaikovsky.
- He received the academic title of Professor.

1941

- He was awarded the Stalin Prize for the opera “Koroglu”.
- He was elected a deputy to the Supreme Soviet of the USSR of the second convocation.

1942

- He spoke at a meeting on the issue of performing mugham and folk songs.

1943

- The opera “Koroglu” was staged in Baku in Russian.

1944

- He was appointed Head of the Art Department of the Azerbaijan branch of the USSR Academy of Sciences.
- He chaired the jury of the republican competition of young performers.
- He was one of the organizers of the Music Ten-day festival of the Transcaucasian Republics held in Tbilisi, and the artistic director of the Azerbaijani delegation.
- The Azerbaijan State Symphony Orchestra was named after Uzeyir Hajibeyli.

December

1945

September

- His monograph “Fundamentals of Azerbaijani folk music” was published.
- He was elected a full member of the Academy of Sciences of the Azerbaijan SSR.
- He was awarded the Order of the Red Banner of Labor.
- The 60th anniversary of his birth was celebrated.
- He was appointed director of the Institute of Arts of the Academy of Sciences of the Azerbaijan SSR.

1946

- He was awarded the Stalin Prize as the author of the music for the film “Arshin mal alan”.

1948

November 23

- Uzeyir Hajibeyli passed away.

UZEYIR HAJIBEYLI'S MUSIC WORKS

OPERAS

1907

Leyli və Məcnun (Leyli and Majnun). The libretto was written by the brothers Uzeyir and Jeyhun Hajibeyov based on the poem of the same name by Mahammad Fuzuli.

The first performance was staged at the H.Z.Tagiyev's Theater in Baku on January 25, 1908.

1909

Şeyx Sənan (Sheikh Sanan). The first performance was staged at the Nikitin Brothers' Theater-circus on November 30 (December 13), 1909.

1910

Rüstəm və Söhrab (Rustam and Sohrab). 4 acts. The libretto was written by Uzeyir Hajibeyli based on the motifs of Ferdowsi's "Shahnameh".

The first performance was staged at H.Z.Tagiyev's Theater in Baku on November 12 (25), 1910.

1912

Şah Abbas və Xurşid Banu (Shah Abbas and Khurshid Banu). 4 acts, 6 scenes. Libretto written by Uzeyir Hajibeyli based on folk epics.

The first performance was staged at Nikitin Brothers' Theater-circus in Baku on March 10 (23), 1912.

Əsli və Kərəm (Asli and Karam). The opera in 4 acts, 6 scenes. The libretto was written by Uzeyir Hajibeyli based on the love epic of the same name.

The first performance was staged at the Mayilov Brothers' Theater in Baku on May 18 (31), 1912.

1915

Harun və Leyla (Harun and Leyla). Uzeyir Hajibeyli wrote the libretto based on the motifs of the Arabic epic. The opera was not staged.

1936

Koroğlu (Koroglu). 5 acts. The libretto was written by H.Ismayilov based on the ashug epic of the same name, and the poems by M.S.Ordubadi. The first performance was staged at the Azerbaijan Opera and Ballet Theater in Baku on April 30, 1937.

1945

Firuzə (Firuza) (original name Şəhrəbanu (Shahrabanu)). 4 acts. Libretto was written by Uzeyir Hajibeyli based on folk epics. The opera was not completed.

OPERETTAS

1910

Ər və arvad (Husband and wife). 3 acts. Libretto by Uzeyir Hajibeyli.

The first performance was staged at the Nikitin Brothers' theater-circus in Baku on May 24 (June 6), 1910.

1911

O olmasın, bu olsun (If not that one, then this one). 4 acts. Libretto by Uzeyir Hajibeyli.

The first performance was staged at the Mayilov Brothers' Theater in Baku on April 25 (May 8), 1911.

1913

Arşın mal alan (The cloth peddler). 4 acts. Libretto by Uzeyir Hajibeyli.

The first performance was staged at the H.Z.Tagiyev's Theater in Baku on October 25 (November 7), 1913.

CHORAL WORKS

1919

Anthem of Azerbaijan. For choir and orchestra.
Lyrics by Ahmad Javad.

1930

Anthem. For choir and symphony orchestra. Lyrics by Uzeyir Hajibeyli.

1934

Cantata. Dedicated to the 1000th anniversary of Ferdowsi. For choir and symphony orchestra.

Qızıl əsgər marşı (Golden soldier's march). Lyrics by M.S.Ordubadi.

1936

Choral arrangements of Azerbaijani folk songs.
("Ay bəri bax", "Gedək gəzək bağçada", "Aman nənə", "Nə gözəldir", "Lolo", "Sən gözəl", "Ləlli" ("Look at me", "Let's go for a walk in the garden", "Oh, Grandma", "How beautiful", "Lolo", "You are beautiful", "Lelli")).

Süvari marşı (Cavalry march). For choir and piano.

Piyadalar marşı (Infantry march). For choir and piano.

1938

Cantata. For choir and dance group. Lyrics by Suleyman Rustam.

Ölməz sənətkar (Immortal artist). On the occasion of the 125th anniversary of Mirza Fatali Akhundzadeh's birth. Lyrics by H.Natig.

1939

Cantata. For soloist, choir and dance group.

1942

“Vətən və cəbhə” kantatası (Cantata “Homeland and the front”). For choir, symphony orchestra and dance group. Lyrics by Uzeyir Hajibeyli.

Ey vətən (Oh homeland). For choir and piano. Lyrics by Samad Vurgun.

1945

State Anthem of the Azerbaijan SSR. For choir and symphony orchestra. Lyrics by Samad Vurgun and Suleyman Rustam.

Anthem of Victory. For choir and symphony orchestra. Lyrics by Samad Vurgun.

Stalinə salam (Salute to Stalin). For choir and symphony orchestra. Lyrics by Suleyman Rustam.

1947

Cantata. Dedicated to the 800th anniversary of Nizami Ganjavi. For choir and symphony orchestra. Lyrics by Suleyman Rustam.

WORKS FOR ORCHESTRA

1928-1933

Kolxoz çöllərində (In the collective farm steppes).

For folk musical instruments orchestra.

Arazbarı (Arazbari). For symphony orchestra.

Təntənəli marş (Solemn march). Dedicated to the 10th anniversary of the Azerbaijani Turkic Theater.

Fantaziya № 1 (Fantasy No. 1). For folk musical instruments orchestra.

Fantaziya № 1 (Fantasy No. 2). For folk musical instruments orchestra.

1941

Cəngi (Jangi). For folk musical instrument orchestra.

CHAMBER-INSTRUMENTAL WORKS

1925-1945

Aşıqsayağı (Ashugsayagi). For violin, cello and piano.

Uşaq albomu (Children's record). For piano.

Sonatina. For piano.

Uşaq pyesləri (Children's plays). For piano.

CHOREOGRAPHIC MINIATURES

1919

Azərbaycan (Azerbaijan)

Qaytağı (Dağıstan) (Gaytaghi (Dagestan))

ROMANCE – GHAZALS

1941

Sənsiz (Without you). For voice and piano. Lyrics by Nizami (translation into Azerbaijani by Jafar Khandan).

1943

Sevgili canan (Dear sweetheart). For voice and piano. Lyrics by Nizami (translation into Azerbaijani by Mirvarid Dilbazi).

SONGS

1918

Çırpınırdı Qara dəniz (The Black Sea was fighting). For voice and piano. Lyrics by Ahmad Javad.

1927

Yetim quzu (Orphan lamb). For voice and piano. The author of the lyrics is unknown.

Bir quş düştü havadan (A bird fell from the sky).
For voice and piano. The author of the lyrics is unknown.

1930

Qaragöz (Black eyes). For voice and folk musical instrument ensemble. Lyrics by H.Natig.

1932

Komsomolçu qız (Komsomol girl). For voice and piano. Lyrics by M.Tahmasib.

1933-1934

Süvari mahnısı (Cavalry song). For voice and piano. Lyrics by H.Natig.

Pilotlar (Pilots). For voice and piano. Lyrics by Mirmehdi Seyidzadeh.

Bayram günü (Holiday). For voice and piano. Lyrics by Mirmehdi Seyidzadeh.

1941

Çağırış (Call). For voice and piano. Lyrics by S.Aliyeva.

Şəfqət bacısı (Nurse). For voice and piano. Lyrics by Samad Vurgun.

1942

Vətən ordusu (Homeland army). For voice and piano. Lyrics by Samad Vurgun.

Yaxşıı yol (Happy journey). For voice and piano.
Lyrics by S.Rustam.

Ananın oğluna nəsihəti (A mother's advice to her son). For Voice and Piano. Lyrics by Ashug M.Bayramov.

Döyüşçülər marşı (Warriors' anthem). For voice and piano. Lyrics by Samad Vurgun.

1945

Scientific research work:

“Azərbaycan xalq musiqisinin əsasları” (“Fundamentals of Azerbaijani folk music”), Baku, 1945.

FIGURES



*The founder of professional Azerbaijani music,
academician Uzeyir Hajibeyli*



*Heydar Aliyev at the opening of the House
Museum of Uzeyir Hajibeyli. November 20, 1975*



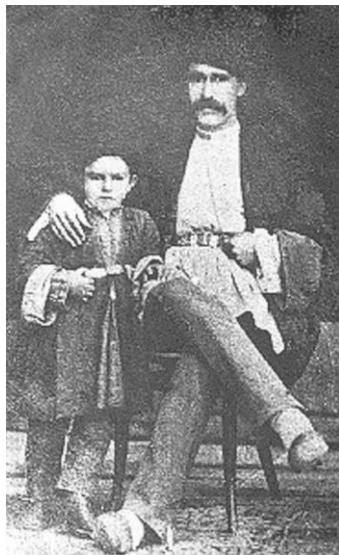
President of the Republic of Azerbaijan Ilham Aliyev at the opening ceremony of the House Museum of Uzeyir Hajibeyli in Shusha after restoration. September 19, 2024



*Monument of Uzeyir Hajibeyli in Baku
Sculptor Tokay Mammadov. Bronze, granite. 1960*



*President of the Republic of Azerbaijan Ilham Aliyev at the unveiling
of the monument of Uzeyir Hajibeyli in Shusha. August 29, 2021.
Sculptors Aslan Rustamov, Teymur Rustamov, Mahmud Rustamov*



*Little Uzeyir with his father Abdulhuseyn
Shusha, 1890*



*Among the pupils of the Shusha school
The first standing from the right. 1898-1899*



Uzeyir Hajibeyli (last from the left in the first row) among the students of the Gori Seminary (Muslim Magomayev was sitting behind him).

1904



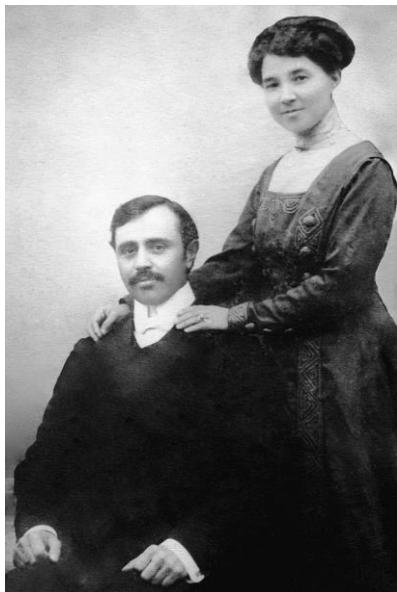
Uzeyir Hajibeyli with his brother Jeyhun



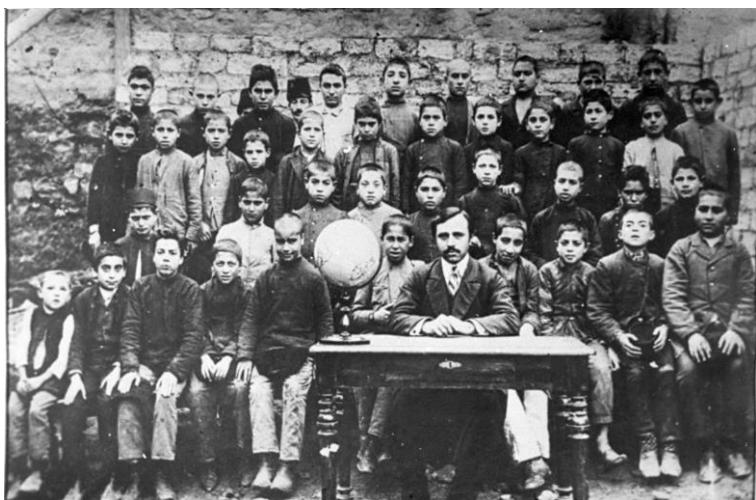
Uzeyir Hajibeyli. 1909



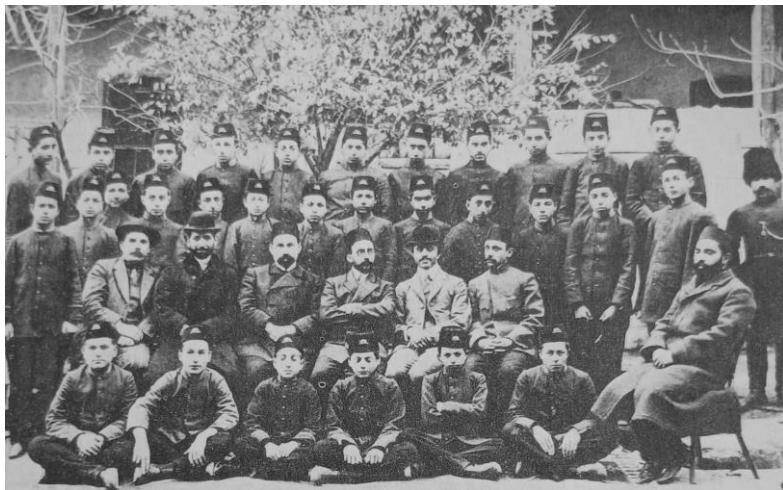
*Uzeyir Hajibeyli (first from the right) with his family.
Shusha, 1910*



*Uzeyir Hajibeyli with his wife,
Maleyka Khanim. 1910*



*Uzeyir Hajibeyli (at the table) with pupils
at the Bayil school. Baku, 1911*



*Uzeyir Hajibeyli with teachers and pupils
at the Saadat school*



*Uzeyir Hajibeyli among Azerbaijani
and Tatar intellectuals in Moscow. 1912*



Uzeyir Hajibeyov in 1913



From left to right: Uzeyir Hajibeyli, his wife Maleyka khanim, his uncle Agaverdi Bey Aliverdibeyov, his niece Mahbuba khanim, his mother Shirinbeyim khanim, his sister Sayad khanim with her children. Shusha, 1915

ОПЕРА НА МУСУЛЬМАНСКОМЪ ЯЗЫКЪ.

ТЕАТРЪ Г. З. А. ТАГИЕВА.

Въ субботу, 12-го января 1908 года

Оперными артистами театральной секціи О-за „Н И Д Ж А ТЪ“
подъ наблюденіемъ авторовъ и при участіи любителей представлена буде первыя разъ на мусульманской сценѣ О П Е Р А

ЛЕЙЛИ И МЕДЖНУНЪ

въ 5 дѣйствіи, и 6 картинахъ, передѣланная изъ поэмы ФИЗУЛИ и переписанная на музыку братьями У. и Дж. Гаджибековыми.

Восточный оркестръ подъ управлениемъ Курбана. При полныхъ обстановкахъ и новыхъ костюмахъ, спешимъ специально для этой сцены.

Для дамъ-мусульманокъ имеются закрытія ложи, и Цыны местами бенефисы.

Начало роиню въ 8½ часовъ вечера.

Билеты заблаговременно предлагаются въ читальни О-за „Ниджатъ“, а въ день спектакля отъ 10 до 2 и отъ 5 час. до окончанія спектакля.

АНОНСЪ: Въ понедѣльникъ, 14 января пред. будетъ „Г Я В Э“.
Общий разг. А. Венк.

Режиссеръ Араблинский.

Въ субботу, 12 января 1908 г.,

въ залахъ Бакинского Общественного Собрания

состоится

*The first poster of the opera
“Leyli and Majnun”. Baku, 1908*



*Huseyngulu Sarabski in the part of Majnun
Baku, 1908*



*The program of the musical comedy "O olmasin, bu olsun"
Summer hall of the Public Meeting, Shusha, 1914*



Manuscript of the operetta "Arshin mal alan". 1917



His friends by Art. Huseyngulu Sarabski, Uzeyir Hajibeyli, Hanafi Teregulov, Muslim Magomayev. 1917

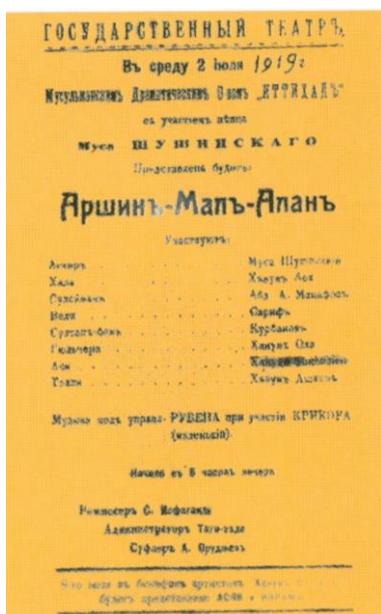


Editorial office of the newspaper "Azerbaijan", Baku, 1919. Seated in front (from left to right): Piri Mursalzadeh, Rahim Agha Vakilov, in the middle: Hanafi Zeynalli, Rubaba khanim Taghizadeh, Shafiga khanim Efendizadeh, Muhammad Amin Rasulzadeh, Sahra khanim Pashazadeh, Uzeyir Hajibeyli, Mustafa Bey Vakilov. Standing in the back: Abdul Abdulzadeh, Muhammad-Hadi Atlasov, Hajiibrahim Gasimov, Mammadali Sidgi Safarov, Shafi bey Rustambeyov, Seyid Huseyn Sadig, Khalil Ibrahim, Gadir Heydarov, Ali Yusifzadeh, Muhammad Hadi Abdusselimzadeh

Uzeyir Hajibeyli: Life and Creative Career



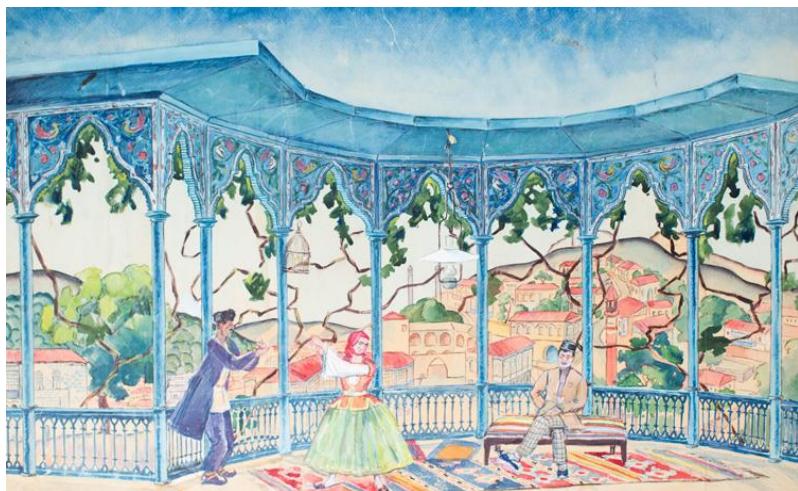
*The "Hajibeyov Brothers" opera and operetta company
in Baku. 1919*



*Poster of the operetta "Arshin mal alan"
Tbilisi, 1919*



*Poster of the operetta "Arshin mal alan"
Paris, 1925*



*Sketch of the scenery for the operetta "Arshin mal alan"
Azerbaijan State Opera and Ballet Theater. 1937-1938 season
Artist Adham Sultanov*



*Uzeyir Hajibeyli among his students
From left to right: G. Garayev, S. Rustamov, Niyazi and
Ashraf Hasanov*



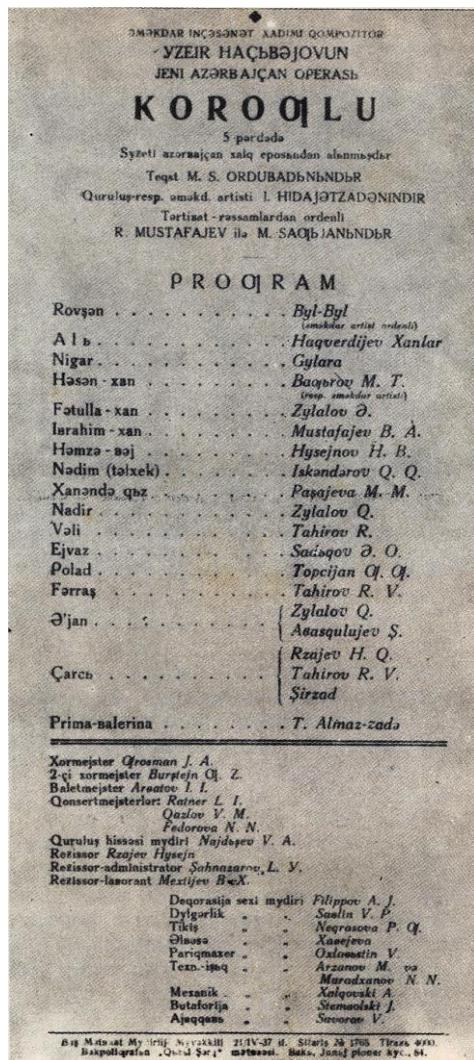
*Uzeyir Hajibeyli and Said Rustamov among the members of the first
Azerbaijani folk musical instrument orchestra*



Uzeyir Hajibeyli at his home in Baku. 1939



*The House Museum of Uzeyir Hajibeyli in Baku
The composer's Jacob Becker grand piano*



*Program of the first performance of the opera "Koroglu"
Baku, 1937*



*Chairman of the Presidium of the Supreme Soviet of the USSR
M.I.Kalinin presenting the Order of Lenin to Uzeyir Hajibeyli. 1938*



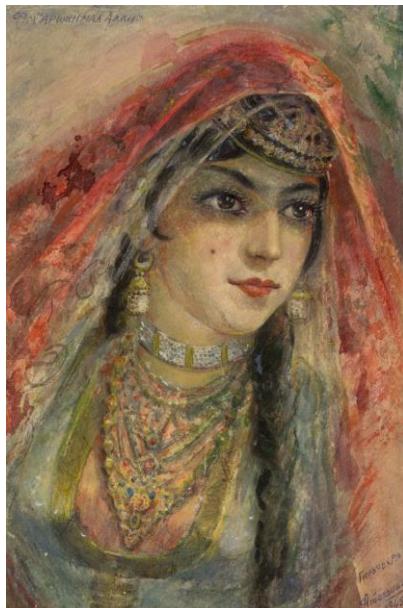
In his study at the Conservatory. 1945



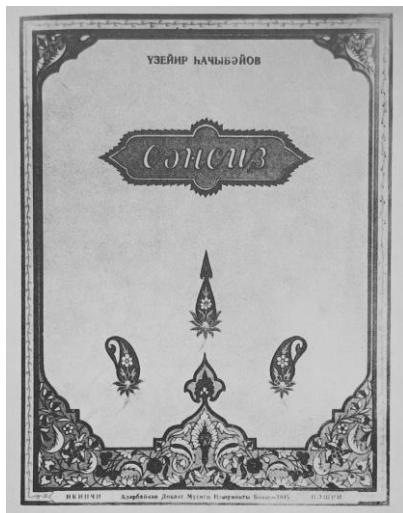
*A still from the film “Arshin mal alan”
Leyla Javanshirova (Badalbeyli) in the character of Gulchohra. 1945*



*A still from the film “Arshin mal alan”
Rashid Behbudov in the character of Asgar. 1945*



Costume sketch for the character of Gulchohra for the film “Arshin mal alan” in 1945. Artist Alisattar Atakishiyev



Printed version of the novel “Sensiz”. 1945

Uzeyir Hajibeyli: Life and Creative Career



Members of the Presidium of the Academy of Sciences of the Azerbaijan SSR, 1945. Bottom row, 5th from left – President of the AS Miralesgar Mirgasimov, 1st – Samad Vurgun, 3rd – Uzeyir Hajibeyli, 6th – Iosif Gavrilovich Yesman, 7th – Alexander Alfonsovich Grossheim, 8th – Mustafa Topchubashov. Top row, 1st from left – Yusif Mammadaliyev, 2nd – Mirza Ibrahimov, 4th – Heydar Huseynov, 6th – Sadig Dadashov, 7th – Mikayil Useynov



Uzeyir Hajibeyov presenting diplomas to musicologist students Leyla Garasharli and Amina Eldarova. 1947



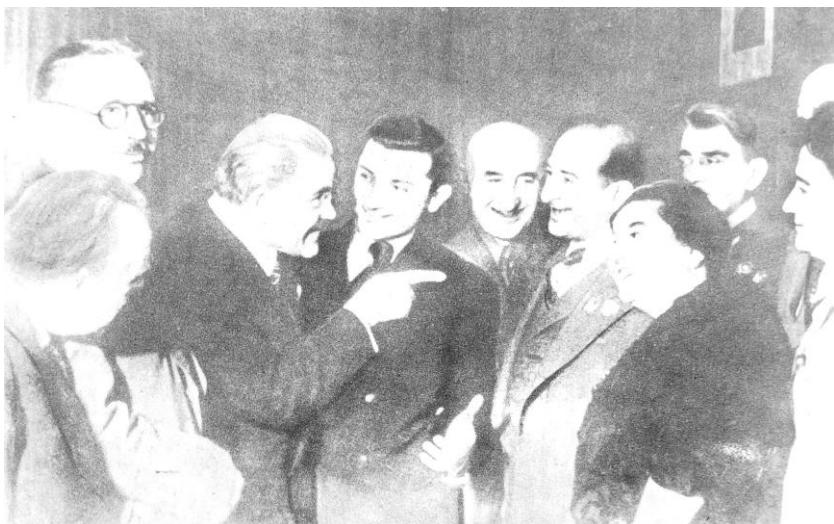
A still from the film “Arshin mal alan”. 1965



Rector of the Azerbaijan State Conservatory



Deputy of the Supreme Soviet of the USSR



Uzeyir Hajibeyli, Ivan Moskvin, Bulbul, Reingold Glier and others



Among the soldiers of the Azerbaijani division. 1936



In the study



Uzeyir Hajibeyli with his students at the Conservatory



Among famous composers. First row from left: Aram Khachaturyan, Uzeyir Hajibeyli, Dmitri Shostakovich, Reingold Glier, Sergey Prokofyev, standing: Yuri Shaporin, Dmitri Kobalevsky, Ivan Dzerzhinsky, Marian Koval and Vano Muradeli. Moscow, 1946



At a session of the Supreme Soviet of the USSR



*Farewell ceremony to Uzeyir Hajibeyli. November 24, 1948
In the foreground at the guard of honor was the First Secretary of the
ACP Central Committee, Mirjafar Bagirov*



Uzeyir Hajibeyli's funeral. Baku, November 24, 1948



Samad Vurgun speaking at Uzeyir Hajibeyov's funeral



Alley of Honor. To the last resting place. November 24, 1948



*Uzeyir Hajibeyli's gravestone in the Alley of Honor, in Baku
Bronze, granite. 1956. Sculptor Omar Eldarov*



House Museum of Uzeyir Hajibeyli in Shusha after restoration

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ZEMFIRA SAFAROVA

Uzeyir Hajibeyli

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