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TWÓRCZOŚĆ KOMPOZYTORA GAMBARA HÜSEYNLI

Lala Rafibeyli

aspirantka Katedry "Przedmioty muzyczne"

Gandzańskiego Uniwersytetu Państwowego (Gandza, Azerbejdżan)

ORCID ID: 0009-0007-4582-3552

lalarafibeyli@gmail.com

Adnotacja. Zasłużony artysta Republiki Azerbejdżanu, znany kompozytor Gambar Hüseyinli – artysta, który wszedł do Azerbejdżańskiej kultury muzycznej XX wieku swoim własnym stylem. Był postacią muzyczną o wieloaspektowym spektrum działania.

Twórczą działalność G.Hüseyinli można badać w kilku kierunkach. Jako kompozytor napisał wiele znakomitych utworów z gatunków muzyki wokalne i instrumentalnej. Ponadto, wykazując zainteresowanie badaniem głębokich warstw muzyki narodowej, aktywnie uczestnicząc w gromadzeniu i nagrywaniu próbek muzyki tradycyjnej, wzbogacił swoją nutą dziedzinę etnomuzykologii. W tym samym czasie Gambar Hüseyinli był bardzo kompetentnym organizatorem i pracował jako dyrektor artystyczny i dyrygent wielu zespołów muzycznych. Pracował również jako utalentowany wykonawca gwiazd, a także pedagog, wpajając młodym wykonawcom sekrety sztuk performatywnych na tarze.

Słowa kluczowe: Azerbejdżan, kompozytor, twórczość, piosenka, romans, styl muzyczny.

CREATIVITY OF COMPOSER GAMBAR HUSEYNLI

Lala Rafibeyli

PhD student of the Department of "Musical subjects"

Ganja State University (Ganja, Azerbaijan)

ORCID ID: 0009-0007-4582-3552

lalarafibeyli@gmail.com

Abstract. Honored art worker of the Republic of Azerbaijan, well-known composer Gambar Huseynli is an artist who entered the Azerbaijani musical culture of the 20th century with his own style. He was a musical figure with a multifaceted range of activities.

G.Huseynli's creative activity can be explored in several directions. As a composer, he created many beautiful works in the genres of vocal and instrumental music. Also, showing interest in studying the deep layers of national music, actively participating in the collection and recording of traditional music samples, he enriched the field of ethnomusicology with his musical notes. At the same time, Gambar Huseynli was a very competent organizer and worked as an artistic director and conductor of a number of musical groups. He also worked as a skilled star performer, as well as a teacher, instilling in young performers the secrets of performing arts on tar.

Key words: Azerbaijan, composer, creativity, song, romance, musical style.

ТВОРЧИСТЬ КОМПОЗИТОРА ГАМБАР ГУСЕЙНЛІ

Лала Рафібейлі

аспірантка кафедри «Музичні предмети»

Гянджінського державного університету (Гянджа, Азербайджан)

ORCID ID: 0009-0007-4582-3552

lalarafibeyli@gmail.com

Анотація. Заслужений діяч мистецтв Азербайджанської Республіки, відомий композитор Гамбар Гусейнлі – митець, який увійшов в азербайджанську музичну культуру 20 століття своїм власним стилем. Це був музичний діяч з багатогранним спектром діяльності.

Творчу діяльність Г. Гусейнлі можна досліджувати в кількох напрямках. Як композитор він створив багато прекрасних творів у жанрах вокальної та інструментальної музики. Також, виявляючи зацікавленість у вивченні глибинних пластів національної музики, беручи активну участь у збиранні та записі зразків традиційної музики, він збагатив своїми нотами царину етномузикології. Водночас Гамбар Гусейнлі був дуже грамотним організатором і працював художнім керівником і диригентом ряду музичних колективів. Він також працював як майстерний зірковий виконавець, а також педагог, прищеплюючи молодим виконавцям секрети сценічного мистецтва на тар.

Ключові слова: Азербайджан, композитор, творчість, пісня, романс, музичний стиль.

Introduction. The beginning of G.Huseynli's creative path was connected with the city of Ganja, which is the ancient cultural center of Azerbaijan and has traditions of poetry and music. The talent of the young musician,

who grew up in this city, was formed in the cultural environment of Ganja, fed by the poetry of Nizami, Mahsati and the sounds of ashug-mugham. He was wholeheartedly attached to the tar instrument and tried to express his feelings through the mughams he played on this instrument. Starting from the first years of study, he successfully performed at concerts and theatrical performances, both as a soloist and as a tar performer as part of various ensembles. In subsequent years, during his studies in Baku and during his independent creativity, he did not leave the tar tool. Tar became both a bridge in his mastery of the art of composition and opened the way for him to work with ensembles of folk instruments as an artistic director and conductor. His activity in the orchestras of the Azerbaijan Radio Broadcasting Department and the Azerbaijan State Philharmonic was particularly significant. Starting from 1940, working as a conductor in those orchestras at various times, the composer composed a number of instrumental works (“Gizlar reqsi”, “Yeddi gozel reqsi”, “Lirik reqs suitasi”, etc.) that demonstrate the expressive possibilities of our national musical instruments. The composer’s romances and songs of a lyrical nature “Ilk mehebbet”, “Ay ishiginda”, “Geceler uzanaydi”, “Ey gozum, de gormedinmi” have a permanent place in the repertoire of singers. His children’s songs “Cucelerim”, “Gatar”, “Salam, dogma mekteb”, “Genc alpinistler” and others are memorized in languages even today. The composer’s instrumental music includes prelude, sketch, theme and 7 variations for piano, “7 children’s plays”, two pieces for flute and piano (“Reqs”, “Sozsuz mahni”), “Eleven plays” for string quartet, pop orchestra “Reqs” and other works occupy an important place.

On the other hand, the profound mastery of mughams and folk music heritage aroused the composer’s interest in ethnomusicology, he collected and notated many traditional music samples. All this has become a rich source that nourishes the roots of G. Huseynli’s creativity. His work in the field of ethnomusicology was especially intense in the 1950s. In those years, he worked as one of the active members of the Republican house of folk art, recording samples from folk music performers related to various musical genres.

Purpose. The main purpose of the study is to study the musical language of Gambar Huseynli’s creative heritage, fields of activity and works. In connection with this, The study of the stages of G. Huseynli’s life and creative path and the characterization of the areas of activity, the study of the subject and genre features of the composer’s work, the analysis of his vocal and instrumental works, the study of the features of their musical language are noted.

Methods. Within the framework of the topic we addressed in the study work, a systematic analysis of the composer’s creativity was carried out, structural and typological methods were applied in the study of the musical language. These methods make it possible to reveal the relations of the compositional parts with each other and their originality in the analysis of the musical language, structural features, mode-intonation, melodic-harmonic aspects of the composer’s works.

Discussion. The study of the creative heritage of the composer Gambar Huseynli, who left a unique mark in the culture of Azerbaijan, is one of the urgent and important issues in musicology. G. Huseynli, who occupies an eternal place in the landscape of the development of musical culture with his bright creative thinking and multifaceted activities, enriched the national musical heritage with his original works. The study of G. Huseynli creativity was in the focus of attention of many musicologists and was covered in monographs and scientific and journalistic articles devoted to him in musicology. The authors of the first monograph about G. Huseynli were musicologist-scientist, candidate of art studies Bayram Huseynli and doctor of pedagogical sciences, professor Vidadi Khalilov (Huseynli, Khalilov: 1997). In the book, the life and creative path of G. Huseynli is covered in detail, the history of the creation of his works, and extensive information about his performers. The opinions and comments reflected in the monograph are important in the study of G. Huseynli’s work. Another research work related to G. Huseynli’s creativity is the book “Gambar Huseynli’s creativity in the context of national traditions” jointly published by Sevda Gurbanaliyeva, Lala Rafibeyli and Nushaba Seyfullayeva, which contains extensive information about the composer’s life and creativity, as well as an analysis of his works. (Gurbanaliyeva, Rafibeyli, Seyfullayeva: 2006). In that book, a number of works authored by G. Huseynli were analyzed from a music-theoretical point of view, and characteristic features and close connection with national mode-intonations were determined, which allowed to get certain conclusions about the composer’s style. However, notes of a number of vocal works of the composer are also included in the book.

Another study devoted to the creative portrait of the composer is the article “A Life in Songs” published in the collection of scientific-journalistic articles called “A word about our composers” by Professor Ramiz Zohrabov, doctor of art studies. (Zohrabov, 1995). The author looked at his creative path and expressed valuable thoughts about songs that are memorized by languages. A number of studies have been conducted on G. Huseynli’s song creativity. Among them, in the book “Azerbaijan Soviet Song” (Efendiyeva:1981) by musicologist-scientist, doctor of art studies, professor Imruz Efendiyeva, G. Huseynli’s role in the development of Azerbaijani song, the musical language of the songs created by him and his place in the national musical heritage were characterized. In the research work of doctor of arts, professor Jeyran Mahmudova entitled “Double wings of the song – poetry and music”, the interrelationships of text and music in the songs of Gambar Huseynli were investigated and valuable results were obtained in this direction. (Mahmudova: 2013). G. Huseynli’s children’s songs were included in the analysis of musicologist-scientist Mehriban Ahmadova’s research “Azerbaijani children’s songs in the composer’s creativity in the boundaries of the 20th–21st centuries” (Ahmedova:2017), and the role of the composer in the development of this genre was evaluated.

Based on the research of the available scientific literature and archive documents, the composer’s creativity can be divided into three stages. G. Huseynli (1916–1961) lived a short life in terms of history – 45 years. Of these, he devoted 30 years to music, which was both the period of his studies and the period of his creative activity. It is appropriate to characterize G. Huseynli’s life and creative stages with decades: he came to art from the 1930s,

in parallel in the 1940s and 1950s he studied, was actively involved in the musical life of the country, and was engaged in creativity. He took an active part in the creative work in the field of musical culture in Azerbaijan, in the development of the system of musical education, in the organization of musical groups, in the colorful concert life, in the development of musical genres, in the expansion of ethnomusicology as a field of science. Gambar Huseynli took a unique place among the composers who grew up under the influence of the generation of composers who lived and created in that period and the traditions of Uzeyir Hajibeyli and continued them, and his name is written on the pages of cultural history. G. Huseynli became an artist with multi-faceted creative and active fields, he was known as a composer, tarzan (tar player), pedagogue, music organizer, conductor, artistic director, ethnomusicologist, music-social figure. As a composer, he created many beautiful works in the genres of vocal and instrumental music. He was also interested in studying the deep layers of national music and participated in the collection and recording of traditional music samples, ashug music. Thus, he enriched the field of ethnomusicology with his notes. At the same time, Gambar Huseynli was a very competent organizer, artistic director and conductor of a number of musical groups. He also became a skilled tar player, as well as a teacher, instilling in young performers the secrets of this instrument. Of course, the study of G. Huseynli's activities and achievements in all areas were issues of interest in musicology, which actualizes the study of the composer's creative heritage.

The main area of G. Huseynli's creativity is vocal music. He also focused on the field of instrumental music, composed music for theatrical performances. In particular, the field of vocal music is rich in genre. He composed romances-ghazals, romances, songs covering various topics – songs on the theme of lyrical love, songs on the theme of patriotism, songs on the theme of labor, children's songs, choral works. All these were works that differed in genre features, enriching the national musical treasury. In the study, the composer's extensive vocal heritage was involved in the study, his printed and handwritten works were also involved and analyzed, and his creative achievements were revealed. Special attention was paid to the genre features of G. Huseynli's vocal creativity, his works were characterized by the subject range. The sources of G. Huseynli's creativity are very rich. He mastered this rich musical heritage based on traditional music genres – mugham, ashug creations, folk songs and dances. Primarily, he benefited from his traditional musical heritage as a tar player, accompanying khanendes (singers) in mughams, folk songs and dances both solo and in separate ensembles. At the same time, G. Huseynli taught tar performance at the music school, thereby closely participating in the transfer of mugham traditions to the younger generation. In close contact with ashug music, he created the "Saz player girls ensemble" and compiled a repertoire of ashug tunes. All this, on the one hand, expanded his music performance experience, on the other hand, nourished his compositional thinking and enriched the musical language of his works. In this regard, analyzing the works created by G. Huseynli, we refer to traditional music – mugham, ashug creativity, folk songs and dances as sources of his musical language. G. Huseynli nourished from this root and created a musical language rich in mode points, melodic intonations and rhythmic features. However, in addition to being in such close contact with traditional music, the composer took a creative approach to it and composed original works. In G. Huseynli's vocal work, the romance genre has a special place and is of leading importance. In this field, he was based on the traditions of Uzeyir Hajibeyli and Asaf Zeynalli and benefited from them. The path opened by the great composer Uzeyir Hajibeyli, the founder of the romance-ghazals genre in Azerbaijani music, was continued by G. Huseynli with numerous romances-ghazals. In his works composed in this genre, he appealed to the work of many poets of the East: He composed romances to ghazals and rubais of Nizami Ganjavi, Mahammad Fuzuli, Abulgasim Nabati, Omar Khayyam, Khurshidbanu Natavan. With this, he both expanded the boundaries of the genre and distinguished himself from his contemporaries in this field. One of the new aspects that G. Huseynli brought to the genre is the composition of romances to the words of Ashug Alasgar. Ashug's poetry has traditionally been related to the song genre, many composers have composed songs to Ashug Alasgar's poems. However, for the first time, G. Huseynli composed a romance to a love poem. The use of examples of lyric poetry is widespread in works written in the romance genre. Examples of the romance genre brought by Asaf Zeynalli to Azerbaijani music are based on the poems of 20th century poets. G. Huseynli continued this tradition and composed many romances. Even the characteristics of romances spread to his song creation, allowing some examples to be characterized as song-romances.

In addition, there are a number of examples of G. Huseynli's vocal creativity that were included in the study for the first time. At the same time, attention was paid to the genre as an imitative poem. G. Huseynli wrote an imitative poem to Uzeyir Hajibeyli's and Nizami's words, romantic ghazal "Sensiz", thereby bringing a new genre feature to vocal music. In G. Huseynli's vocal work, "dedication" works have a special place, some of them are romances, some are choral works. He composed romances dedicated to Azaf Zeynalli, Nizami Ganjavi, choral work "Khatira" dedicated to Uzeyir Hajibeyli. The peculiarity of these works is that whichever artist the composer writes a dedication to, he includes several lines, musical sentences from his creative heritage in the work, perpetuating his memory in music. Thus, G. Huseynli's romances were based on traditions and enriched the national music with new achievements. The study of G. Huseynli's creativity in the field of song genre shows that the composer benefited from traditional music and the songs of his time. Many aspects of his musical language – the basis of the mode, melodic and harmonic structure features clearly show this. Characterizing G. Huseynli's song creation according to the scope of the subject, we should say that there are mainly three directions: firstly, songs on lyrical love, secondly, on patriotism, and thirdly, songs on labor. Of these, there are more lyrical love songs in terms of volume. As a result of examining the musical language of these songs, their main features can be characterized. Lyrical love is manifested in the genre characteristics of songs, on the one hand, and romance, on the other hand, in the characteristic features of lyrical folk songs. The combination of these two genres by the composer allows the creation of musical works with an unusual artistic impact.

The composition, stylistic features of lyrical songs, the unity of words and music, the basis of the mode in the language of music, melodic forms of movement, melodic and harmonic structure attract attention with interesting features. Some of the lyric songs are close to the genre of romance or classification due to their complex compositional structure and stylistic features, mugham-like melodic forms of movement, mode-intonational connection with mugham is manifested. These songs are often called song-romances. A number of songs of the composer are close in style to folk songs, which shows in their structure and musical language the features of lyrical folk songs – periodic structure, couplet-refrain form, song-like melody and so on. In other types of songs – patriotic and labor songs, proceeding from the theme, their own peculiarities are manifested in the musical content. The composer's songs of this kind were first involved in research. Children's songs form a special field in G. Huseynli's creativity. His children's songs, which became memorized in languages, played a major role in the formation of children's musical heritage. In G. Huseynli's children's songs, two major themes can be identified: first, songs about nature, and second, songs about school life. In these directions, the composer created songs with colorful content. Children's songs are simple in structure and comfortable to perceive due to the peculiarities of the musical language. This also allows them to be easily mastered by children. Along with songs and romances, G. Huseynli also composed instrumental musical works and works for the choir. As a result of the study of these works, the features of their musical language were characterized. Among them, the works of the composer for the piano ensemble "7 children's plays", "Khatira", "Daglar" for the choir are analyzed for the first time. Descriptive aspects related to programmatic music in the piano compendium guide the choice of musical means of expression.

As a result of the study of the theoretical foundations of G. Huseynli songs, we can note a number of aspects. In his works, the composer was based on the traditional mode features of Azerbaijani music. The melodic and harmonic structure of the songs created by him is closely related to the national mode basis. At the same time, the composer finds points of intersection between the classical major-minor system and Azerbaijani modes, applying them in the musical language of songs. The harmonic accompaniment background of the songs is not so complex. Most of G. Huseynli's works are based on bayati-shiraz. Shur, rast, segah, chahargah modes were used in a number of works. In the structure of melody and harmony, the connections of the mode basis and the classical major-minor system, the convex display of reference steps, the use of the form-forming property of the mode are clearly manifested. In the forms of melodic movement, we can note the features inherent in traditional music – bypassing of the melody around the reference step, step-by-step ascending and descending movements, the movement of the sequencing chain over the sound order of the mode, and so on.

Conclusion. The vocal lyrics created by G. Huseynli played an important role in the development of the musical culture of Azerbaijan. Aspects specific to G. Huseynli's vocal music – musical thematism, form features, musical language, metro-rhythm, etc. are characteristic aspects of Azerbaijani music, and can be considered in the context of the creativity of other composers. However, in each composer's unique musical style, all these aspects have different creative qualities. This allows to characterize the artistic achievements of the composer in national music.

Thus, in the context of G. Huseynli's work, the study of the main features of the development of the song and romance genre in Azerbaijan highlights a number of notable issues. Studying the stages of development of Azerbaijan national music and monitoring of G. Huseynli creative activity is one of the main directions.

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