



УДК 39(479)

INNOVATIVE APPROACH TO THE RESEARCH OF SOME TYPICAL FEATURES OF OPERAS IN AZERBAIJAN**E. L. Hasanov***PhD., Senior specialist
Ganja branch of Azerbaijan
National Academy of Sciences
Ganja, Azerbaijan*

Abstract. In this scientific article have been researched some features of development of national professional music operas in Azerbaijan. Opera takes important place among the musical scene works created by the Azerbaijani composers and has already passed a century long development way. This history of Azerbaijani professional music starts with opera genre. The first Azerbaijani national opera, “Leyli and Mejnun” was written by U. Hajibayov in 1908 and based on the traditional oral musical professional genre – mugham. Mugham opera constructed a bridge between the traditional mugham which carries genetic code of Azerbaijani people and the contemporary Azerbaijani national music, and put foundation of the Azerbaijani musical theatre. Thus, the glimpse of the development history of the Azerbaijani opera allows us to state the prevalence of the creative attitude to the classical traditions in the national operas, the tenderness of the dramaturgy, the variety of the choir scenes and other similar qualities.

Keywords: opera; Azerbaijan; mugham; professional music.

Introduction

One of the main characteristics in the dramaturgy of all above-said operas is their choir scenes. Mugham was taking the leading role in the first mugham operas. Alongside with this, choir scenes were given some space as well: although it needs to be noted that there was no professional choir group during the performance of U. Hajibayli’s “Leyli and Majnun” opera. Choir singing was formed in several directions in the Azerbaijani folk music. Choir groups participating in the performance of the “Halay” work songs, a number of wedding songs, elegies performed during mourning ceremonies, also “shabih” religious performances, are the examples of choir music in the folk art. U. Hajibayli uses all variety of these folk traditions in his “Leyli and Majnun” opera [3, p. 48]. “Leyli and Majnun” was the opera which was created from the inside of the national culture. Naturally, that due to its being the mugham

opera, mugham’s function was to reveal the images of the main characters. Mugham was impersonating and enlivening specific characters in specific situations. Therefore, the formation of the muscail and dramaturgical beginning of the choir scenes in the national operas starts directly from “Leyli and Majnun” opera. It needs to be noted that the choir used in this opera is the first example of two-voice national choir.

During the research of the musical and dramaturgical role of the choir scenes in Azerbaijani operas, one needs to specially emphasize the renovation of the national operas from the content and musical language point of view.

Materials and methods

In this paragraph we will review the development of the choir scenes with the lyrical-dramatical content and devoted to historical figures. For example, Sevil’s image, the main character of F. Amirov’s “Sevil” opera is disclosed not in the



beginning of the opera, but in the dramaturgy of the choir scene, when the ain characters starts demanding the protection of her own rights. This peculiarity can be seen in other operas too, including the example of the calssical national opera “Koroglu”. But the main character of Z. Bagirov’s opera “Aygün” is disclosed in the environment far from the mass, in private mode [10, p. 71]. Choir scenes in this opera have only played a background role, the type of the commentator. The genre of mugham plays main role in opening up the character of Gulbahar, main figure of the “Fortress of the Bride” opera written by Sh. Akhundova. Every choir scene in the “Fortress of the Bride” opera combining melodious and mugham opera genres performs as the catalyzer of a specific type. “Catalyzer-choir scenes” expression can be used connected namely with this opera. The dramaturgical load of the choir scenes in V. Adigozalov’s “Natavan” opera is much bigger due to the mass being the leading imagery of the opera. Epic characteristics of dramaturgy in this opera are very vivid. Some of the choir scenes even remind of frescos and bring oratorios characteristics into the opera. The dramaturgical role of the choir scenes in this opera is very high, as the mass plays the crucial role here. Choir scenes perform as a commentator of all events, explain and reflect the main idea of the opera. Thus, the variety of the choir scenes in Azerbaijani opera with lyrical-dramatical content and devoted to the historical figures and revelation of musical and dramaturgical peculiarities attract specific attention.

There are also choir scenes of homophonic and harmonical texture, words-free and performed in vocalise manner and static in their character. These choir scenes are of symbolic sense, are not bulk in nature and are very laconic. Especially, reflection of the peculiarities of the folk sqaure performances leads to use of the number of

folk music genres in the opera. Recitative-declamational style of choirs, benefitting from national music and opera-buffa genre appear in the original dramaturgy of the musical-scene genres. It also needs to be noted that the dramaturgy in the national satirical operas had been multifaceted and reflecting on everyday life. In general, the function of the choirs is diverse and depending on the context can be static, background, commentative and explaining [3, p. 49].

Patritic theme has always been the most topical and of continuous interest in the history of the Azerbaijani music. This topic adapting to the historical heroic topic has found its incarnation in various genres, including the opera. The patriotic content was especially important in the course of various historical events, transition periods, showcasing the spiritual uplifting of the people and freedom movements. Creative works with the patriotic content cover a large period starting from U. Hajibayli’s “Koroglu” opera and up unitl the “Expectation” opera written by F. Alizade in the 21st century. Although the operas are united by the common idea, they are expressed in different styles. Choir scenes in the operas praising patriotism and heroism have their own style by puffing out the mass incarnation. This can be vividly seen in “Koroglu” opera with its epic character coming out of folk saga. The role of choirs which transmit the epic genre of this opera into the crucial component is the main peculiarity of the dramaturgy of choir scenes. Namely, the patriotic traditions of the “Koroglu” opera had influenced other operas with patriotic content. The role of choir scenes in the operas devoted to the incarnation of patriotic topic, plenty of mass scenes give the operas the grandeur. The of the choirs in the patriotic operas are characterised by the slogan styles, appealing intonations and march genre. Choirs take



active part in and interfere into the course of events, thus taking active position in the dramaturgy. Another very important factor is that the choir scenes are shown in different situations with various emotional reactions, thus creating splendour stage performance by combining the ensemble scenes with the choir ones. Such scenes attract attention by their scale. For example, the grandeur of the choir scenes in the “Motherland” opera jointly written by G. Garayev and J. Hajiyev (1945) provide the opera with the oratorios peculiarity. In general, this is a defining characteristic of the operas with patriotic content. Another peculiarity of the patriotic operas is their epic character. The phased progress of events contributes to the gradual disclosure of the events in the choir scenes and culminational ending. At the same time, dynamic development of the people’s imagery combined with the epic character is adapted to the dramaturgy of the choir scenes. Yet another defining characteristics of the operas with patriotic content is the revelation of people’s imagery in multifaceted way. The mass shown in these operas are at the same time of sad and optimistic, proud character. In general, the mass incarnation is at the forefront at the operas combined under the same idea: U. Hajibayli’s “Koroglu”, G. Garayev’s and J. Hajiyev’s “Motherland”, J. Jahangirov’s “Free”, and F. Alizade’s “Expectation” operas. Choir scenes have great dramaturgical role. The leading position of the choir, monumentalism of the choir scenes, direct support of the choir scenes for the other scenes in the performance result with the consideration of choir’s oratorios characteristics in the operas with the patriotic content. “Koroglu” and “Motherland” operas have a more vivid epic character, “Free” opera is characterised with lyrical beginning, and these facts influence the style of the choir scenes in the patriotic operas. Tragical content is the one which takes a vivid

position in the “Expectation” opera. It is natural that the modern writing technique of the choir scenes is clearly seen in this opera written in the modern style. Verbal choirs in the “Expectation” opera is the greatest example of this. Polyphonic style is widely spread in the patriotic operas. In general, male choirs are more prevalent in the patriotic operas, than the female ones, which is directly connected with its content. Female choirs are static, while male choirs are active in this kind of operas. Thus, choir scenes in the patriotic operas increase the dramaturgical load, play crucial role in the progress of events and push the development of the opera choir music [6, p. 128].

Thus, the choir scenes playing a crucial role in the disclosure of the progressive ideas making for the prevailing content of the Azerbaijani operas, humanism, personality freedom, love and happiness feelings, justice and benevolence, patriotism and heroism are very important for the musical and dramaturgical solution of the Azerbaijani operas. The renovation of the content and musical language of the Azerbaijani operas was a very important factor in the expression of the dramaturgy of the choir scenes of various imagery. In this sense, the Azerbaijani national operas played crucial role in the development of the national musical theatre and the whole of the Azerbaijani culture. The musical dramaturgy of various content on the choir scenes of the Azerbaijani operas meant a new step in the progress of the national assimilation. In general, the opera genre integration with our national music in the 20th century, played an important role in the art of the Azerbaijani composers and had gone through the long development period. Taking over from the European music, the national opera genre just like the other genres, had acquired absolutely new meaning, laws of the national musical thinking and was enriched with the national musical language peculiarities taking over



from mugham. Thus, the use of the traditional European opera in the professional Azerbaijani music meant both the appropriation of this genre in the national musical art and the enrichment of this genre by the new musical system. The listed traits have found a brilliant reflection in the implementation process of the musical and dramaturgical characteristics of the choir scenes in the Azerbaijani operas in the context of the European and national traditions.

Conclusion

The research of the musical and dramaturgical characteristics of the choir scenes in the operas written by the Azerbaijani composers have revealed a number of interesting and essential traits. It needs to be noted that even if the choir scenes were not characteristic for the Azerbaijani national music, there were folk musical performances resembling the choir singing during the square performances and various ceremonies. First choir scene in the history of the national dramaturgy was used in U. Hajibayli's "Leyli and Majnun" opera in 1908 and by this had started the development of the choir music in the professional Azerbaijani stage. If the choir in the first Azerbaijani operas was two-voiced, further sharp increase in the development can be vividly seen. This development is clearly observed in U. Hajibayli's "Koroglu" opera which was written 30 years later from the moment of the first Azerbaijani opera [9, p. 190].

In general, the variety of the choir scenes is very characteristic for the Azerbaijani operas. Just as in the best examples of the world opera, the choirs in the national opera art serve as the participant of the events and ensure the revelation of the dramaturgical knots. However, there are in the national operas sometimes passive choirs which serve as an examples of the traditionalism and inheritance. There is a vivid innovative musical language in the dramaturgy of the choir scenes in the national operas which is

the result of use of mugham traditions. Sometimes, the development of the dramaturgy of the choir scenes is based on the national peculiarities. It needs to be noted again that the most vivid characteristic of the national opera genre is its innovation in the musical language and content which is reflected in the dramaturgy of the choir scenes. The classification of the Azerbaijani operas according to their content: lyrical, devoted to the historical figures, satirical and patriotic – had influenced the enrichment of the dramaturgy of the choir scenes with the national music's rhythm and elements. Thus, one can observe the integration of the tradition and modernity, national and European style in the development of the choir scenes of the Azerbaijani operas which is reflected in the variety and affluence of the national musical and dramaturgical characteristics.

Bibliography

1. XX əsr Azərbaycan musiqisi / Məqalələr toplusu, I buraxılış. – Bakı : Elm və həyat, 1994. – 200 s.
2. XX əsr Azərbaycan musiqisi / Məqalələr toplusu, II buraxılış. – Bakı : Elm və həyat, 1997. 124 s.
3. Abdullazadə G. Fikrət Əmirov-85 // Musiqi dünyası, 2007, № 1-2. – S. 47–50.
4. Azərbaycan milli musiqisinin tədqiqi problemləri. – Bakı, 1992. – 236 s.
5. Azərbaycan musiqi tarixi (Qədim dövrdən XX əsrə qədər): cild I. – Bakı : Şərq-Qərb, 2012. – 591 s.
6. Əliyeva F. Azərbaycan muğam operası tarixindən // "Muğam aləmi" Beynəlxalq Elmi simpoziumunun materialları. – Bakı : Şərq-Qərb, 2009. – S. 127–131.
7. Əliyeva F. Azərbaycanda bəstəkarlıq ənənəsinin yaranması tarixindən // Musiqi dünyası. – 2002. – № 1-2. – S. 9–18.
8. Qafarova Z. Üzeyir Hacıbəylinin "Leyli və Məcnun" operası // Musiqi dünyası. – 2008. – № 1-2(35). – S. 62.
9. Qafarova Z. Azərbaycan xor musiqisində muğam ənənələri / "Azərbaycan milli musiqisinin tədqiqi problemləri" I Respublika elmi konfransının materialları. – Bakı, 1992. – S. 189–190.
10. Məmmədova L. XIX əsrin sonu – XX əsrin əvvəlində Azərbaycanda xor ifaçılığı sənətinin



- tarixindən // Musiqi dünyası. – 2006. – № 1-2(27). – S. 69–73.
11. "Muğam aləmi" II Beynəlxalq Elmi simpoziumun materialları / YUNESKO-nun ənənəvi musiqi üzrə Beynəlxalq şurası nəzdində (İCTM) "Mağam" tədqiqat qrupunun VII Beynəlxalq elmi simpoziumu. – Bakı : Şərq-Qərb, 2011. – 181 s.
 12. Petzolt R. "Die Oper in ihrer Zeit". VE B. Breitkopf u Hartel Muzikverlag. – Leipzig, 1956.
 13. Tağızadə A. XX əsr Azərbaycan musiqisi. – Bakı : Elm və təhsil, 2011.
 14. Абдуллазаде Г. Музыка. Человек. Общество. – Баку : Язычы, 1991. – 245 с.
 15. Друскин М. Вопросы музыкальной драматургии оперы. – Л. : Музгиз, 1952. – 344 с.
 16. История азербайджанской музыки – часть I. – Баку : Маариф, 1992. – 301 с.
 17. Касимова С. Оперное творчество композиторов Азербайджана. Ч. 1. – Баку : Аз. гос. изд., 1973.
 18. Касимова С. Из истории азербайджанской оперы и балета (1908-1988). – Баку : Адильоглы, 2006. – С. 23.
 19. Ярустовский Б. Очерки по драматургии оперы XX века. – М. : Музыка, 1971. – 356 с.
 6. Eliyeva F. Azərbaycan mugam operası tarixindən. / "Mugam alemi" Beynəlxalq Elmi simpoziumunun materialları. – Bakı : Serq-Qerb, 2009. – S. 127–131.
 7. Eliyeva F. Azərbaycanda bestəkarlıq enenesinin yaranması tarixindən // Musiqi dünyası. – 2002. – № 1–2. – S. 9–18.
 8. Qafarova Z. Uzeyir Hacıbəylinin "Leyli və Mecnun" operası // Musiqi dünyası. – 2008. – № 1-2(35). – S. 62.
 9. Qafarova Z. Azərbaycan xor musiqisində mugam eneneleri / "Azərbaycan milli musiqisinin tədqiqi problemləri" I Respublika elmi konfransının materialları. – Bakı, 1992. – S. 189–190.
 10. Memmedova L. XIX esrin sonu – XX esrin evvelində Azərbaycanda xor ifaçılığı sənətinin tarixindən // Musiqi dünyası. – 2006. – № 1-2(27). – S. 69–73.
 11. "Mugam alemi" II Beynəlxalq Elmi simpoziumun materialları / YUNESKO-nun ənənəvi musiqi üzrə Beynəlxalq şurası nəzdində (ICTM) "Magam" tədqiqat qrupunun VII Beynəlxalq elmi simpoziumu. – Bakı : Serq-Qerb, 2011. – 181 s.
 12. Petzolt R. "Die Oper in ihrer Zeit". VE B. Breitkopf u Hartel Muzikverlag. – Leipzig, 1956.
 13. Tağızadə A. XX esr Azərbaycan musiqisi. – Bakı : Elm və təhsil, 2011.
 14. Abdullazade G. Музыка. Человек. Общество. – Баку : Язычы, 1991. – 245 с.
 15. Druskin M. Voprosy muzykal'noj dramaturgii opery. – L. : Muzgiz, 1952. – 344 s.
 16. İstoriya azərbaydzhanskoj muzyki – chast' I. – Bakı : Maarif, 1992. – 301 s.
 17. Kasimova S. Opernoe tvorcestvo kompozitorov Azerbajdzhana. Ch. 1. – Bakı : Az. gos. izd., 1973.
 18. Kasimova S. Iz istorii azərbaydzhanskoj opery i baleta (1908–1988). – Bakı : Adil'ogly, 2006. – S. 23.
 19. Jarustovskij B. Ocherki po dramaturgii opery XX veka. – M. : Muzyka, 1971. – 356 s.

Bibliography

1. XX esr Azərbaycan musiqisi / Məqalələr toplusu, I buraxılıs. – Bakı : Elm və həyat, 1994. – 200 s.
2. XX esr Azərbaycan musiqisi / Məqalələr toplusu, II buraxılıs. – Bakı : Elm və həyat, 1997. 124 s.
3. Abdullazade G. Fikret Emirov-85 // Musiqi dünyası, 2007, № 1-2. – S. 47–50.
4. Azərbaycan milli musiqisinin tədqiqi problemləri. – Bakı, 1992. – 236 s.
5. Azərbaycan musiqi tarixi (Qədim dövrdən XX esrə qədər): cild I. – Bakı : Serq-Qerb, 2012. – 591 s.

© Hasanov E. L., 2016