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THE EMBODIMENT OF THE 20th JANUARY TRAGEDY IN AZERBAIJANI MUSIC

Abstract. The article examines the works of Azerbaijani composers dedicated to the bloody January events. Compositions reflecting dramatic events are reviewed in two categories: symphonic and choral. Along with the song, symphonic and other genres of composers' works which were dedicated to the tragic events, the symphonies of J.Hajiyev, A.Rzayev, O.Kazimi, choral works of V.Adigozalov, A.Mirzayev and others are specially shown.

Key words: drama, symphony, cantata, oratorio, requiem.

Introduction. Our people will always remember that terrible night, the tragedy of January 20, 1990 as a heroic page, which became a part of the history as the struggle for freedom and territorial integrity of Azerbaijan.

The study of history belongs to only a small part of society, and mass consciousness is formed by culture – first of all, by literature and art. Therefore, an artistic awareness of the events of January 20 is very important to preserve the memory of this tragedy. In music, however, this theme has found a more emotional solution.

The tragic massacre of innocent civilians shocked the creative people, and from the first day of the events, their art reflected a scream and groan. “Zamin-Khara” and “Segah”, “Bayati-Shiraz” and “Chahargah”, “Bayati-Gajar” and “Rahab”, “Shushtar” and “Humayun” mourned our martyrs by Kamil Jalilov's goboy and Habil Aliyev's kaman.

Yes, music is reflector of feelings and thoughts that promoted the mysterious beauty, but for those days it expressed sorrow and grief.

In the history of world classical music the tradition of commemorating such tragic events related to the murder of civilians began in the second half of XX century. After the end of the Second World War, composers began to create works in memory of the innocent victims of the time. (Schönberg, Penderetsky, D. Shostakovich, Nono, etc.)

The interpretation of the main material. Indeed, music is the sound memory of history. Many events of the past years have been conveyed to us through music. In this sense, music itself is history, a bridge between generations.

Therefore, the tragedy of January 20 is passed on to future generations by living in the most excellent works of Azerbaijani music.

There are many works related to the bloody January events. Starting from the 90s, the theme of martyrdom has taken root in the works of our composers as a special set of images. Can be said that every composer has approached this topic in a unique way, with its own creative thinking and style, historical, philosophical, heroic, religious interpretation.

The most important works in this field can be divided into two categories: symphonic and vocal-instrumental.

In other genres – opera, camera – instrumental, song – this theme is embodied: For example, from songs and romances: Emin Sabitoglu's "Aghi of Martyrs" (words by B.Vahabzade), H.Khanmammadov "My saz cries in my hand" (words by Aziza Jafarzade), O.Rajabov "Bloody carnations" (words by M.Ismayil), V.Adigozalov's "Say shargi" (words by F.Goja), M.Ahmadova's "Mother nation, father nation, don't cry" (words by M.Araz), N.Azimov's "My martyr sister, martyr brother" (words.H.Mahmud), İ.Abdullayev's "January 20" (words Donmez), R.Gasimova's "Martyr sons" and others.

These tragic events are also reflected in the opera genre: Nazim Guliyev and İlham Guliyev wrote the operas "Martyrs" and "İlham and Fariza" respectively.

The theme and essence of all these new works were common, they were united by sadness and pride, sorrow and heroism, struggle and patriotism.

As it was noted, our composers have created many valuable works in the field of symphonic music, which is one of the main directions. Many works were created and written: T.Bakikhanov's "Humayun" symphonic mugam dedicated to the martyrs, Rauf Aliyev's "Ways to freedom" for LSO and choir, S.Farajov's "Mourning Groan", A.Azimov's "Day of Murder" and "Mourning", A.Dadashov's "January 20" IX symphony and others.

The first composers responded for the January 20 tragedy were the leading luminaries of Azerbaijan. The last symphonies VI, VII, VIII “Patriarch of the Azerbaijan Symphony” of J.Hajiyev – are of special interest here. These symphonies of the composer are closely connected with the set of images of the tragedies of January 20:

VI – “January 20” (1990–1992)

VII – “Martyrs” (1992–1993)

VIII – “Time chose him” dedicated to Heydar Aliyev (1995)

Jovdar Hajiyev wrote the first edition of the VI Symphony in the 70s. Returning to this work in 1990–1992, the author significantly shortened it and reworked the musical material. It due to the profound impact of the events of January 20 on J. Hajiyev. In the second edition, the symphony was called “January 20” and demonstrates J.Hajiyev’s commitment to epic-dramatic drama.

In the symphony, the composer gives a detailed description of real tragic events. The symphony written for LSO consists of 3 parts and 5 chapters. However, this division is conditional, as the work gives the impression of a one-piece composition. In this theatrical symphony, the composer acts as a playwright. The 5 chapters of the symphony can be thought of as 5 pictures or 5 scenes. That is why Symphony VI is also called “symphonic drama” [2].

It should be noted that in this aspect, the connection with the traditions of D. Shostakovich’s symphonism is manifested in Symphony VI. As you know, “tragedy” in the music of Shostakovich had a great power of influence. His XIII symphony is also known as “Babiy-Yar”. J.Hajiyev’s this symphony also resonates with the VIII “tragic” symphony of Shostakovich due to the power of revealing “tragedy” - all 5 parts are performed in attacca and form a single dramatic series [2]. For this reason, by creating his “tragic” symphony, Hajiyev could not forget his teacher. Therefore, the composer actively uses the monogram “DSCH” (D. Shostakovich) in his symphony.

At the same time, the application of Shostakovich’s symphonic traditions in Symphony VI is a vivid expression of the national intonation of the musical language, as well as a peculiarity of individual thinking.

Hajiyev’s VI Symphony can be characterized as an epic-philosophical thought about the terrible tragedy, a confession of the artist who witnessed these events.

In this symphony, Hajiyev, as in his previous works, develops the harmony-intonational basis of the oral tradition of the traditional folk music.

At the same time, the work has signs of modern writing techniques - serialism. However, the composer did not use it strictly.

After VI symphony, J.Hajiyeu created his VII symphony "Martyrs" for the Chamber Orchestra, consisting of 2 parts and 7 chapters. In this work, the composer with an effective artistic force expressed the moral pain and sorrow of the Azerbaijani people, the grief of mothers who lost their heroic sons.

Symphony VII is based on the musical material of the two-part work "Diology", dedicated to the memory of his teacher Shostakovich in 1985. The first part of "Diology" consists of the F-no quintet ("Gamayun"), and the second part consists of the String Quartet. It was the spiritual-philosophical, dramatic and thematic material of "diology" that allowed the author to translate it into a symphony.

The tragic drama of this symphony is completed with light mugam-symphonic structures, as if the Sun rises from behind the dark clouds and spreads the news that the heroic Azerbaijani army liberated Karabakh and Shusha from the enemy.

The music of VII symphony expresses the good versus evil, the cosmic victory of Light over Darkness, the triumph of the Idea of Sunny Azerbaijan via the language of mugam.

At last, despite the fact that the VIII-symphony "Time has chosen him" is dedicated to the great leader Heydar Aliyev, its content also reflects the events of January 20th. So the first part of the symphony, which consists of a prologue and 3 parts ("Occupation", "Armenian aggression", "Time chose him"), expresses the national grief for the events of January 20 and its martyrs. The tragic music of this part is covered with the monogram "DSCH", which reflects the image of "ruthless fate", which also serves as a leitmotif [2].

J.Hajiyeu's VIII Symphony is a new synthetic type of program symphony in Azerbaijani music – cinema-symphonic mystery. The music of the symphony is polystylistic. There is an organic connection with the traditional tonal system, atonal music and the Azerbaijani mode of intonation.

Thus, J.Hajiyeu's last "tragic" symphonies, written one after another – VI, VII, VIII – at the end of the XX century, are a kind of symphonic trilogy, dedicated to the fundamental socio-political theme of the Azerbaijani reality.

Another work dedicated to the January 20 tragedy is Azer Rzayev's "Baku-90" symphony. The Baku-90 Symphony, dedicated to the bloody January events and the souls of our martyrs, is considered as a great achievement in the author's work.

“Baku-90” symphony is a program composition. The epigraph of the work “People live, work hard for the future” reflects the main idea, line of development and dynamics of the composition. At the heart of the symphony is a philosophical idea, such as the wisdom of the people and their struggle for survival. The symphony consists of two parts. According to the figurative essence of the parts, they can be interpreted as a prelude to the tragedy and the tragedy itself, the excitement of the expected catastrophe and the horror that happened. These two parts reflect two aspects of the people’s life - a peaceful life and tragic images of bloody events. Part I is close to the principle of development of sonata-allegro, and part II is closer to the principle of development of mugham improvisations. This section describes the terrible events that took place, the invasion of tanks and mass funeral which is full of sad intonations. In the music of this part, the composer even achieved sound effects that imitate the shooting of bullets. At the culmination of the composition, an episode that made the tragedy even more impressive, the recitation of the fifth aye of Surat Baqara of the Quran – was used for the first time in our symphonic music. In the symphony, azan, which is recited on “Zamin Khara”, sounds like a tribute to the souls of the martyrs.

“The colorful orchestral palette used by the author in the symphony made a great impression on the audience. It is as if the events of January come to life like a movie. A.Rzayev’s devotion to the Motherland, his unconditional love for his nation, his civic position in the events led to the creation of a symphony with great influence ” [1, p. 51].

Oktaý Kazimi’s “Martyrs” symphony – 15.10.1990.

O.Kazimi, one of the first composers embodied the tragedy of January 20 in music, dedicated this one-partial symphony of lyrical content to the murdered innocent martyrs, the sufferings of the people and the cries of mothers. O.Kazimi created an original musical picture in this symphony using the fiery verses of the famous poem “Martyrs” by the national poet B.Vahabzadeh which was against the atrocities committed by the empire. Along with the poem “Martyrs”, the work also uses folk art – bayats. The content of the poem and the bayats complement each other, further enhancing the dramatic power and emotional harmony of the theme of the tragedy.

Certainty, in this work, the composer benefited from the traditions of his teacher J.Hajiyev, assimilated the achievements of his symphonism.

The inclusion of the choir, tar, soloist and presenter (reader) in the score of the symphony gave it a theatrical character.

There is no conflict or contradiction in the music material of the symphony, on the contrary, the themes seem to be born of each other, one prepares the other. This gives to the work the characteristics of rhapsody, poem or ballad.

Kazimi's musical language always has national features. Two mughams in the work *Shushtar* and *Segah*, evoking feelings of lyrical grief and sadness, dominate and determine the content of its main image-idea.

In the symphony, there are traced mugham, from the genres of folk music the *qasida* in the epilogue, the *okhshama* in the development, the features of lullaby genres in the episodic part, and at the end the performance of the soloist and the choir of *bayati* in the *marsiya* style.

The tragedy of January 20 in the 90s of the XX century occupies an important place in the vocal-instrumental work of Azerbaijani composers. This is primarily due to the fact that the vocal-instrumental music is socially oriented and that is why the most problems are reflected in the genres of oratorio and cantata.

Such compositions are as follow: V.Adigozalov's oratorios "Land of Fire" and "Caravan of Sorrows", R.Mustafayev's cantata "The truth is with you, Azerbaijan", A.Alizade's ode "Mother Earth", A.Dadashov's cantata-apotheosis "Motherland" and cantata-oath "This Motherland cannot die", O.Kazimi's cantata "Long live the Republic", M.Babayev's oratorio "Don't cry, my land, don't cry" and cantata "My Motherland", S.Ibrahimova's cantata "Martyrs of the Motherland", R.Aliyev's ode "Roads to Freedom", T.Akbar's poem-epos "Azerbaijan", Javanshir Guliyev's composition for choir "Martyrs", etc.

During this period, the "hybrid genres" dedicated to the tragedy of January 20 manifests the features of symphonies, oratorios, vocal cycles, religious music genres, etc. and activates the process of synthesis of genres.

In this regard, in particular, in V.Adigozalov's memorial-oratorio "Caravan of Sorrows" (1999, the words are by R.Rza), the "author's version" of mughams found its expression in modern interpretation. The "Caravan of Sorrows" is dedicated to the decade-long history of the January events and highlights the requiem and memorial character. The words of the composer shown as an epigraph "In memory of our holy martyrs" predetermine the whole concept of the work by touching the sacred theme.

Segah, sung in the oratorio "Caravan of Sorrows" (especially in the improvisation of the singer in Part IV, which is the culmination of the whole work), is considered as a symbol of the Motherland. "Segah"

mugam has a semantic meaning as a leit image of this work and becomes a symbol of the Motherland, expressing the people love towards the Motherland, who died for independence. However, the beginning and the ending of oratorio “Caravan of Sorrows” with the intonations of the sad, tragic “Humayun” mugam indicate that “black clouds” have not yet passed over the country.

Another brilliant example dedicated to the memory of the martyrs of January 20 is Arif Mirzayev’s “Masses of January” (1992) mourning mass. This is a new genre in Azerbaijani choral music.

The composition is distinguished by an interesting content. This mass is intended for orchestra, organ, choir and two soloists (singer and kamancha).

A. Mirzayev’s concept is based on the application of the notion “polystilistics in the area of Eastern and Western neo-Renaissance music”, in other words, it is based on the natural combination of different religions – Islamic, Protestant and Catholic church music, along with the synthesis of mugham – which is an Eastern musical thought, European baroque and German classical polyphony.

Although the work is one-part, it consists of several sections – it begins with the speech of the reader, and then develops in the style of Bach, typical for the Baroque period. Excerpts from Bakhtiyar Vahabzadeh’s poem “Martyrs” were used in the singer’s solo. The choir’s part finds its expression and interpretation in a way typical of the Mass, while in the singer’s performance marsia (Chahargah) is used which is typical for Islamic ceremonial music. Working on the organic connection of Islamic and Catholic religious music, the composer puts the main idea of the work as martyrdom, the image of the Motherland, the protest against aggression and terrorism as a universal theme, and also shows their global significance.

Conclusion. Despite the fact that more than 30 years have passed since the bloody events of January, works on this topic in various forms and genres have not lost their relevance. Azerbaijani composers are already thinking about new tragic images – the horrors of the 44-day war, the bombing of Azerbaijani cities with modern weapons (cassette, phosphorus bombs), the aggression against the civilian population, the heroism of our brave soldiers who sacrificed their lives for the liberation of lands. We can say with confidence that Azerbaijani composers will always raise their voices in protest against terrorism and antihumanism with their new compositions.

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Əfsanə Babayeva (Azərbaycan)**AZƏRBAYCAN MUSIQİSİNDƏ 20 YANVAR FƏCİƏSİNİN
TƏCƏSSÜMÜ**

Məqalədə Azərbaycan bəstəkarlarının qanlı yanvar hadisələrinə həsr olunmuş əsərləri araşdırılır. Bununla bağlı dramatik hadisələri əks etdirən əsərlər iki kateqoriyada baxılır: simfonik və vokal-instrumental. Bəstəkarların faciəvi hadisələrə həsr olunan mahnı, simfonik və digər janrlarda yazılan əsərləri ilə yanaşı, C.Hacıyevin, A.Rzayevin, O.Kaziminin simfoniyları, V.Adıgözəlovun, A.Mirzəyevin və başqalarının xor əsərləri xüsusi olaraq göstərilir.

Açar sözlər: drama, simfoniya, kantata, oratoriya, rekviyem.

Афсана Бабаева (Азербайджан)**ВОПЛОЩЕНИЕ СОБЫТИЙ 20 ЯНВАРЯ
В АЗЕРБАЙДЖАНСКОЙ МУЗЫКЕ**

В статье рассматриваются произведения азербайджанских композиторов, посвященные событиям 20 января. Связи с этим произведения, отражающие драматические события, делятся на две категории: симфонические и хоровые. Наряду с песенными, симфоническими и др. жанрами, особенно выделяются симфонии Д.Гаджиева, А.Рзаева, О.Казими, хоровые произведения В.Адыгезалова, А.Мирзоева и др. посвященные трагическим январским событиям.

Ключевые слова: драма, симфония, кантата, оратория, реквием.