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Zemfira Safarova
Academician
Institute of Architecture and Art of ANAS
(Azerbaijan)

safarova1937@mail.ru

SHUSHA IS THE AZERBAIJANI MUSIC TEMPLE

Abstract. There are several towns, each stone, each fortress, in the world the whole aura of which are saturated with music. There are such towns as Vienna in Austria, Naples in Italy as well as Shusha in Garabagh. Shusha is just considered as a conservatoire of the Caucasus. Brilliant messengers of this conservatoire representing Azerbaijani music with dignity in all parts of the world has brought it the world reputation and fame.

Shusha is a native land of splendid musicians, performers – Mir Mohsun Navvab (the author of the treatise “Vizuhilargam”), Kharrat Gulu, Haji Husi, Sadykhjan, Mashadi Isi, Abdulbagi Zulalov (Bulbuljan), Jabbar Garyagdyoglu, Kechachi oglu Mohammad, Mashadi Mammad Farzaliyev, Islam Abdullayev, Seyid Shushinski, Bulbul, Zulfi Adygozalov, Khan Shushinski, Mashadi Jamil Amirov, Gurban Primov. They have created a famous mugham school in the Near East. Shusha is also a native land of famous composers – Uzeyir Hajybayli, Zulfugar Hajybayov, Fikrat Amirov, Niyazi, Afrasiyab Badalbayli, Sultan Hajybayov, Ashraf Abbasov, Suleyman Alaskarov, Vasif Adygozalov, singer Rashid Beybutov. It is not a full list of famous musicians of Shusha.

Near 30 years, our earths, a number of regions of Garabagh, as well as Shusha – the cradle of our music were occupied by Armenians invaders and were under their yoke. And why all these years of occupation one famous Armenian musician didn't appear here? Because it is impossible to deny genetic code. We are sure that after returning these earths, natives – Azerbaijanis, here again will begin to sound mugham, grow generations of remarkable khanende, sazende and a group of talented Azerbaijani composers and musicians.

“Garabagh is Azerbaijan!” – a winged slogan of the President İlham Heydar oğlu Aliyev, accompanied the whole war inspiring everybody. The people believed that the war will end in the near time with brilliant victory of Azerbaijan. Garabagh and the temple of Azerbaijani music, the capital of our culture Shusha returned to Azerbaijan forever.

Key words: Shusha, temple, mugham, khanende, genetic code.

Introduction. In the world are several cities where every stone, fortress, and atmosphere is absorbed with music. Among such cities are Austria’s Vienna, Italy’s Naples, and Azerbaijan’s Shusha, the town is rightfully called the conservatory of the Caucasus. Talented representatives of this conservatory have represented Azerbaijani music all over the continents of the world and brought it fame.

When our national poet Samad Vurgun said that all famous Azerbaijani singers and musicians were born in Shusha, he was right. The famous Russian poet Sergey Yesenin wrote: “The one who cannot sing is not a Shusali (a Shusha resident)” [3, p. 205].

The interpretation of the main material. Here lived such prominent figures of art as the famous scholar, poet, musicologist, artist Mir Mohsun Nevvab and the skilful tar player, Sadikhjan, who perfected this instrument. The great singers – khananda (singers of mugham) Haji Husu, Mashadi Isi, Abdulbagi Zulalov (Bulbuljan), Jabbar Garyagdioglu, Kechachi oğlu Mahammad, Mashadi Mammad Farzaliyev, İslam Abdullayev, Seyid Shushinski, Bulbul, Zulfu Adigozalov, Khan Shushinski, and many others lived in Shusha. These singers created the Shusha Mugham School, which is famous not only in Transcaucasia but also in the Middle East.

Shusha is also the homeland of Azerbaijani composers, such as the founder of Azerbaijani modern professional music Uzeyir Hajibeyli, who spent his childhood years there, and his brother Zulfugar Hajibeyov. It is the motherland of a large army of well-known composers like Fikret Amirov, Niyazi, Afrasiyab Badalbeyli, Soltan Hajibeyov, Ashraf Abbasov, Suleyman Alasgarov, the singer Rashid Behbudov and also great musicians, saz, tar, and kamancha players- Alasgar, Sadikhjan, Mashadi Jamil Amirov, Shirin Akhundov, and Gurban Pirimov. It is not yet a complete list of Shusha musicians.

V.Vinogradov, a famous researcher of Eastern music, wrote about the composer’s hometown Shusha in his book “Uzeyir Hajibeyov and

Azerbaijani Music” yet in 1938: “There is a lot of music here, you can hear more folk songs, dances, khananda, and musicians here than in any other region of Azerbaijan. Since ancient times Shusha has been known as the cradle of music and has gained fame as an unquenchable spring of folk music talents throughout Transcaucasia. “Shusha musicians” created the history of Azerbaijani music and presented it not only in their homeland but also in other Eastern countries” [2, p. 9].

Several regions of Garabagh and the cradle of our music, Shusha, were under the occupation of Armenian invaders for many years. And how did it happen that during these years, not a single famous Armenian musician has grown up in these places? The answer is that the significant role of the nation’s genetic code is unquestionable and is one of the essential factors.

We are sure that thanks to our great victory in the 44-day Patriotic War, after the complete return of our ancient lands to Azerbaijan, a new group of talented singers and composers and an army of composers will grow in Garabagh.

In the second half of the 19th century, musical societies, majlises, and circles were created in many cities of Azerbaijan. Thus, the famous majlises of Mashadi Malik Mansurov in Baku, Mahmud Agha in Shamakhi, and Kharrat Gulu Mahammad oglu and Mir Mohsun Navvab were active in Shusha.

Kharrat Gulu (1823-1883), a connoisseur of Eastern music, organized the first music majlis in Shusha. Being created for a religious purpose, but they also taught the mughamat art here. After the end of Muharram, singers performed these mughams at weddings and other places.

Musicologist Kharrat Gulu’s school played a significant role in the Azerbaijani mugham art development. The representatives of this school Haji Husü, Mashadi Isi, Abdulbagi Zulalov, Deli Ismayil, Keshtazli Hashim, Kechachi oglu Mahammad, Jabbar Garyagdioglu are bright representatives of the Shusha vocal school.

After Kharrat Gulu, “Majlisi Faramushan” (“Majlis of the Forgotten”) and “Musicians’ Majlis” were established in Shusha in the 1880s. Mir Mohsun Navvab, the 19th-century progressive scientist, poet, musicologist, and artist of Azerbaijan, was their leader. He was born, lived, and created in Shusha (1833–1918). M.M. Navvab, who possessed encyclopedic knowledge and rare talent, greatly enriched Azerbaijani science, literature, and art. The author reflected the multifaceted activity, scientific statutes, and research of Navvab in more than twenty works.

M.M. Navvab used to say: “It is better if they remember you by science and your deeds rather than by goods and property.”

In the 1880s, Navvab and the famous khananda, Haji Hüsü, established the “Majlis of Musicians”, where they discussed the aesthetic problems of music art, the performance manner of khanandas, and poems accompanying classical mughams. Famed in their time, singers and musicians Haji Husu, Mashadi Jamil Amirov, Islam Abdullayev, and Seyid Shushinski were part of this majlis. Many musicians received their first education in this society. In 1884, in Shusha, Mir Mohsun Navvab wrote the “Vuzuhul-arqam” (“The Interpretation of Numbers”) treatise about musical art. Some problems discussed in those societies were reflected and further developed in this treatise. (Many years later, in 1913, the Orujov Brothers’ printing house in Baku printed the treatise “Vuzuhul-argam”. We prepared its second edition, translation, introductory article, vocabulary, and comments).

“Vuzuhul-argam” was the only treatise on Azerbaijani music written and printed in the Azerbaijani language (in the Arabic script) at the end of the 19th century. The fact that M.M. Navvab created this treatise when generally treatises were rarely written in the East and continued the traditions of the Shusha theory of mugham in this treatise was of great interest.

Assuredly, musical majlises and circles played a significant role in the Azerbaijani musical art development. However, by the end of the 19th century, the art of khananda and musicians won a broad audience’s love and appeared on the theatre and concert stage. These musicians performed in the intermission of theatre performances in Tbilisi, Shusha, and then in Baku.

In 1897, based on the poem of the great Azerbaijani poet Fizuli, “Majnun on the Leyli’s grave” musical scene given by amateur artists under the guidance of the talented writer Abdurrahim bey Hagverdiyev, was shown in Shusha. Jabbar Garyagdioglu, the famous singer, played the part of Majnun. The second such musical staging on the subject of Farhad and Shirin was performed in 1902. Again, Jabbar Garyagdioglu played the role of Farhad.

A. Hagverdiev conducted the first Eastern concert given in Shusha. The following performances were in Baku. The primary performer at these concerts was Jabbar Garyagdioglu (1861–1944), the great singer, the versatile artist who opened a new page in the history of Azerbaijani vocal art. He was a living encyclopedia of Azerbaijani music and gained fame as a folk singer and composer. This singer had a beautiful tenor with a high tessitura and wide range. No one sang “Mansuriyya” “Heyrati”, or “Kurdi-Shahnaz”

like Garyagdioglu did. Jabbar Garyagdioglu played a significant role in the formation of national opera by performing on musical-literary stages and Eastern concerts and created a fertile ground for it.

In 1924, the great Russian poet Sergey Yesenin came to Baku. He heard the singing of Jabbar Garyagdioglu at various music gatherings and concerts and was fascinated by his voice and singing skills. He was the first person to express the importance of Jabbar Garyagdioglu's art on a more extensive scale than in Azerbaijan but also for the entire Eastern world. He called him "the prophet of Eastern music" and dedicated a poem to him.

Another genius from Shusha, Uzeyir Hajibeyli, started writing the first Azerbaijani opera "Leyli and Majnun" in 1907. However, a little earlier in 1897-1898, when he was still living in Shusha, the theme of this opera was engraved in the composer's heart. During these years, Uzeyir saw a scene performed by amateur actors on the subject "Majnun on the grave of Leyli" in his hometown of Shusha.

"Leyli and Majnun" opera became the first mugham opera in the history of musical culture. It determined the style of such mugham operas of Uzeyir Hajibeyli as "Sheikh Sanan", "Rustam and Zohrab", "Shah Abbas and Khurshidbanu", "Asli and Karam", "Harun and Leyla", as well as "Shah Ismail" by M. Magomayev, "Ashiq Garib" by Z. Hajibeyov.

Uzeyir Hajibeyli, the classic of Azerbaijani music, is the founder of our opera art. He is an outstanding scientist, musicologist, ardent publicist, talented playwright, pedagogue and public figure. His originaive way reflects the important period in the history of the creation and development of the modern Azerbaijani musical culture. That is why, according to the decree of the great leader Heydar Aliyev, September 18, the birthday of Uzeyir Hajibeyli (1885–1948) – our people celebrate as a music holiday.

It is impossible to find a form and genre created in Azerbaijani music which is not associated with the name of Uzeyir Hajibeyli after the premiere of "Leyli and Majnun", the first opera in the entire Muslim East, which was on January 12, 1908.

Hajibeyli music penetrated the soul and blood of the Azerbaijani people, forming an integral part of our artistic culture. His creativity has not only crossed the borders of his native Garabagh, Azerbaijan as well but has become an artistic phenomenon of modern music culture.

Uzeyir Hajibeyli has repeatedly admitted that while creating his masterpiece "Koroglu" opera, he first envisioned the voice of Bulbul.

Bulbul became the performer of the role of Koroglu in Hajibeyli's immortal opera.

Bulbul (real name Murtuza Mammadov) was born in Shusha (1897-1961). When he was a child, the beauty of his native land and famous voices fascinated him.

Before the revolution, Bulbul performed as a khananda, a performer of mughams. After the revolution, he became the founder of the new Azerbaijani vocal art. He mastered the experience of world vocal music. The classes at the Baku Conservatory, the knowledge he gained from the best belcanto masters in Italy, the art of Russian, Soviet and world masters made Bulbul a brand new kind of Azerbaijani singer. He combined national uniqueness with world techniques in his art.

In 1961, two months before his death, he gave concerts in his native Garabagh, in Shusha city, where he was born. He seemed to say goodbye to his land. In Shusha, were installed monuments and busts for three great artists of ours – the poet Khurshidbanu Natavan, the brilliant composer Uzeyir Hajibeyli and the famous singer Bulbul. As a result of the cruelty and vandalism of the Armenians, these busts were shot and pierced. These busts were brought to Baku with great difficulty and exhibited in the Art Museum as an example of the Armenian invaders' brutality for many years. At present, the respected President Ilham Aliyev brought these monuments to Shusha, and they have taken their places as a symbol of our great victory in the 44-day war.

Famous artists from Garabagh played a significant role in the development of the musical art of Azerbaijan. Composer Fikret Amirov (son of singer and tar player Mashadi Jamil Amirov) created the first symphonic mughams in Azerbaijan. The outstanding conductor and composer Niyazi (son of the composer Zulfugar Hajibeyov) has made distinguished contributions to the development of Azerbaijani music. The famous singer Rashid Behbudov (the son of Majid Behbudov) created the image of the main character of U. Hajibeyli's world-famous movie "Arshin mal alan".

Until the last years of his life, Niyazi went on tour to Garabagh, Shusha, with symphonic concerts. We'll never forget Maestro's open-air concerts on Jidir Plain. Nowadays, this tradition continues in Shusha, and diverse festivals and concerts are held, including Uzeyir Hajibeyli, Khari-Bulbul festivals, Vagif poetry days and others.

Shusha, the temple of our music, is becoming a bright cultural centre of Azerbaijan.

The year 2021 engraved the word Victory in golden letters in the history of Azerbaijan. Under the wise leadership of the Supreme Commander-in-Chief, the President of Azerbaijan, Mr Ilham Aliyev, our victorious Army took back our lands, which had been under the enemy occupation for many years, within 44 days. All Azerbaijan people united like a strong fist and signed a historic victory.

Like all artists, the spirit of Victory reigning in our country inspired our composers to write songs of triumph to glorify our great win and our glorious army. Artists met with great joy the news that Mr President declared the unique city of Shusha, the cradle of our culture, the cultural capital of Azerbaijan, which inspired them to create works that reflect the festive atmosphere prevailing in the country.

Our musicologists were also not indifferent to these events. In the days when the people experienced the joy of victory, were published the author's books "Shusha-citadel of Azerbaijani music" (2020) and "Shusha is the musical fortress of Azerbaijan" (2021), dedicated to the 270th anniversary of the city of Shusha.

Conclusion. We believe that from now on, the premieres of the Azerbaijani composers' works dedicated to our victory, heroic army, and our freed life-giving lands, written in various genres, will take place in the restored cultural centres of Shusha. The presentations of our musicologists' books dedicated to the musical world of Garabagh will be in the same way. Kharibulbul music festivals and Vagif poetry days will continuously take place in the new breath.

"Garabagh is Azerbaijan!" – This winged slogan of President Ilham Heydar oğlu Aliyev sounded throughout the war. Our people also believed that this war of truth and justice would finish soon with the brilliant victory of Azerbaijan. And so it happened. Shusha, the musical temple of Garabagh and Azerbaijan, returned to Azerbaijan forever.

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Zəmfira Səfərova (Azərbaycan)**ŞUŞA AZƏRBAYCANIN MUSIQI MƏBƏDİDİR**

Dünyada bir neçə şəhər var ki, musiqi onların hər daşına, qalasına, ab-havasına hopmuşdur. Belə şəhərlərdən Avstriyanın Vyana, İtaliyanın Neapol, Azərbaycanın Şuşa şəhəridir ki, haqlı olaraq Qafqazın konservatoriyası adlandırılmışdır. Onun istedadlı nümayəndələri dünyanın müxtəlif qitələrində Azərbaycan musiqisini ləyaqətlə təmsil edərək ona şöhrət gətirmişlər.

Məşhur alim, şair, musiqişünas, rəssam, “Vizuhül-ərqam” risaləsinin müəllifi Mir Möhsün Nəvvab, mahir tarzən, bu aləti təkmilləşdirən Sadıqcan, gözəl xanəndələr Hacı Hüsü, Məşədi İsi, Əbdülbəqı Zülalov (Bülbülcan), Cabbar Qaryağdıoğlu, Keçəçi oğlu Məhəmməd, Məşədi Məmməd Fərzəliyev, İslam Abdullayev, Seyid Şuşinski, Bülbül, Zülfü Adıgözəlov, Xan Şuşinski və bir çoxları burada yaşamışlar. Onlar yaxın Şərqdə məşhur olan Şuşa muğam məktəbini yaratmışlar. Şuşa həm də Azərbaycan bəstəkarlarının böyük ordusunun vətənidir. Müasir professional musiqimizin banisi Üzeyir Hacıbəylinin, Zülfüqar Hacıbəyovun, Fikrət Əmirovun, Niyazinin, Əfrasiyab Bədəlbəylinin, Soltan Hacıbəyovun, Əşrəf Abbasovun, Süleyman Ələsgərovun, müğənni Rəşid Behbudovun və gözəl sazəndələrin, tarzənlərin, kamançaçıların – Ələsgərin, Məşədi Cəmil Əmirovun, Şirin Axundovun, Qurban Pirimovun, qeyd etdiyimiz Sadıxcanın. Bu məşhur Şuşa musiqiçilərinin hələ tam siyahısı deyil.

30 ilə yaxın idi ki, torpaqlarımızın, Qarabağın bir sıra rayonları və musiqimizin beşiyi Şuşa erməni işğalçılarının tapdağı altında idi. Bəs necə olub ki, bu uzun illər ərzində bu yerlərdən bir nəfər də olsun məşhur erməni musiqiçisi yetişməyib? Çünki burada xalqın genetik kodunun əhəmiyyətli rolu şübhəsizdir və mühüm amillərdəndir. Biz əminik ki, 44 günlük Vətən müharibəsində möhtəşəm qələbəmiz sayəsində əzəli torpaqlarımız Azərbaycana tamamilə qayıdandan sonra, Qarabağda yeni istedadlı xanəndələr və sazəndələr dəstəsi və bəstəkarlar ordusu yetişəcək.

“Qarabağ Azərbaycandır!” – Prezident İlham Heydər oğlu Əliyevin bu qanadlı şüarı bütün müharibə boyu səslənmiş, xalqımızı ruhlandırırmışdı. Xalqımız da inanırdı ki, bu haqq, ədalət müharibəsi tezliklə Azərbaycanın parlaq qələbəsi ilə bitəcək. Qarabağ və Azərbaycanın musiqi məbədi, mədəniyyət paytaxtı Şuşa həmişəlik Azərbaycana qayıtdı.

Açar sözlər: Şuşa, məbəd, muğam, xanəndə, genetik kod.

Земфира Сафарова (Азербайджан)**ШУША - ХРАМ АЗЕРБАЙДЖАНСКОЙ МУЗЫКИ**

В мире существуют несколько городов, каждый камень, каждая крепость, вся аура которых пропитаны музыкой. Это такие города, как Вена в Австрии, Неаполь в Италии, а также Шуша в Карабахе. Шуша справедливо считается консерваторией Кавказа. Блестящие посланцы этой консерватории, достойно представляя азербайджанскую музыку во всех частях света, принесли ей мировую известность и славу.

Шуша-родина великолепных музыкантов, исполнителей-Мир Мохсуна Навваба (автора трактата «Визухиль-аргам»), Харрата Гулу, Гаджи Гуси, Садыгджана, Мешади Иси, Абдулбаги Зюлалова (Бюльбюльджана), Джаббара Гарягдыоглу, Кечачи оглы Мухаммеда, Мешади Мамеда Фарзалиева, Ислама Абдуллаева, Сеида Шушинского, Бюльбюля, Зюльфи Адыгезалова, Хана Шушинского, Мешади Джамиля Амирова, Гурбана Примова. Они создали на ближнем востоке известную мугамную школу. Шуша – родина также знаменитых композиторов – Узеира Гаджибейли, Зюльфугара Гаджибекова, Фикрета Амирова, Ниязи, Афрасияба Бадалбейли, Султана Гаджибекова, Ашрафа Аббасова, Сулеймана Алескерова, Васифа Адыгезалова, певца Рашида Бейбутова. Безусловно, это еще не полный список известных шушинских музыкантов.

Около 30 лет, наши земли, ряд районов Карабаха, а также Шуша – колыбель нашей музыки были оккупированы армянскими захватчиками и находились под их игом. Так, почему же, за все эти годы оккупации здесь не вырос ни один известный армянский музыкант? А потому, что невозможно, отрицать важную роль генетического кода народа. Убеждены, после возвращения этих земель, коренным жителям-азербайджанцам, здесь снова зазвучит мугам, вырастут поколения замечательных ханенде, сазенде и плеяда талантливых азербайджанских композиторов и музыкантов.

«Карабах – это Азербайджан!» - крылатый лозунг президента Ильхама Гейдар оглу Алиева, сопровождал всю войну, всех воодушевляя. Народ верил, что война в ближайшее время закончится, блестящей победой Азербайджана. Карабах и храм азербайджанской музыки, столица нашей культуры Шуша навсегда вернулись Азербайджану.

Ключевые слова: Шуша, храм, мугам, ханенде, генетический код.