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UOT 782/785

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## NIZAMI AND MUSIC

**Abstract.** A prominent poet of XII century, Nizami Ganjavi (1141–1209) was a thinker who mastered all scientific disciplines of his time and through poetic language of his works delivered accurate and complete information on natural sciences, mathematics, geometry, philosophy, and other sciences. The works of Nizami, his perpetual “Khamisa” are a valuable source of information on culture, music, musical instruments, genres of music, performers, traditions and science of his time. The poet’s reflections on music are presented in detail in his poem “Khosrov and Shirin”.

Nizami’s work remained a focus of attention for Azerbaijani composers for many years. His themes and images, his poetry and philosophical thought gave impetus to creation of a number of Azerbaijani operas and ballets, symphonic and chamber works, and became a source of inspiration for Azerbaijani composers. Operas “Nizami” (1947) by A.Badalbeyli and “Khosrov and Shirin” (1942) by Niyazi, ballets “Seven Beauties” (1949–1952) by G.Garayev, “Nizami” (1984) by F.Amirov, “Good and Evil” (1990) by T.Bakikhanov are the musical embodiment of this rich literary heritage. Genius composer U.Hajibeyli, who clearly and vividly demonstrated the unity of music and poetry throughout his work, laid foundations of a new genre in Azerbaijani music, the “ghazal-romance”, “musical ghazal” with his works composed to texts by Nizami.

Nizami Ganjavi’s works have been a point of reference for numerous academic studies. Music pieces reflecting Nizami’s humanistic ideas and aesthetic views, the romantic undertones of his characters have always been an appealing object of research for Azerbaijani musicologists.

**Key words:** NizamiGanjavi, music and poetry, Azerbaijani composers, ghazal-romance.

**Introduction.** Throughout the history of culture, music and literature mutually influenced each other, exchanging themes, ideas, plots, and creative principles. Of course, on this basis, more poets and writers influenced musicians, enriched them with new content and, characters "...poetry has always been a source of rich ideas and artistic motives, images and moods, intonations of speech for music. These sources of life are so artistically developed in poetry that music would not be able to reflect it without them" [1, p. 15].

From this point of view, poetry, in a definite sense, has played a leading role in the process of interaction between poetry and music. Nevertheless, the music itself also made significant services to poetry and played a great role in the propaganda of many works of art and their wider propagation among people. The history of Azerbaijani art is rich in conclusions and facts that demonstrate the connection and unity of literature, poetry, and music. The reflections on music and its connection with poetry, of Nizami, Fuzuli, Govsi, Vazeh, and other masters of words confirm what we said.

The great thinker and poet of the 12<sup>th</sup> century Nizami Ganjavi (1141–1209) was a person with encyclopedic knowledge and awareness of world sciences. In the person of Nizami, literary thought in Azerbaijan enters a new stage. The poet had many famous contemporaries, and they contributed to the formation of the Nizami period as a stage in literature. However, none of the great writers such as Qatran Tabrizi, Khagani, Mahsati, Felaki, Abul-Ula Ganjavi, Gavam Mutarrizi, Izzeddin Shirvani, and Mularaddin Beylagani could rise to the level of Nizami.

"A characteristic feature of the literary thought of the Nizami period is the expression of literary-critical thought only through poetic works. At this stage, we do not come across works devoted directly to literary analysis or poetic problems. Possibly such scientific and theoretical works have not reached us. The absence of such works forces us to treat poetic pieces as the only source of literary and theoretical thought. Expressing artistic views through the works of art was widespread in the world of literary practice, including in the East, and great masters of the word often used this method" [2, p. 24].

The interpretation of the main material. Nizami was a thinker who mastered all scientific disciplines of his time and through poetic language of his works delivered accurate and complete information on natural sciences, mathematics, geometry, philosophy, and other sciences. The

works of Nizami, his timeless “Khamsa” characterize the poet as a skillful connoisseur of the world of music, mugam, musical instruments, and musical genres of his time. His reflections on music are expressed in “Khosrov and Shirin” in more detail. This poem includes extensive information about musical instruments, history and theory of music, musical feeling, and musical performance. Only a person who played a musical instrument could describe it and the process of performance with such precision. In this work of Nizami, it is possible to get information about the famous musician of his time Barbad and the musical instruments and pieces he performed.

Tune your saz to a noble mood,  
Make loud the sweet voice on this note  
Barbad played the ten-stringed saz (rud)  
A resting place in Shahrud – a pleasant rest.  
Barbad’s sitar sounded,  
He attuned the sound of the saz.

In his poem “Khosrov and Shirin” Nizami lists the titles of 30 consonances (lahn, melody). It is important to note that Nizami not only listed those consonances but also gave a brief description of each of them. For example, he says:

Of the hundreds of consonances (lahns) that he performed  
He chose thirty melodic consonances.  
He then presented and described the consonances (lahns) one by one:  
When Nagusi came at the throne,  
The (Shah’s) throne sounded like a bell.

These verses are about Nagusi (Bell) being the sixth consonance (lahn). Nagus means a church bell, and the ovrang means a throne (Crown), but it is also the name of a musical fret.

Nakisa as the beauty wanted,  
Sang the ghazal in the consonance of Rast.

Here the poet speaks about another famous singer of that time, Nakisa and mentions the Rast fret.

After Nakisa played this ghazal on the chang,  
The sitar of Barbad started to sound.  
As an erag singer, his voice crossed the heavens,  
In the erag melody he sang this step of the mode.

The oeuvre of Nizami has been in the spotlight of Azerbaijani composers for many years. Themes and images of the works of Nizami gave impetus to creation of a number of Azerbaijani operas and ballets, symphonic and chamber works, and became a source of inspiration for Azerbaijani composers. Operas “Nizami” (1947) by A.Badalbeyli and “Khosrov and Shirin” (1942) by Niyazi, ballets “Seven Beauties” (1949–1952) by G.Garayev, “Nizami” (1984) by F.Amirov, “Good and Evil” (1990) by T.Bakikhanov are the musical embodiment of this rich literary heritage. Among the works written based on the poetry of Nizami and the philosophical thought of Nizami, as examples, one can cite “Nizami” by F. Amirov and “Drops from Khamsa” by M. Guliyev. Beginning with U. Hajibeyli, many choral works, vocal miniatures - romances, and songs were written on the verses of Nizami. Genius composer U.Hajibeyli, who clearly and vividly demonstrated the unity of music and poetry in his work, laid the foundation of a new genre in Azerbaijani music, the “ghazal-romance” genre, “musical ghazal” with his works composed to texts by Nizami. The unique skills of the author are demonstrated in the fact that, in his musical ghazals “Sensiz” and “Sevgili janan” he worked with high professionalism on speech and declamation, translated them into musical language, and created a synthesis of cantilena-type melodies with declamation. Continuing the traditions of this genre founded by U. Hajibeyli, other notable works such as F.Amirov’s “Gulum”, J.Jahangirov’s “Gul jamalin”, “Ey gul”, T.Guliyev’s “Gozum aydin gozuma ..”, H. Khanmammadov’s “Surati janan gorunur “, J. Hajiyev’s “Hey gul “, and others were created.

One of the great composers of the 20<sup>th</sup> century, Gara Garayev created a unique symphonic poem “Leyli and Majnun” in the 1940s, referring to the heritage of Nizami. In this work, Garayev praised the theme of invincible eternal love, one of the main themes of Nizami’s poetry, generalized within perfect symphonic composition.

In the 1950s, the composer again turned to the genius thinker and created the famous ballet “Seven Beauties”. In this work, Garayev tries

to understand the aesthetic and ethical ideals of the poet, immersed in the world of philosophical thoughts of Nizami. Interestingly, the composer repeatedly worked on new editions of the ballet for many years. It was due to the fact that the original version of the libretto did not satisfy him. When speaking about his work on the piece, the composer said that over time, the renewal of aesthetic principles of musical theater and up-to-date requirements conditioned the review of dramaturgy of the piece, increasing the dynamics of the motion and bringing music closer to the literary source. Each new edition of the ballet was associated with a different reading of the work of Nizami, a new interpretation of its content. While the evolution of musical thinking of the composer, his attitude to the literary source changed, so did his interpretation of ideological scale of the work of Nizami.

In the late 1970s, the composer created yet another edition of the ballet based on new libretto, where he managed to exaggerate and generalize the main idea of the poetry of the great thinker and the rich world of his images. Thus, the perpetual topic of Nizami, the struggle of Good and Evil, lies at the heart of the concept of the ballet.

The topic “Nizami – Fikret Amirov” is also one of those that require special attention. The image of the thinker Nizami permeates the work of F. Amirov. The composer repeatedly refers to his rich heritage, personality of the great poet. The composer was attracted not only to the depth of ideas but also to superior humanism of Nizami’s works, the diversity of lyrical feelings, and the scale of his characters. While still a student, the young composer wrote the romance “Gulum” to the lyrics of Nizami. He exposes with great sensitivity the deep world of characters in Nizami’s poems, revealing through his music the melodiousness of the text. The romantic composer in his symphony “Nizami”, written for the 800th anniversary of Nizami, managed to reflect the rich inner world of the poet, his high human qualities. Although written in the early period of his work, this symphony is one of the most beautiful pieces of Amirov, as well as a worthwhile example of national instrumental music. In the last years of his life, F. Amirov worked on the ballet “Nizami”, dedicated to the 850<sup>th</sup> anniversary of the genius master. But he was not able to complete it. The prominent composer M. Mirzayev performed the orchestration of the work.

Conclusion. Nizami’s works have been a point of reference in various academic studies. Numerous scholars explored his life, works, philosophy

from different angles of analysis. Music pieces reflecting Nizami's humanistic ideas and aesthetic views, the romantic undertones of his characters have always been an appealing object of research for Azerbaijani musicologists. At the same time, the works of Nizami, especially "Khamisa", which has gained eternal fame in the world, are valuable sources of rich information about culture, music, musical instruments, genres, performers, traditions, and music science of his time. Since 1940s, Nizami and Azerbaijani music, the musical outlook of Nizami, the musical expression of his characters, and other such topics have become the basis of musicology researches. In their studies, A.Badalbeyli, G.Gasimov, A.Mammadov, B.Gurbanov, S.Abdullayeva, S.Gurbanaliyeva, A.Ahmadov analyze views of Nizami Ganjavi on the music culture of Azerbaijan, performing arts, mugam, musical instruments, explore poetic creation of Nizami Ganjavi, musical works that enliven the world of characters.

The work of Nizami Ganjavi, which carried universal importance and magical poetic force enriched Oriental artistic thought with scientific and philosophical ideas, raised poetry to unprecedented heights, and appeared as a source of inspiration for dozens of works created in music and other fields of art. The immortal works of the master of words opened a new bright page in the annals of artistic thought of humanity, making valuable contribution to the development of various fields of science, including the history of music and instrumental science. Even today they have had a powerful impact on the spiritual and moral development of people.

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### *Ülkər Talıbzadə (Azərbaycan)*

### **NİZAMİ VƏ MUSIQI**

XII əsrin dahi şairi Nizami Gəncəvi (1141-1209) dövrünün bütün elmlərinə yiyələnən, əsərlərində poetik dillə təbiətşünaslıq, riyaziyyat, həndəsə, fəlsəfə və digər elmlərə dair dürüst və kamil məlumat verən bir mütəfəkkirdir. Niza-

minin yaradıcılığı, onun ölməz “Xəmsə”si şairin yaşadığı dövrün mədəniyyəti, musiqisi, musiqi alətləri, janrları, ifaçıları, adət-ənənələri, musiqi elmi ilə bağlı zəngin məlumatlar verən çox dəyərli mənbədir. Onun musiqiylə bağlı fikirləri “Xosrov və Şirin” əsərində daha ətraflı ifadə edilib.

Nizami yaradıcılığı uzun illər bəstəkarlarımızın diqqət mərkəzində olub. Nizami obrazı, Nizami şeiriyyəti, fəlsəfi fikri Azərbaycan bəstəkarlarının ilham mənbəyi olub, Azərbaycan opera və baletlərinin, simfonik və kamera əsərlərinin yaranmasına təkan verib. Ə.Bədəlbəylinin “Nizami” (1947), Niyazinin “Xosrov və Şirin” (1942) operaları, Q.Qarayevin “7 gözəl” (1949-1952), F.Əmirovun “Nizami” (1984), T.Bakıxanovun “Xeyir və Şər” (1990) baletləri bu zəngin ədəbi irsin musiqi təəcəssümüdür. Musiqi ilə poeziyanın, sözün vəhdətini aydın və qabarıq şəkildə öz yaradıcılığında nümayiş etdirən dahi Ü.Hacıbəyli Nizaminin sözlərinə bəstələdiyi əsərləri ilə Azərbaycan musiqisində yeni janrın “qəzəl-romans” janrının, “musiqili qəzəl”in əsasını qoyub.

Müxtəlif elmi araşdırmalarda N.Gəncəvinin yaradıcılığına çox müraciət olunub. Nizaminin humanist ideya-estetik görüşlərini, obrazlarının romantik çalarlarını əks etdirən musiqi əsərləri Azərbaycan musiqişünasları üçün hər zaman maraqlı tədqiqat obyektı olub.

**Açar sözlər:** Nizami Gəncəvi, musiqi və poeziya, “Xosrov və Şirin”, Azərbaycan bəstəkarları, qəzəl-romans.

### **Ульяр Талыбзаде (Азербайджан)**

### **НИЗАМИ И МУЗЫКА**

Гениальный поэт XII века Низами Гянджеви (1141–1209) являлся мыслителем, который постиг все науки своего времени и поэтическим языком своих произведений довел до нас правдивую и всеобъемлющую информацию о естествознании, математике, геометрии, философии и других науках. Творчество Низами, его бессмертная «Хамса» являются ценным источником, дающим богатую информацию о культуре, музыке, музыкальных инструментах, жанрах, исполнителях, обычаях и традициях, а также о музыкальной науке того времени. Размышления поэта о музыке нашли более детальное отражение в поэме «Хосров и Ширин».

Творчество Низами на протяжении долгих лет находилось в центре внимания азербайджанских композиторов. Образы Низами, его

поэтика и философская мысль являлись источником вдохновения азербайджанских композиторов, дали толчок созданию опер, балетов, симфонических и камерных произведений. Оперы «Низами» (1947) А.Бадалбейли и «Хосров и Ширин» (1942) Ниязи, балеты «Семь красавиц» (1949–1952) К.Караева, «Низами» (1984) Ф.Амирова и «Добро и Зло» (1990) Т.Бакиханова являются музыкальным олицетворением этого богатого литературного наследия. Гениальный У.Гаджибейли, в своем творчестве ясно демонстрирующий единство музыки и слова, своими произведениями, написанными на слова Низами, заложил основу нового жанра в азербайджанской музыке – жанра «газель-романс».

К творчеству Низами обращались в своих научных исследованиях многочисленные ученые и исследователи. Музыкальные произведения, отражающие гуманистические идейно-эстетические взгляды поэта, а также романтические оттенки его образов всегда оставались интересным объектом для изучения азербайджанских музыковедов.

**Ключевые слова:** Низами Гянджеви, музыка и поэзия, «Хосров и Ширин», композиторы Азербайджана, газель-романс.