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EAST OR WEST? WAYS OF INTEGRATION OF EAST AND WEST IN AZERBAIJANI MUSICAL CULTURE

Abstract. The second half of the 19th – early 20th centuries is one of the significant periods of Azerbaijani musical culture's history. The development of the country's musical culture processes happened in the socio-political, economic, and cultural life played a huge role. On the one hand, it was a time of active development of national art (folk music, professional music of the oral tradition - mugham and ashig creativity), on the other hand, there was an active process of penetration of the Russian and European art traditions into Azerbaijan. As is known, in the first quarter of the 19th century, Azerbaijan was included in tsarist Russia, which played an increasingly important role in the cultural space of Azerbaijan (notoriously, the Gulistan Treaty of 1813 and the Turkmenchay Treaty of 1828 formalized political and administrative relations between Russia and Azerbaijan). In the account of the richest oil resources, Baku became one of the largest industrial centers, where vast capitals of domestic and foreign companies flowed in, so with the city's economic growth, a population of different nationalities grew.

The social and cultural life of Baku formed in direct connection with economic and political development in the second half of the 19th century. The below article reveals the formation of these relationships.

Key words: East, West, integration, oriental concerts, musical culture.

Introduction. Art, in contrast to politics, and often contrary to it, served to bring closer and greater rapport between different peoples. In the age of globalization, when leveling and the dissolution of national

cultures become a reality, the issues of preserving their national identity are significant. New political realities force us to rethink the meaning and value of cultural relations between peoples that make up their traditional cultural space.

As is known, in the first quarter of the 19th century, Azerbaijan was included in tsarist Russia, which played an increasingly important role in the cultural space of Azerbaijan. However, the influence of European culture was no less significant. Although the political and administrative relations between Russia and Azerbaijan took shape at the beginning of the 19th century (the Gulistan peace treaty of 1813 and the Turkmenchay treaty of 1828), their cultural relations began to take shape later. They were formed in a challenging political environment and have come a long way in the development, on which there have been downs and ups and significant achievements.

The interpretation of the main material. It is curious to note here that the representatives of the Russian intelligentsia began to show interest in Azerbaijan, including the Azerbaijani language and music, barely earlier than the Azerbaijani intelligentsia drawn into the orbit of Russian culture. For example, from the press of that time, we learn that European and Russian professional musicians or amateurs often performed melodies from the national repertoire on European musical instruments. The interest of Russian poets and writers M. Lermontov, A. Bestuzhev-Marlinsky, and others in the study of the Azerbaijani language, as well as the interest of musicians in Azerbaijani folk melodies, is widely known. Recordings, and compositional adaptations of Azerbaijani music dating back to the first half of the 19th century, was the first step toward mastering the musical heritage of the Azerbaijani people by representatives of Russian musical art. The wonderful “Eastern pages” in the works of M. Balakirev, N. Rimsky-Korsakov, Mussorgsky, A. Borodin, and C. Cui, in which the intonation features and principles of development characteristic of Azerbaijani oral music were traced, confirmed the fruitfulness of this step. Notoriously that Glinka used the Azerbaijani song “Qaladanqalaya” in his opera “Ruslan and Lyudmila” in the choir of the so-called “Persian” girls. As the Novosibirsk musicologist, M. Drozhina wrote in her article “At the origins of Persiana in Russian music”, Russian musical orient lists, upon closer look, stemmed from the special, “medial” position of Russia between East and West. The East for Russians is not an overseas exotic and not an escape from reality.

It knocked on the door through the Caucasian, Turkish, and Persian wars, exciting the minds with the proximity of cultures. Despite the mention of Caucasian culture in this vivid quote, Drozhina, following many Russian scientists, starting from pre-revolutionary times, here relegates phenomena and personalities belonging to Azerbaijani culture to Persian ones. In particular, she includes in the sphere of Glinka's "Persian competence" the Azerbaijani song "Galadan Kalaya", used for the women's choir, as well as his acquaintance with some Azerbaijani political and literary personalities. In particular, she adduces the name of the professor of oriental literature Mirza Jafar Topchibashev (born in Ganja, who belonged to the Azerbaijani nobility), who, presumably, could introduce Glinka to this song, and also mentions the secretary of the Persian embassy Khosrov Mirza, the crown prince of the Azerbaijani Qajar dynasty which ruled Iran from 1796 until 1925. Meanwhile, the "GaladanGalaya" song has been and remains to be a widely known folk song in Azerbaijan. Like most the Azerbaijani folk songs, they sing to text in the form of a quatrain bayati, the most common form of Azerbaijani folk poetry.

Of course, one cannot speak of any serious influence of the West on the creative production of Azerbaijani writers, poets, and musicians at the beginning of the 19th century. These two cultural worlds - of the West (represented by Russia and Europe) and the East - begin to intersect and then interact with each other in Azerbaijani culture not earlier than the middle of the 19th century in literature, and musical life even later. However, with the spread of European social ideas, literature, and music in Azerbaijan, the Azerbaijani intelligentsia is becoming more closely involved in the cultural world of the West and mastering its languages. True, during this period, for the Azerbaijani intelligentsia and aristocracy, the concepts of "Europe" and "European culture" were mainly associated with France, as, indeed, for the Russian society itself of that time.

The impact of Russian culture began to be tangibly manifested and expanded only towards the end of the 19th century, while in the first half of the century, Azerbaijan and Russia mainly established and developed economic ties. As is known, with Azerbaijan's entry into the Russian Empire, the industry's development begins here, so, respectively, the population of the country increases with the inflow of labor employed in various areas of urban life, both the native people and foreign workers - Russians, Georgians, Armenians, as well as Europeans (Poles, Germans,

Czechs). The economic development of Azerbaijan served as the basis on which the country's cultural life progressed. However, in Azerbaijan's musical life, during this period, relatively speaking, the West and the East still simply coexisted side by side. This cultural bilingualism was the originality of that historical stage in Azerbaijan's musical culture development. On the one hand, in the second half of the 19th century, the traditional musical art of Azerbaijanis, represented by the professional art of ashigs and mugham, experienced a period of particular rise. The so-called "Mejlises", musical and literary circles, participated by poets, writers, and musicians, played a significant role in the cultural life of Azerbaijan in the second half of the 19th century. These circles began to take shape in several cities of Azerbaijan already in the thirties of the 19th century and existed until the beginning of the 20th century. At the meetings of those circles, they played mughams and discussed niceties of their performance. The most famous mugham performers - singers and musicians - were usually invited here; performances in front of such an enlightened audience of experts and connoisseurs of this art demanded from the musicians the highest skill, the concentration of their knowledge and abilities. Majlises of the 19th century, which have become a kind of the "school" of mugham performing art, undoubtedly contributed to its development. No wonder that by the end of the 19th - beginning of the 20th century, a pleiad of brilliant khanende and instrumentalists was formed in Azerbaijan, whose fame overstepped far the borders of Azerbaijan. The art of Azerbaijani ashigs, whose poems and songs were popular throughout the Caucasus, experienced tempestuous development along with mugham.

On the other hand, by the end of the 19th - beginning of the 20th centuries, Azerbaijan, and first of all, its capital Baku, turned from the cultural outskirts of the Russian Empire into one of the centers of its European cultural life with its theatrical and concert enterprises and effervescent touring life. So, already in the sixties of the 19th century, various European public amusements began spreading in Baku and developed public theatrical and musical life. One such common type of social entertainment was the so-called "garden music". As a rule, in the city gardens and parks, brass military bands played performing popular pieces by Russian and European composers, as if "light music" of that time. These orchestras were indispensable participants in the musical life of Baku. In the 60s - the 70s, there were several such orchestras in Baku sworn after the surnames

of conductors, such as the naval orchestra by I.K.Frishtman, military orchestras by J. Krish, Muller, amateur one by F.K.Esterreich, etc. Very often Kapellmeister included classical music in their repertoire as well, performing medleys and fantasies on themes from operas. In summer, such concerts were performed in gardens, and winter - in clubs, theaters, and circuses. These entertainments were publicly available, and, naturally, not only Europeans, for whom it was intended but also the local public could listen to such music. Accordingly, the ear of the local public was imbued more and more with European music. Works from the repertoire of orchestras quickly spread in the musical life and were often performed by Azerbaijani musicians on national instruments. Along with European music, oriental music performed by a national trio also sounded in these public places twice a week. True, publicly performing Azerbaijani music, that is, to popularize it publicly, at that time, unlike military brass bands, the governor's special permission was required.

By the end of the century, the musical life of Baku has observed an even more significant revival. The active work of Russian and European amateur musicians living in Baku became the impetus for the city's concert life development. Among them were many talented pianists, violinists, cellists, and vocalists. Youth studying at schools and gymnasiums also took a certain part in the city's musical life. At that time, musical education in Baku was limited to private lessons; moreover, the teaching of music was included in the curricula of gymnasiums and secondary schools. These musicians formed small amateur orchestras and choirs, which performed concerts, acquainting the public with samples of classical music. Very often, they performed with famous guest barnstormers, which resonated with the local press. With the revival of the city's musical life, there was a need for professional musicians. To this end, in 1896, pianist A.N. Ermolayeva opened and headed the first music school in Baku, inviting the best musicians from Moscow and St. Petersburg to Baku, who stayed in Baku for a long time (or even forever) and took an active part in organizing concerts. The school produced professional musicians engaged not only in teaching music but in organizing Baku's concert life as well. The activities of the school lasted until the 10s of the 20th century. The desire of musical doers to intensify the city's social and cultural life encouraged them to unify their efforts. Demonstratively, during this period numerous musical circles and societies appeared in Baku, which ultimately resulted in the creation of

the Baku branch of the Russian Musical Society (BORMO) in 1901. The initiative of its establishment belonged to E.N. Ermolaeva, who did a lot to revive the musical life of Baku.

Along with BORMO, in Baku other societies emerged at the end of the 19th century and continued their activities at the beginning of the 20th century, among which the Artistical Society gained particular fame, uniting, besides musicians, representatives of other creative professions, including artists, actors. It is this Artistic Society that the merit belongs in organizing the first symphonic concert in the history of the musical life of Baku, as well as the first symphonic seasons here in general. Over time, amateur enterprise in Azerbaijan gives way to a professional one. The beginning of the 20th century is marked by performances by famous violinists, pianists, and vocalists, the staging of individual opera scenes, and soon an opera enterprise also develops. Seasons of the Tiflis Opera House in Baku, tours of Italian troupes in the city, as well as performances by great opera singers such as Fyodor Chaliapin, Alma Forstrem, and many other stars, symphony seasons of orchestras conducted by prominent conductors such as Pavlov-Arbenin, A.P. Aslanov, M.I. Chernyakhovsky, introduced the Azerbaijani public to the best examples of European classical music.

These enterprises played a big role in spreading European forms of musical life in Azerbaijan. They popularized European forms of musical life among the national creative intelligentsia, sowing the ideas of their synthesis with the national cultural tradition.

Already at the end of the 19th and particularly widely at the beginning of the 20th century, national musicians began mastering such purely European forms of public musical life as public concerts and musical and theatrical performances. Already in the second half and especially in the last third of the 19th century, Azerbaijani national music sounded for the first time from the stages of concert and theater halls. At first, it was performed during intermissions between acts in theatrical productions of dramatic works by Azerbaijani writers. However, at the end of the 19th century, a phenomenon appeared in the cultural life of Azerbaijan, which soon became the most widespread in the entire South Caucasus: we are talking about the so-called "oriental concerts". These were the first public concerts with programs based entirely on the national musical repertoire - from mughams, tesnifs, ryangs, ashig songs, as well as folk song and dance melodies. The organizers of

such concerts were mainly well-known Azerbaijani cultural figures of that time, one of whom was the Azerbaijani writer, dramaturge, public figure, and conductor Abduragim bey Akhverdiyev (1870-1933). It is known that he was the initiator and organizer of the first “oriental concerts”, not only in Azerbaijan but also in St. Petersburg.

The practice of such concerts continued until the 1930s; these concerts, among other things, played a big role in the popularization of Azerbaijani national music, and primarily Azerbaijani mughams, throughout the Caucasus, Iran, and Turkey.

The first Azerbaijani operas and operettas most vividly embodied the ideas of synthesis of the European musical form and national music at that stage. These were works based on plots from national literature or history and with musical material taken mainly from the traditional musical repertoire - mughams, ashig melodies, and various folklore musical samples. The first experience of creating such a national musical and theatrical work was the opera “Leyli and Majnun” by Uzeyir Hajibeyli, which genre has been defined as “mugham opera”. During the first decade of the 20th century, based on the traditional musical repertoire, Azerbaijani musicians, mostly amateur composers, created dozens of samples of operas and musical comedies. However, it was Hajibeyli’s opera “Leyli and Majnun” became a symbol of such a cultural symbiosis - European form and national content. It was the highest point of intersection of two cultures at that historical stage in the development of Azerbaijani music. As S. Bagirova writes in the “Azerbaijani Music and Musicians” book, “at this turn in the history of Azerbaijani music, the figure of Uzeyir Hajibeyov becomes a landmark for the national musical culture, and not only because from his first opera begins the Azerbaijani musical theater and, in general, the composer creativity of the written tradition in Azerbaijan. The idea of synthesis of national and European cultures, which was in the air of the 19th century, found its first and artistically convincing embodiment in Hajibeyov’s music. And, precisely, it in one form or another determines almost a century of development of the Azerbaijani music in written tradition” [1, p. 93].

As you know, Hajibeyli not only outlined in his work the historical paths of development of national professional musical art in the 20th century but also led the process of building a new type of musical culture in Azerbaijan. The establishment of Soviet power opens an opportunity for receiving a

European musical education for the Azerbaijani Turks. Thus, at the initiative of Hajibeyli, in the 20s of the 20th century, Azerbaijan created a system of formal musical education for traditional musicians. Singers and performers of traditional Azerbaijani musical instruments tar and kemancha begin to study mugham within the walls of the educational institution. At the same time, they were also taught the basics of European musical notation, music theory, and musical literature.

In the 1920s, the system of formal European music education developed rapidly. During this period, numerous musical educational institutions were opened - music schools, a musical technical school (in 1922/1923), and, finally, in 1921, the first higher musical educational institution, the Azerbaijan State Conservatory, was opened in Baku, where famous musicians representatives of the Moscow and St. Petersburg conservatories have taught. The curriculum of the Conservatory included teaching almost all musical subjects.

A significant role in the education of the national Azerbaijani musician cadres played musical universities in Moscow and Leningrad, where young Azerbaijani musicians studied. It was a whole plead of Azerbaijani composers, performers, as well as theorists, and historians of music, who received a high-quality musical education in the leading musical universities of the Soviet Union.

Along with Russian musicians, the musical creativity and scientific activity of Uzeyir Hajibeyli in the 30s and 40s became an important school of professionalism for Azerbaijani musicians. Here, first of all, it is necessary to note two of his outstanding works - the opera "Koroglu" and his scientific work "Fundamentals of Azerbaijani Folk Music", the first of which played a fundamental role in shaping the creative paths of the Azerbaijani composer school, and the second one - established the "foundations" of the Azerbaijani musical science.

The opera "Koroglu", completed by Hajibeyli in 1936 and staged in 1937, presented a new understanding of the idea of the East and West cultures' synthesis and a qualitatively new, higher level of its implementation. The organic of this synthesis, not burdened by direct citation of national traditional or folklore musical material, became that artistic model followed by young Azerbaijani composers - Hajibeyli's students. In the 40s, composers J. Jangirov, Niyazi, A. Abbasov, S. Aleskerov, A. Rzayeva, and others, following Hajibeyli, began to move away from the use of folklore citations, creating

their original author's material, reflecting the peculiarities of national musical thinking in European musical forms.

Conclusion. Further integration of Azerbaijani composers' music into European musical culture drew up a qualitatively new stage in the development of ideas of synthesis of cultures. The problem of East and West, which was of current interest yet in the 40s, in the 50s, with the incoming of a new wave of composers (G. Garayev, J. Hajiyev, S. Hajibeyov, and others), lost its sharpness, gradually since, during this period, Azerbaijani music already became part of the world musical process. In the 1960s and later, we observe the interest of Azerbaijani composers in foreign topics. The brightest examples of such themes were some of the works of G. Garayev, such as the ballet "The Path of Thunder", the symphonic engravings "Don Quixote", the music for the film "Goya", as well as his piano works close to jazz music ("Sketch", preludes for piano from the collection "24 Preludes").

By the end of the 20th century, in search of ways to update the genres and forms of Azerbaijani music, many composers began to return to traditional musical material, especially to mugham, but already not to the material, but to its style, imagery, methods of developing musical material, including them in context of modern world musical thinking. Here, one very important quality of Azerbaijani national music manifested itself - its ability to enter into connection with various foreign cultural influences, not obeying or dissolving into them, but interacting with them, acquiring a new quality that deepens and improves its generic properties, that is, the quality called in chemistry polyvalence.

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Gülərə Vəzirova (Azərbaycan)

ŞƏRQ YOXS QƏRB? AZƏRBAYCAN MUSIQI MƏDƏNİYYƏTİNDƏ ŞƏRQLƏ QƏRBİN İNTEQRASIYASI YOLLARI

Siyasətdən fərqli olaraq və çox vaxt ona qarşı olan incəsənət müxtəlif xalqların yaxınlaşmasına, bir-birini başa düşməsinə xidmət edirdi. Məqalədə 19-cu əsrin sonlarında başlamış iki musiqi mədəniyyətinin qarşılıqlı təsiri prosesi nəzərdən keçirilir. Azərbaycanın mədəniyyət məkanı paralel mövcud olan iki mədəniyyəti təmsil edirdi. Praktiki olaraq bir-biri ilə kəsişməyən iki prinsipial fərqli mədəniyyət və incəsənət ənənələri mövcud idi.

Bundan daha, onlar inkişaf etdikcə təbii qarşılıqlı təsir yaranır. Avropa musiqi forması ilə milli musiqinin sintezi ideyası Üz.Hacıbəylinin “Leyli və Məcnun” operasında öz parlaq təcəssümünü tapır. Şərq və Qərb mədəniyyətlərinin sintezi ideyasının yeni dərki və onun həyata keçirilməsinin keyfiyyətə ən yüksək səviyyəsi Üz.Hacıbəylinin “Koroğlu” əsəridir. Azərbaycan bəstəkarlarının yaradıcılığının Avropa musiqisinə daha da integrasiyası (Q.Qarayev, C.Hacıyev və başqaları) getdikcə öz kəskinliyini itirir. Azərbaycan musiqisi artıq dünya musiqi prosesinin bir hissəsinə çevrilir.

Açar sözlər: Şərq, Qərb, integrasiya, şərq konsertləri, musiqi mədəniyyəti.

Гюляра Везирова (Азербайджан)

ВОСТОК ИЛИ ЗАПАД? ПУТИ ИНТЕГРАЦИИ ВОСТОКА И ЗАПАДА В АЗЕРБАЙДЖАНСКОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЕ

Искусство в отличии от политики, а зачастую вопреки ей, служило сближению и большему взаимопониманию различных народов. В статье раскрывается процесс взаимовлияния двух музыкальных культур, стартовавший в конце XIX в. Культурное пространство Азербайджана представляло собою параллельно существующие две культуры. Две принципиально разные культурно-художественные традиции существовали,

практически, не пересекаясь друг с другом.

Далее, по мере развития их происходит естественное взаимовлияние. Идея синтеза европейской музыкальной формы и национальной музыки находит яркое свое воплощение в опере Уз.Гаджибейли «Лейли и Меджнун». Новое понимание идеи синтеза культур Востока и Запада и высший уровень ее воплощения – это «Кероглу» Уз.Гаджибейли. Дальнейшая интеграция творчества азербайджанских композиторов в европейскую музыку (К.Караев, Дж.Гаджиев и др.) постепенно утрачивает свою остроту. Азербайджанская музыка становится уже частью мирового музыкального процесса.

Ключевые слова: Восток, Запад, интеграция, восточные концерты, музыкальная культура.