

The comparative analysis of similarities and differences of U. Hajibeyli's "Koroglu" and M. Glinka's "Ivan Susanin" operas

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Abstract

The article reveals the role of Uzeyir Hajibeyli (U.Hajibeyov in the Soviet period) in the formation and development of Azerbaijani classical music. The period of formation and development of the composer's creativity in Azerbaijan is associated with the name of the composer. In the context of the presence of the traditions of Russian classics in the opera works of Azerbaijani composers, for the first time in local musicology, a comparative analysis of the first Azerbaijani classical opera Koroglu by U.Hajibeyli and the first Russian classical opera "Ivan Susanin" by M. Glinka has been conducted. The main differences in the language of music, the tonal basis, the folklore material used, the author's research have shown the existence of common features of these two monumental works. The common features in the operas are manifested in the vivid expression of the will of the people, the heroism of the heroes and the intransigence against the oppressors, reflecting the national tonal structure of both peoples in the struggle and the general heroic character of the operas. The article also includes the history of creation of operas based on European classical opera traditions. In this research work, the common and different aspects of "Koroğlu" and "Ivan Susanin" operas are analyzed in terms of staging in certain time periods. The author also states the importance of Koroglu's hero image for Turkish peoples and as a result of this, the creation of the same name opera by the famous Turkish classical composer Ahmet Adnan Saygun in 1973. In addition, in the article, the author draws attention to the role and importance of the famous Azerbaijani composer and conductor Niyazi in this topic, based on historical data on the staging of A. Saygun's "Koroğlu" opera.

Keywords

classical opera, Creativity of the Azerbaijani composer, epic theatre, "Ivan Susanin", "Koroğlu" mugham, stage life, tonal-makam structure

Introduction

Every nation has its own culture, and, undoubtedly, along with the art of oral and written music, there are also myths, tales and heroic-lyrical eposes, belonging to literary creativity of oral traditions, which perpetuate historical events. The appearance of the epos "Kitabi Dada-Gorgud" in the oral literature of Azerbaijan in the XI century created conditions for the emergence of such eposes as "Abbas and Gulgaz", "Ashig Garib", "Tahir and Zohra", "Asli and Karam" later in the Middle Ages. These eposes provided a favorable ground for the creation of the epos "Koroglu", another famous monument of oral literature, reflecting the struggle of the Azerbaijani people against the feudal lords in the late 16th and early 17th centuries. The cause of emergence and formation of

the epos was closely connected with the heroic struggle against the aggressors who repeatedly tried to occupy the lands of Azerbaijan, as well as against the group that oppressed the ordinary people. This monument of art has become popular not only in Azerbaijan, but also in Central Asia, Turkey and some Balkan countries. Among many peoples, this epos is known by various names such as "Koroglu", "Kuroglu", "Ger-oglu", "Gurgulu" and others. However, despite the different names, each epos is very original and has a unique place in the oral literary culture of its people. The researcher of the epos B.A. Garriyev writes: "The versions of "Koroglu" which is the work of many peoples and generations differ not only in the subject, artistic and descriptive means, but also in the reflection of the sequence of events.

There are more historical elements in the versions of South Azerbaijan than in all other versions " (Gafarova, 1981:33).

"Koroglu", which belongs to the oral folk art of Azerbaijan, is a historical epos, since it reflects the real events of the XVI-XVII centuries, the struggle of the people against the feudal lords. As it is noted in the collection "Azerbaijan love eposes": "For centuries, heroism and chivalry have been the mainstay of the Turkic way of life, feelings and way of thinking, therefore the heroic motif in folklore, as well as in the tradition of storytelling, which is a mirror of the ethno-spiritual system, stems from a natural and historical necessity. The heroic motif of the epos "Koroglu" from the giant series of Oghuz eposes (including sections of "Kitabi-Dada Gorgud" in the center), which glorifies heroism, retained its leading position until the fugitive eposes, had the functions of an ethnic-heritage carrier of an understanding about living, existing in old Turkic-oguz societies. The strengthening of the lyrical tendency in the epic tradition resulted in the emergence of eposes purely on the motive of love". (Azerbaijan love epos, 1979:124). Due to their deep artistic content, some intense lyrical eposes became the basis of the plots of several pre-Soviet mugham operas. Such works include Uzeyir Hajibeyli's (in the Soviet era - Hajibeyov) "Asli and Karam" based on the motives of the same name epos widely popular in the South Caucasus (1912, libretto by U.Hajibeyli); "Ashig Garib" opera written by Zulfugar Hajibeyli based on the motives of the same name old ashug epos "Ashig Garib" (1916, libretto by Z.Hajibeyli); composer Muslim Magomayev's opera "Shah Ismail" (1916) based on the folk tale about Shah Ismail Khatai I, who was the wise ruler of Azerbaijan in the XVI century and managed to unite large lands into the Safavi state. The libretto of the opera "Shah Ismail" belongs to the father of the famous Azerbaijani poet Mikail Mushfig - Mirza Gadir Ismayilzade. All these above-mentioned operas have been loved by the people of Azerbaijan and

have been staged to this day and won the sympathy of the audience.

The foundation of the European professional music tradition in Azerbaijan was laid by Uzeyir Hajibeyli, the founder of classical music in the whole Middle East in the XX century. The establishment and development of the school of composition, music science and education in our country is connected with his name. Musicologist I. Pazicheva wrote about it: "The Azerbaijani master created a new type of an artistic unity in the monolithic style by combining pan-European elements with the national specific features of our musical language" (Pazıçeva, 2017: 9). Indeed, the creativity of Uzeyir Hajibeyli was the basis for the further development of the Azerbaijani school of composition.



Photo 1. Founder of Azerbaijani classical music, People's Artist of the USSR, academician, public figure Uzeyir Hajibeyli (1885-1948)

<https://portal.azertag.az/uploads/news-files/Uzeyir%20Haciyev.jpg>

In the 1920s, despite the struggle of our people for independence, Azerbaijan was forcibly, by force of arms incorporated into the Soviet Union. At the same time, the representatives of the ruling ideology called on creative people to create works that glorify the heroism of ordinary people, raise the spirits of the people. In response, prominent Azerbaijani composers Uzeyir Hajibeyli and Muslim Magomayev composed both large-scale works (for example, M. Magomayev's symphony "In the steppes of Azerbaijan", U. Hajibeyli's suite "In the cotton fields", fantasy "In the style of

Chahargah”, overtures for orchestra) and small-scale mass songs. After a short break, in the 1930s U.Hajibeyli and M.Magomayev again turned to the opera genre, which allowed them to communicate with a wide audience, and in 1935, M.Magomayev created the opera “Nargiz”, and in 1936, the genius composer Uzeyir Hajibeyli created the first Azerbaijani classical opera “Koroglu”, which is in full accordance with the European classical opera tradition - an overture in the form of a sonata allegro, reflecting features of aria, arioso, duet, choral scenes, symphonic development of music, structure of the opera and other features of this genre” (History of Azerbaijani Music,1992:302). As it is known, Uzeyir Hajibeyli was the author of the first opera in the whole Middle East with his work of the same name composed in 1908 on mugham based on the poem “Leyli and Majnun” by Fuzuli, the great thinker and poet of the Eastern world. After writing his first stage work in 1908, about 30 years passed until the opera “Koroglu” was created. U.Hajibeyli wrote about it as follows: “This year marks the 30th anniversary of the existence of Azerbaijani opera. I am very happy to be the author of the first and last Azerbaijani opera for now. Thus, the road from “Leyli and Majnun” to “Koroglu” is not only the 30-year history of Azerbaijani opera, but also my personal creative path “ (Hajibeyov, 1965:274). Uzeyir Hajibeyli believed that the content of the opera should be bright and interesting, reflecting the life of the people. His important recommendation for young composers was: “First, it is necessary to study the folklore of the people, and then you can start composing works. Secondly, the composer is close to the people when he can express his thoughts in his native musical language ” (Hajibeyov, 1966:36). These recommendations were followed by the representatives of the later school of composition - Gara Garayev, Jovdat Hajiyev, Fikret Amirov, Soltan Hajibeyov, Arif Malikov, Firangiz Alizade and others, and for this reason, the Azerbaijani school of composition was able to gain the world fame.

The opera “Koroglu” is a historical-heroic monumental stage work consisting of 5 acts, written between 1932 and 1936 on the basis of the libretto by Mahammad Said Ordubadi.

Findings and Analysis

There has always been great interest and attention to our first classical opera in the Azerbaijani musical culture, and it has been deeply studied and analyzed in great details by professional musicologists - G.Gasimov, Kh.Agayeva, E.Abbasova, I.Abezgauz, Z.Gafarova, K.Dadashzade. However, our purpose is to show the influence of the leading traditions of the Russian classical opera on the Azerbaijani school of composition and using the comparative historical method to research the common features and reasons of creation of U. Hajibeyli’s opera “Koroglu” and M. Glinka’s work “Ivan Susanin” from the perspective of their structure, language of music, patriotism and heroism of the leading figures.



Photo 2. Founder of Russian classical opera Mikhail Glinka (1804-1857)

The origin of classical music in Russia is associated with the name of the great Russian composer Mikhail Glinka (1804-1857). Glinka received an excellent musical education from prominent pianists at an early age, and later, while living in Italy, he learned the Bel canto vocal method, and in writing his works, he studied the experience of Russian romance and the first operas (although unprofessional) in the creativity of earlier Russian composers - I.E.

Khandoshkin (1747-1804), M.S. Berezovsky (1745-1777), D.S. Bortnyanski (1751-1825), V.A. Pashkevich (1742-1797), A.A. Alyabyev (1810-1851), A.N. Verstovsky (1799-1862). After returning to Moscow from a foreign trip, he decided to write the first Russian national opera. The place of Glinka's "Ivan Susanin" in Russian music culture is almost the same as the place and importance of "Koroglu" opera in Azerbaijani music culture. Therefore, in accordance with the purpose of the study, we are examining the reasons for the emergence of these two operas (Ismayilzade, 2015 :175).

M. Glinka's opera "Ivan Susanin" (1836) is a folk musical drama in terms of genre. The historical period in which the events took place in both operas is approximately the same. The march of the Polish army to Russia in 1613 is described in the opera "Ivan Susanin". The events revolve around an ordinary peasant Ivan Susanin and his family. Although the main character Susanin is an ordinary peasant, he is a very brave, patriotic person and he is a sample of heroism even ready to sacrifice his life for the sake of the homeland.

The main character of the "Koroglu" opera Rovshan was also an ordinary peasant - a brave warrior, a talented ashig, a skillful warlord who adopted the name Koroglu, a hero of the epos in the memory of the people who fought not for personal but for people's happiness.

Undoubtedly, it is very difficult to analyze and compare the characteristics of the operas "Ivan Susanin" and "Koroglu", as the folklore of different peoples, the harmonic language, the differences in the moods on which they are based, perhaps do not allow for comparison. However, when analyzing the operas "Koroglu" and "Ivan Susanin", some similar features of these works are noteworthy: epic dramaturgy and structure of works, similarity of ideas and images of national heroes, ruthless struggles against foreign enemies created the basis for their comparison. Therefore, in this article, we

have focused our research on the similarities and differences between these operas.

100 years have passed from the time when both works were presented to the audience. "Ivan Susanin" was staged on November 27, 1836, "Koroglu" was staged on April 30, 1937. Although both composers were not loved by the authorities of their time, U.Hajibeyli's contribution to the establishment of our musical culture was so great that the government had to create all conditions for the composer's creativity. And this opera, in fact, "saved" U.Hajibeyli from the exile of our leading cultural figures in 1937-1939.

Reasons for the emergence of operas. After the revolution of December 1825 in the Russian Empire, the attitude of the people and some aristocracy towards the family of the Emperor was extremely bad. The state commissioned the leading composers of the time to write works in a heroic spirit and proving the connection between the people and the state. At that time, M.I. Glinka wrote a folk heroic musical drama "Ivan Susanin" reflecting real events. As a result, the opera was renamed "Life for the Tsar" by order of the Emperor (to the words of the poet Nestor Kukolnikov, the libretto is by E. Rose). Exactly 100 years later, during the Soviet period, in 1939, the plot was fundamentally edited by the poet Sergei Gorodetsky, and the name of the people's hero "Ivan Susanin" was returned to the opera.

The idea of writing an opera based on "Koroglu" epos has long been among U.Hajibeyli's creative plans. At the request of the Soviet government, the exaggeration of folk images in musical works and the accordance of that plot with the dominant ideology simply hastened the creation of the opera.

The Roots

In the opera "Ivan Susanin", the struggle of the Russians against the Polish invaders (shlyakhtichs) in the XVII century is reflected in the same name epos, there is a "patriotic tragedy" written in modern language based

on real events. The opera “Koroglu” is based on different versions of the same name epos in Azerbaijan and Turkey. The Turkish version is based on Koroglu, the people’s hero of the movement, which went down in history as the Jalali uprising in the 16th century. He was born in the Anatolian city of Bolu being inspired by the struggle of the local peasants against the feudal lords; he was writing poems and performing saz with great mastery (he was an ashig-ozan). The main character of the famous “Koroglu” epos in Azerbaijan is Rovshan. After his father Ali was blinded by the tyrant khan, Rovshan was named Koroglu, and he began to lead the people’s movement against those who oppressed the peasants. That version formed the basis of Koroglu opera. There is a Koroglu fortress in the high mountains of Gadabay region in Azerbaijan. Another source states that the Chanlibel fortress shown in the opera is located in Nakhchivan (for example, the choir called “Chanlibel” in the 3rd act). If to take into account the above-mentioned geographical sources, then we can confirm that these events took place in Azerbaijan.

The Language of Music

For the first time in Russian classical music, the principle of symphonic development was applied in the opera “Ivan Susanin”. Here, the vocal scenes are followed by symphonic episodes. Conversational episodes and dialogues that existed in previous operas have been abandoned. The composer skillfully used folk songs for the images of heroes of Russian origin and for the images of Polish origin the composer used dances such as mazurka, polonaise, krakovyak, waltz.

Although there is no interstate conflict in the “Koroglu” opera, the struggle of our people against the feudal lords shows itself in the sound and means of expression of certain modes of mugam. U.Hajibeyli emphasizes that the opera is based on our national music by including an Azerbaijani traditional music instrument tar in the symphony orchestra to accompany the Singer girl and the dances. The heroic-spiritual image of the people is expressed in the first choirs in Jahargah, and

after the revolt of the people in the lyrical-dramatic Shur mode. Dotted rhythm and marching themes are used to describe the images of Hasan khan, images of his clown and the army that serves them. Thus, according to our conclusion, there are fundamental differences between the two operas in the language of music and sound. This is normal in terms of 100 years difference between them, since the music culture developed significantly in the twentieth century, both politically and professionally.

The Main Characters of Operas

In both works, the characteristics of images are similar as both heroes come from the people. Glinka’s main character Ivan Susanin is an ordinary Russian peasant, but by nature he is a man of heroic qualities. Hajibeyli’s main character Rovshan (Koroglu) is also a fearless and courageous hero. Both heroes reflect the power of the people and are depicted in operas as monumental images. The main images of the enemy - the Poles in the first work (their characteristics goes through the performance of the orchestra); the image of the enemy belongs to the ruling class - the tyrant Hasan Khan, his clown and vizier, as well as feudal lords in the image of Ibrahim Khan in the second work. If to look at the Poles as occupiers and take into account that the Russian people were fighting against them, we can see that the Russian people were fighting only against the feudal lords of a foreign state (in fact, as in the opera “Koroglu”).

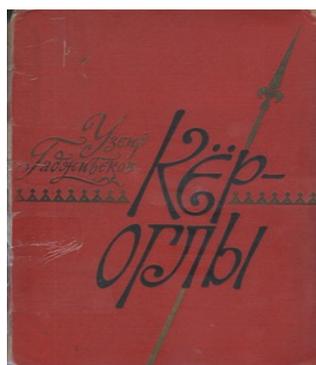
In both operas, the events develop gradually, without haste, moving from one act to another. In addition, it should be noted that the world of images of the enemy is described more widely in the opera “Koroglu”. In both operas, there are other characters from the people - in the opera “Ivan Susanin” there is a peasant Vanya (tenor), in the opera “Koroglu” there are peasants - Vali (tenor), Nadir (tenor). It is noteworthy that both composers prefer the male voices of the secondary characters, which are performed aloud.

As both operas are heroic, the people acted as one of the main characters. The masses are the main participants in the events and the folk scenes occupy a leading place in both operas as they glorify the people's thoughts and sufferings. Interestingly, the images of the lyrical line are shown in the background in both operas. In the first work, it is Ivan Susanin's daughter Antonida, in the second work, it is Hasan khan's daughter, Rovshan's love Nigar.

These operas begin with a magnificent overture-prologue composed in the form of a three-part sonata allegro. Koroglu's overture clearly conveys the epic direction of the opera with its music based on folklore and Nigar's leitmotifs and prepares the events to take place. This can also be applied to the impressive leitmotifs and character of the main characters voiced in the overture of "Ivan Susanin", which begins with a solemn

introduction. However, here the victory of the heroic images over the increasingly sad, dark themes in the introduction is completed by the transition to a magnificent code.

The overture of "Koroglu" attracts attention with its solemn, heroic spirit from the very first notes. U.Hajibeyli's use of 5 mughams here is an indicator of the nativeness of music to our people. Thus, the first notes are on "Shur" mugam. The general plan of the overture uses "Chahargah" mugam and its "Basta-Nigar" section, and the love line is on "Mahur Segah" mugam. Even Uzeyir Hajibeyli's skillful use of "Rast" mugam led to the heroic character of the whole overture. Here again, the similar approach of the two composers in the choice of tempo is obvious. The fact that the main fast section of Ivan Susanin's overture, based on Russian folklore, is exciting and dynamic, is a sign of dramatic events in the future.



**КЕР-ОГЛЫ
КОР-ОГЛУ**

У. ГАДЖИБЕКОВ
У. РАЧЫВЪЮВ

**УВЕРТЮРА
МУГЭДЭМЭ**

Moderato

Figure 1. Overture and description of the clavier of the opera "Koroglu"



ИВАН СУСАНИН

М. ГЛИНКА
(1804-1857)

Увертюра

Adagio, ma non tanto $\text{♩} = 64$

Figure 2. Overture and description of the clavier of the opera "Ivan Susanin"

The Structure of Operas

The opera "Ivan Susanin" consists of 4 acts and an epilogue. In the first edition, M. Glinka gave priority to vocal parts in the expression of the music of his work. Symphonic episodes were developed in 1939 after editing by Bolshoi Theater director Boris Mordvinov and renowned conductor Samuel Samos. A symphonic intermission was included in the fourth act and new instruments were included in the final part. In this edition, folk choirs are preferred to vocal numbers in the form of simple couplets (even the images of the main characters are accompanied by a choir, not an arioso).

The choirs, the main "expression" of the people, were also very important in the five-act opera "Koroglu". The images of the heroes are revealed here more widely. In particular, the images of Koroglu, Hasan khan and Nigar are widely reflected in the arias. Thus, in terms of structure and symphonic development, the opera "Koroglu" was composed more perfectly. Most of the arias in the opera "Koroglu" have a complex three-part form. In Glinka's opera it is written in simple 2 and 3 part form.

At the same time, we should note three more features that are common for both operas: 1) the second part of both operas reflects the hostile forces that contradict the common musical material ("The Poles Stage" in the opera "Ivan Susanin", a scene in Hasan khan's palace in the opera "Koroglu"); 2) In both operas, dance scenes are given in the 2nd acts. M. Glinka used in "Ivan Susanin" polonaise, krakovyak, waltz dances of Poles. U.Hajibeyli, along with the dances he composed on the rhythm of Jangi, uses in the last act the dance "Keçimemesi" belonging to our people. 3) The last acts of the two operas - Epilogue in "Ivan Susanin" - comments on the victory of the people over the enemy, and "Slavsya, slavsya, svyataya Rus" (Glorify, glorify, holy Russia), ends with a "Chanlibel" choir performed by the masses in the opera "Koroglu".

Choir scenes. The new era of Russian music culture is connected with the name of the founder of classical music Mikhail Glinka. For the first time in his work, which dates back to the beginning of the XIX century, he was able to combine the achievements of Russian choral art and the school of composition, and showed the choir as a driving force in the direction of events. "Mikhail Glinka created two branches of Russian opera by continuing the opera traditions of Austrian, German and Italian classics: heroic-patriotic and fairy-tale-epic. Choral scenes were distinguished by their monumentality, and folk choirs performed as a substantiating component of the drama. Another distinctive principle of Glinka's opera choirs is the vocal-choral and symphonic components. Choral scenes nourished by folk art, their form structure, variety of color and orchestral accompaniment, application of new coloristic means - all this can be considered as Glinka's novelty in the choral music of operas" (Babayeva, 2016:46). It should be noted that for the first time in Azerbaijani musicology, musicologist Ayten Babayeva conducted a comparative analysis of the choral music of Russian composer A. Borodin's "Prince Igor" and U. Hajibeyli's "Koroglu" in her book "The role of choir scenes in the solution of the playwright's line in Azerbaijani operas" published based on her dissertation work. However, the purpose of our research is to highlight the structural features and similarities and differences of a number of choral scenes in the operas "Ivan Susanin" and "Koroglu".

The choir scenes in both works deeply reflected the feelings and emotions of the people. Examples from the opera "Ivan Susanin" are the choirs in the first act - "V buryu, v grozu" (Both in storm and thunderstorm), and in the third act - "Rodina moyu" (My homeland). The joyous wedding choir is followed by the heroic, the patriotic choir is followed by the Na vruga (To the Enemy) choir, and the choirs in the 4th act continue the heroic line. Finally, one of the last choirs, the choir of Sobin and the

villagers "Bratya v meteli" (The brothers in a snowstorm) and "Bedny kon v pole pal" (Poor horse died in the field) followed by the heroic aria of Vanya continues the peasant

choir. At the end of the epilogue, the opera ends with the splendid choir "Slavsya, slavsya, svyataya Rus" ("Glorify, glorify, holy Russia"), which glorifies the Russian people.



Figure 3. The last choir of "Koroğlu" opera



Figure 4. The last choir of "Ivan Susanin" opera

The plan of the choirs structure in the opera "Koroglu" is interesting. Here, for the first time in Azerbaijani opera literature, choirs carry the function of opening the main stage form and play a central role in the development of events on the stage. The choirs created a great image of the people and reflected its psychology and horizon. Uzeyir Hajibeyli combined our ancient national dances "yalli" and "jangi" with choirs in the opera and further strengthened their

influence on the audience. The folk choir "This beautiful nature" in the first act is an exposition, the following choir "Poor old Ali" (Koroglu's father who was blinded) shows the oppression of the people. After the dramatic choir "We must revolt today", the first act ends with the choir "From everywhere, from the mountain, from the stone" based on the heroic leitmotif. The image of the people is well reflected by the "Covenant" choir. The triumphant "Chanlibel" choir in the 3rd

act, and the choir in the 5th act, which also symbolizes victory, were composed on the theme of Rovshan's (Koroglu's) "I saw you" ariosis in the 1st act.

The descriptive form of the natural phenomenon in both works is also noteworthy. In "Ivan Susanin" opera, the image of the winter landscape opens the 4th act in a symphonic development. In the opera "Koroglu", in our opinion, in the background of the storm in the third act, the dramatic scene "Theft of Rovshan's lovely Girat" can be considered the first example of programmatic symphony in Azerbaijan.

The stage life of operas. The stage life of "Ivan Susanin" and "Koroglu" operas was different. As the government changed in Russia, the attitude to Glinka's opera also changed. In the 1930s and 1940s, the music industry was completely under state control. The Secretary General of the USSR, Joseph Stalin, paid great attention to the creation of Soviet classical opera. In this regard, many historical sources indicate that Stalin himself controlled the repertoire of the Bolshoi Theater. The article "Soviet classical opera: ideas and realities" written by Ekaterina Vlasova, professor of the Moscow State Conservatory named after P. Tchaikovsky, presents an excerpt from a letter written by the staff of the Bolshoi Theater to the state leader of the USSR: "Dear Joseph Vissarionovich! The workers of our country connect all their successes in the construction of culture and economy in your name ... Your instructions and recommendations on the construction of "Ivan Susanin" and other operas are of great importance for the prosperity of the Bolshoi Theater and the development of music arts in the country" (Vlasova, 2010:261). During the mentioned period, even the appointment of soloists, directors and conductors took place in accordance with the choices of the Kremlin leader and on the basis of clear instructions. In this case, the independence of music culture could not be discussed. Ideological pressure from the state was

obvious, so the renaming of the opera "Ivan Susan" was in line with the requirements of the time.

After the opera was edited twice (1837, 1939) until the 1980s, ideological values were re-evaluated on the eve of the collapse of a powerful state such as the USSR, and the opera's name and abbreviations needed to be reconsidered. In connection with the beginning of that period, it could not be reflected in the "ideological body" of the opera "Ivan Susanin", which had a special place in the Russian repertoire. In 1989, the opera was performed in a new structure, and the main task was to restore the original version of the opera. Based on the premiere in 1836, the founders, scientific editors T. Cherednichenko and E. Levashova returned the title "Death for the Tsar" to the opera (based on the old text of E. Rose). Decorations, costumes and abbreviated fragments of the original edition are preserved in the design of the play and are still included in the repertoire of the Bolshoi Theater.

The opera "Koroglu" had a very successful stage life, and U. Hajibeyli's immortal work was successfully staged not only in Azerbaijan, but also abroad with great success. It was true that the initial version of the opera was very large and the performance lasted about 6 hours. However, after U. Hajibeyli's intervention, some numbers and scenes were reduced and kept in the current version. After the first performance in Baku, the opera "Koroglu" was staged at the Bolshoi Theater during the Decade of Azerbaijani Art and Literature in Moscow (May 5-15, 1938) and was very loved by the leader of the USSR. Almost all high-ranking officials of the country at that time gave a standing ovation to the opera "Koroglu". After the famous event, the creative team was awarded high prizes, and U. Hajibeyli was awarded the honorary title of People's Artist of the USSR.

U. Hajibeyli's opera "Koroglu" was staged in Turkey last time on January 9, 2016 on

the stage of Mersin State Opera and Ballet Theater under the direction of Aflatun Nematzade with great success. Ahmed Adnan Saygun (1907-1991), a prominent composer, musicologist and teacher, one of the founders of the national school of composition of Turkey applied to "Koroglu" epos and wrote an opera on its basis.

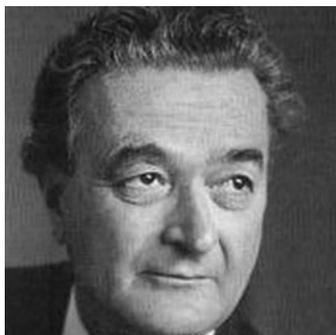


Photo 2. Author of the first Turkish national opera, musicologist and teacher Ahmed Adnan Saygun (1907-1991)

Ahmed Adnan Saygun composed the first Turkish national opera, *Koroglu*, during his teaching years in Ankara (1964-1972). However, on the last page of the opera score, March 16, 1973 was marked with the composer's signature. Although we could not get the clavier of the opera, we were able to get a manuscript score for the orchestra. The size of the musical material shows that the opera is large and distinguished by its music which is in accordance with the content. A. Saygun's deep knowledge of modern composition techniques is reflected in the expressiveness of images in score music. The libretto of the opera belongs to Selahattin Batu.

Turkish librettist If we take into account the inscriptions rarely found in the score, it reflects the fact that the events took place in one of the Turkish villages and described the people's struggle against the beys. In general, *Koroglu*, as an example of heroism, has almost the same function in the literature of the Turkic world - a brave people's hero, a leader of the masses with the desire to establish justice.

Koroglu

Libretto: Selahaddin Bata A. Adnan Saygun

Perde I op. 52

Oscura (♩ = 90, 1/2 = 180)

3 Flauti
3
2 Oboi
2
Cor Anglais
2 Clarinetti in sib
2 Clarinetti Bass
2 Fagotti
Contrabbasso
4 Corni in fa
3 Trombe in do
3 Tromboni
Tuba
Timpani
Franciasia
Tambour
Sijofono
Cymba
Violini I
Violini II
Viola
Violoncelli
Contrabassi

Figure 5. The first page of the score of Ahmed Adnan Saygun's opera "Koroglu"

We would like to note that the first producer of A.Saygun's opera "Koroglu" at the Istanbul Opera Theatre and the conductor of its premiere was a prominent Azerbaijani composer and conductor maestro Niyazi.

The Result

As a result of our research, we can emphasize once again that the images of national heroes have a central place in the work of composers of each country, regardless of the period. The operas "Ivan Susanin" by Mikhail Glinka, the founder of Russian classical music, and "Koroglu" by Uzeyir Hajibeyli, the founder of Azerbaijani classical music, are the main evidence of this argument. The article analyzes some of the similarities and differences of these two works for the first time in Azerbaijani musicology.

The events in the famous "Koroglu" epos, one of our values uniting the Turkic-speaking countries, and the main character's struggle for justice were reflected in music for the first time in a magnificent opera by Uzeyir Hajibeyli. The opera "Koroglu" has received the highest praise from famous composers and musicologists of our time in foreign countries such as Russia, Georgia, Turkmenistan, Ukraine, Uzbekistan, Turkey, Iran. Although operas by F.Amirov, G.Garayev, J.Hajiyev, J.Jahangirov, Niyazi, R.Mustafayev, V.Adigozalov, F.Alizade, O.Rajabov and others were written in Azerbaijan on various topics in the opera genre, there was not a second work that reached the peak of "Koroglu" written almost 100 years ago .

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Place and date of birth: He was born on February 1, 1959, in Baku, Azerbaijan.

Education: 1966 -1977 Secondary music school named after Bulbul, 1977-1982 studied at the "Piano" faculty of the Azerbaijan State Conservatory named after U.Hajibeyov and graduated with honors.

Pedagogical activity: 1983-1998 Teacher at the Baku Prepschool Pedagogical College; Since 2001, he has been a researcher at the I-№ research laboratory of BMA named after U.Hajibeyli, since 2007, senior attendant, since 2012-2017, associate professor at the department of "History of Music", since 2017, senior researcher, 07.12 2018- Since (through a competition) he has been working as the head of the scientific research laboratory "Research of professional music of Azerbaijan with oral tradition and its new directions: organology and acoustics".

Scientific activity: The dissertation depended on in 2005, in 2010 has been was awarded the title of associate professor by the EAC. In several national and international conferences: in 2016 at the Azerbaijan National Conservatory, Slavic University, in 2018 ISME, 2018 He delivered reports at the IV International Congress of Music and Dance in Bodrum, Turkey, in 2018 at the international scientific-practical conferences "Actual problems of modern musicology" in Moscow, "Ethnoorganology: current problems and tasks" at BMA named after U.Hajibeyli.

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N.Ismayilzadeh 3 Honorary Decrees of the Khachmaz Regional Culture Department of the Ministry of Culture of the Republic of Azerbaijan, Letter of Appreciation of the State Committee for Work with Diasporas and Rector of BMA named after U.Hajibeyli for fruitful scientific activity,

The Honorary Decree has been received from Professor Farhad Badalbeyli.