

Interview Article

A bright representative of the composer school - Adil Babirov

Sehrana Kasimi¹

Department of History and Theory of Music, Institute of Architecture and Arts, Baku, Azerbaijan

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Abstract

Our scientific article entitled "A bright representative of the composer school - Adil Babirov" is dedicated to Adil Babirov, a composer who contributed to the history of Azerbaijani music of the 20th century, his work, as well as the study of some of his works. At the beginning of the article, the names of some works of outstanding musical figures of Azerbaijan, exhibited outside our country, are mentioned. On world stages, there are sold out operas and ballets by Kara Karaev and Fikret Amirov. The article presents the works of the composer Adil Babirov. The composer, who lived in exile until the end of his life, composed and created in the national spirit. The mode-intonation form of his songs is built according to the national principle. Almost all of the composer's songs were composed in the mode of mugham. Here the composer uses Segakh, Shura, Shushtar and other mugham modes. The Prelude-Scherzo is a very interesting and unusual work. So this multi-movement piece starts with a heavy adagio tempo, moves into an allegro rhythm, and then returns to a heavy largo tempo again, making a beautiful twist. In the article, musical versions of the work are reproduced in small fragments. The article notes that Adil Babirov is a versatile composer. Thus, the composer turned to film music, pop music, the song genre and Western classical music. His music for films is an invaluable contribution to Azerbaijani culture. And also the composer wrote music for cartoons. In 1976, he wrote the music for the cartoon Claw, Ear, Carpet, Thorn. During the years of emigration, the composer created many works related to Karabakh. His work "Native Land" is an example of this. The music written by the composer for the TV play "Yurd Yeri", which reflects the real life of people forcibly displaced from the Karabakh land, is one of his last works. It should be noted that what distinguishes the composer from other colleagues is his work with modulations. The article also discusses the composer's life path. The years of his education and the universities where he worked are discussed. It is emphasized here that Adil Babirov, who was a student of the brilliant composer Kara Karaev, was not awarded the honorary titles he deserved to perpetuate his name. The compositional activity of the honored artist Adil Babirov occupies a special place in the musical culture of Azerbaijan. It is noted that, as mentioned in the text, while studying at the Pedagogical Institute, our teacher in his student years was the composer Adil Babirov.

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Introduction

There were many composers who contributed to the history of world music of the 20th century. The works of Fikret Amirov, Gara Garayev, maestro Niyazi and other composers graced the stage of Azerbaijan, they were listened to and watched by the peoples of the world. Fikret Amirov's ballet "The Epic of Nasimi" was staged in Moscow and a number

¹ Associate Professor, Department of History and Theory of Music, Institute of Architecture and Arts, Baku, Azerbaijan Phone:+994503537590; E-mail:sekasimi@mail.ru ORCID: 0000-0002-6545-0198

of foreign countries.² (p. 155). In 1977 this ballet was included in the repertoire of the Swedish Philharmonic.³ The composer's ballet "A Thousand and One Nights" is the most beautiful work that has graced the world music scene. Eastern motifs have always been perceived with interest by the peoples of the world. F. Amirov's ballet "A Thousand and One Nights" was staged in Moscow, Tbilisi, Novosibirsk in the 1980s, and then in Europe and other countries. Another composer who introduced the world to Azerbaijani musical culture is Gara Garayev. His ballet "Seven Beauties" was performed on almost all famous stages of the world. After the first premiere, it was staged at the Leningrad (now St. Petersburg) State Maly Opera Theater (Maly Theatre), then in Czechoslovakia, the Arab Republic of Egypt, South America and other countries. One can talk about these brilliant composers, their works, operas and ballets, artistic gems for hours.

The article we are presenting is dedicated to another famous composer of the 20th century, my teacher and master Adil Babirov. I consider it my duty to present to your attention his creative activity and the study of his unique fine works.

Another representative of the galaxy of Azerbaijani composers of the 20th century is the outstanding composer and teacher Adil Babirov. The composer lived in exile. He promoted Azerbaijani music across the ocean. Adil Babirov created various songs, piano sonatas and preludes and other stage works from a young age. During his student years, the composer wrote piano preludes, variations (1956), pieces for cello and piano, violin sonatas, a large number of songs, romances.

Research problem

Just as every composer has his own style, Adil Babirov has his own style and method. Several genres are noticeable in his works. The uniqueness of the songs and musical works in the symphonic style, which he composed from his youth, is another proof of his loyalty to the national spirit. In 1966, his Piano Sonata was first published. In fact, this work is a piano sample, which is deeply understood by professional musicians. Polished with local musical intonations, this work is organically combined with the traditions of European classical music, attracts attention with the composer's new style and unique musical language. The composer himself worked on the score of the *Symphonic* version of the *Piano Sonata. Sonata in Andantino con recitando tempo* (Fig. 1) The fact that this work evolves from sonata form to symphonic form with a deeper content testifies to the composer's extremely varied style of writing. As a result, the development of one work and its replacement by another benefits from the importance of Adil Babirov's work.

² Qasimova, Solmaz; Abdullayeva, Zemfira. Fikrət Əmirov. Bakı: "Nağilevi". 2004.

³ Şafəq Hacıyeva. "Nəsimi dastanı" baletinin dramaturji xüsusiyyətləri. "Azərbaycanşünaslığın aktual problemləri" Beynəlxalq elmi konfrans.2010.

Sonata

Adil Bəbirov

Andantino con recitativo

Figure 1. Adil Babirov Sonata part I

In the little two-line note we have cited, we naturally cannot draw your attention to the difference between the sonata form and the deeper symphony. We all know that a symphony is more extensive and meaningful than a sonata. It is inevitable that Adil Babirov will develop the same work and turn it into a symphonic genre. Comprehensiveness and even more foresight of the composer once again emphasizes his bringing the Sonata of the same name to the form of a Symphony. When listening to a sonata, one feels that it needs to be played in a wider form. So, when we listen to Adil Babirov's new score "Symphony", we again become witnesses of this.

The teacher of the composer Adil Babirov was the brilliant composer Gara Garayev. So, as in his other works, in the Sonata and Symphony of the same name, the influence of his master is felt.

Growing more and more enthusiastically (*poco a poco cresc.*), the melody in the second part passes into the *Allegro tempo* (Fig. 2). The middle part of the sonata alternates with the rhythm of *Moderato*. At the end, the piece ends with the replacement of *Allegro* rhythm and *Allegro vivace* again. We bring to your attention this note below. In the sonata, despite the rapid replacement of chords, a polyphonic tune is preserved.

Allegro vivace

Figure 2. Adil Babirov Sonata part II

Method

"Prelude-Scherzo" is another work included in the collection entitled "Pieces of Azerbaijani Composers". An interesting part of the work is that, as the title "Prelude-scherzo" implies, the two forms of prelude and scherzo are combined in the work. The preludic part of the work is performed in lyrical form, at a slow tempo, while the scherzo is performed at a fast tempo. Another interesting and outstanding aspect of this piece is that the Scherzo Prelude can be performed at different ages. That is, this work is performed with pleasure both by students of secondary musical schools and in higher musical educational institutions.

Like other works of Adil Babirov, this work was created with high professionalism. The national spirit is felt in the work. Thus, the "Prelude-scherzo", written on the basis of Azerbaijani mugham, is composed in accordance with mugham in terms of genre and structure, as well as professionalism. Musical exercises and skills, clearly given and reflected for composers in the book "Fundamentals of Azerbaijani Music", written by U. Hajibayli for 20 years, should become a reference book for every person working on this path.

As technology advances in our globalized modern world, naturalness seems to be on the wane. So, as in other areas, it is natural that various changes take place in our musical culture. Among the younger generation, more and more people compose non-professional music, add songs, put together various incomprehensible melodies. It also arises from external influences. Naturally, music that is not rooted in the national spirit is erased from memory and forgotten after a while.

It should be noted that although years have passed, classical compositions and works are not forgotten, on the contrary, they are improved over time and passed on from generation to generation.

These works belong to the work of the hero of our article, Adil Babirov. Approximately ten years later, two more plays by A. Babirov were published. The "Scherzo Prelude", included in the music collection "Pieces of Azerbaijani Composers", is a very interesting work, and the first part of this musical sample begins with a heavy tempo. The first part is in a heavy tempo of an *Adagio* (Fig. 3).

ПРЕЛЮД-СКЕРСО

А. БӘБИРОВ

The musical score for "Prelude-Scherzo" by Adil Babirov, part I, is presented in three systems. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Adagio". The score begins with a piano introduction. The first system shows the right hand playing a melodic line with slurs and a triplet of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The second system continues the melodic development in the right hand, featuring more slurs and a triplet. The third system shows the right hand playing a melodic line with slurs and a triplet, while the left hand continues the rhythmic accompaniment. The score includes dynamic markings such as *mf* and *pp*, and articulation like slurs and triplets.

Figure 3. Adil Babirov Scherzo Prelude part I

The second part of Skertso is in *Allegro con fuoco* tempo. Part II below differs from the previous part in size and character. (Figure 4) This is a dance rash.

The scherzo is playful and plays with enthusiasm. The features of the Azerbaijani dance genre are clearly felt here. The national spirit reappears. Here, the fact that both note strings are in the left treble clef makes it easier to play. Arpeggios played with the left hand make the performance even more meaningful. When performing this work, special enthusiasm and passion are emphasized. The passion for work is amazing.

A. Babirow's play "Prelude-Schertso" has long been popular among pianists. The tempo of the work begins heavily and resembles a kind of lyrical ballet *adagio*. The *Adagio*, playing the role of the *Prelude* in the introductory part of the work, organically combines with it, creating a poetic image. The second part, following the introduction, differs in size and character, is a dance pattern. In general, this work, like other works of the composer, has a wide and deep content. The prelude-schertso is written in a complex three-part form. In this work, the Scherzo part develops at a lively pace, and the Musical theme has a clear rhythm. This work is actually perceived as a sonatina due to its brief dramatic musical content.

The musical score for Adil Babirow's Scherzo Prelude part II is presented in three systems. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro con fuoco*. The score starts with a dynamic of *fff* and includes a section with a dynamic of *ff*. The second system continues the piece with a dynamic of *ff* and includes a section with a dynamic of *ff*. The third system concludes the piece with a first ending bracket and a repeat sign.

Figure 4. Adil Babirow Scherzo Prelude part II

The 3rd part of "Prelude - Scherzo" by Adil Babirow is performed in *Largo*, moving to a heavy tempo (Fig. 5).

Figure 5. Adil Babirov Scherzo Prelude part III

Anyone who plays or listens to Adil Babirov's "Prelude-Scherzo" cannot fail to see that this is a composer who writes in a unique style. This work was written with great enthusiasm. The finale of the piece is again played in *Allegro* rhythm and ends in a positive mood. (Figure 6)

Figure 6. Adil Babirov Scherzo Prelude part Allegro

In addition to composing, Adil Babirov worked as a sound engineer and editor of musical projects on Azerbaijan television. His songs are colorful. As in other genres, the national spirit and national tradition are preserved in the song genre. His "Mother Liles", "Spring has come", "Violet", "You don't know", "The world is beautiful", "Don't hurt me", "Our heart", "I am a mother", "Long live my Karabakh!" Soldier's song, "Yarashsyn", "Meet me" and others. Such songs are decorated with colorful lines and composed in the national spirit. In 1968, the publishing house "Azernashr" published 4 songs of the composer. The song "Men Anayam", written to the words of the famous Azerbaijani poet Fikret Goji, takes the first place in the album. The second song of the album is called "First Steps." The song is accompanied by the alternation of Shushtar and Segakh mode.

Polished with national musical intonations, these works are organically combined with the traditions of European classical music, attracting attention with the composer's new stylistic style and unique musical language. These songs and works are still in the repertoire of many pianists.

In the style typical of Adil Babirov's songs, even in a small musical phrase, as well as in each cycle, the focus on several chords prevails. This is not just an artificial juxtaposition of different chords in comparative position for the sake of direction or modulation, but it can be likened to a garland or a carpet of different shades of color, and there is no randomness in the arrangement of these colors. Adil Babirov's style is like a "red line" not only in his songs, but also in works of other genres.

The image shows a musical score for a song titled "Oxumaq" (First Steps) by Adil Babirov. The score is written in 2/4 time and consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Kör-pə ba-lam, ilk də-fə sən a-yaq aç -". The second system continues the vocal line and piano accompaniment with lyrics: "-dın bu gün. Bu ilk ad-dı - min, mü-ba-rək". The piano accompaniment features a variety of chords and textures, including some trills and arpeggiated figures.

Figure 7. Adil Babirov Song "First Steps"

The composer refers to mughams in all his songs, and in his works he mainly relies on mughams. Nevertheless, as we noted above, A. Babirov's work is colorful and, in addition to traditional music, the composer also appeals to the colors of European and Western music. For example, the third song on this album is the song "Roads". The melody and harmonic language of this song is written in such a way that classical western harmony, tritone intervals used in European music, major and minor chords, double dominants, non-chords, linear and widely used regular transitional chords, delay and resolution, etc. predominate. The melody, which develops in a wavy line, returns to the beginning, making an elliptical circuit through different keys. A songwriter with a good vocal ear creates a cantilena using easy-to-sing progressions and vowels that sound best in the lyrics. The song is skillfully dressed in a national costume with the use of cadence melismas typical of Azerbaijani melodies. This small collection of songs ends with the song "Let them be happy", written to the words of the poet Yusif Hasanbay. The song, written in the form of a couplet, concerns the mugham "Segah". Each song of the composer can be considered a piece of music with deep meaning and wide scope. He has over 50 songs. However, the notes and scores of some songs have not come down to us.



Photo 1. To the 80th anniversary of the composer Adil Babirov

The composer pays an important place in all his works to modulation. This is the feature that distinguishes him from other composers. This runs like a red line not only in songs, but in all forms of classical Western music.

Adil Babirov, who studied in the class of the brilliant composer Gara Garayev, like many other famous and talented colleagues, presented rich artistic pearls to the music of Azerbaijan. Adil Babirov, who in the 1950s was one of Gara Garayev's favorite students, will make an unforgettable contribution to the musical culture of Azerbaijan in the future

In his youth, he learned the secrets of mugham in the class of the famous tar player Ahmed Bakikhanov at the Baku Music College named after Asaf Zeynalli, and his future composing activities included folk music. From the point of view of a deep knowledge of folklore, this was an extremely important event.

Along with composing activities, Adil Babirov was also engaged in pedagogical activities. He taught an instrumental lesson at the Azerbaijan Pedagogical Institute (at that time the API Institute was named after V. I. Lenin). (P.S. The author of the submitted article, Associate Professor Sehrana Kasimi, was also one of his students). I can proudly say that I was one of the favorite students of my master, the brilliant composer Adil Babirov. The composer, who teaches at the Faculty of Musical Art of the current Pedagogical University, was extremely attentive to his students. His instrumental class was one of my favorite subjects. The feeling of feeling, understanding and love for the piano was absorbed into our blood by means of education, instilled by a brilliant composer and teacher.

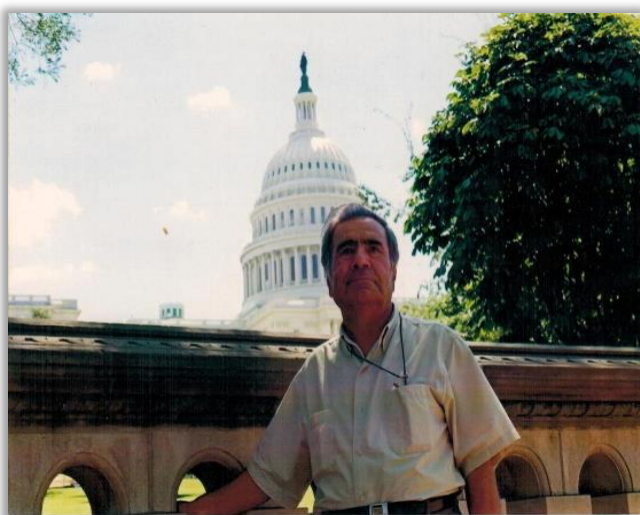


Photo 2. Babirov in the USA



Photo 3. Babirov on his birthday

Adil Babirov also contributed to film scores. His "Sing tar" (1968), "Joy" (1968), "Azerbaijani silk" (1972), "Claw, ear, palaz, thorn" (1976), "A cozy place in the garden" (1978), "Thank you, My friend" (1980), "We are faithful for the moment" (1981), "Excursion" (1991), "Yurd eri" (1997), "Generals of the Republic" (2006) and other films. The music written by the composer for the TV play "Yurd Yeri", which reflects the real life of people forcibly displaced from the Karabakh land, is one of his last works.

Many of Adil Babirov's songs are traditional songs, simplified to a lyrical melody. The genre of his songs is melodic. Later, during his stay in Canada, the composer harmonized and improved monophonic Azerbaijani folk songs. He

worked on many folk songs from the national musical folklore and transcribed them into sheet music. The composer's songs were performed by famous Azerbaijani singers. Adil Babirov was also a composer who loved traditional songs. Its song genre was performed by well-known artists of Azerbaijan - Shavkat Alekperova, Elmira Rahimova, Yalchin Rzazade, Akif Islamzade and others. Among the interesting pages of the composer's work are "5 Pieces for Chamber Orchestra" (1983), "Ballet Suite" (1984), music for Samad Vurgun's "Insan" and Bakhtiyar Vahabzade's "Trace".

Adil Babirov is a versatile composer. At the same time, he turned to the pop genre. In 1980, he wrote a one-movement variety play entitled "Concert Piece". This work is no less interesting than others. Despite the fact that the work is written in sonata form, the contrasting madness does not escape our attention. The main theme of the sonata is full of playfulness and energy. The beginning of the "concert piece" begins with *Allegro* and takes place in an auxiliary theme.

Konsert pyesi

Balaban ile f-no üçün işləyeni: İ.Nəcəfov A.Babirov

Allegro

Figure 8. Adil Babirov Concert piece

The side Part gradually turns into a lyrical mode and is accompanied by elements reminiscent of a song cantilena. The principle of contrast is already present here, reminiscent of the features of the sonata genre. This work was also designed for Tar and the Symphony Orchestra and entered the repertoire of tarists. In fact, since the sharp rhythms and intonations are clearly given in this piece, it also resembles elements that are characteristic of jazz music.

Composer Adil Babirov also wrote music for staged dramatic performances. The musical score for "Yer Tutanlar" was staged at the Musical Comedy Theater in 1982. This work was recorded two years later by the Melodiya recording company in a two-volume edition.

Even during the life of the composer, he was awarded the title of Honored Art Worker. No name other than this honorary title was given to him. Adil Babirov moved to Canada at the beginning of the 21st century (2000-2001). He lived there for the rest of his life. Died in 2021 in Toronto.

At the end of the article, although far from a scientific approach, I took the liberty of bringing to your attention some details about the composer's lifestyle in recent years and his death. So Kulis. Elmira Bagirova, the sister of the famous Azerbaijani composer Adil Babirov, who died in Canada, expressed her reaction to the statement of the chairman of the Union of Composers Firangiz Alizade that the composer died in a nursing home where he lived in Canada. The composer's sister said the following in her interview: *"I don't know how Firangiz Alizade thought and found out that my brother died in a nursing home. Didn't my brother die in a nursing home? He has only one daughter and sister, like me. It's just that the teacher Adil had a broken leg, as a result of which the heel festered. Everything was fine, we placed him in a medical institution and visited him every day so that he could walk better and recover. On the night of his death, he played the piano in the hospital where he was being treated, and everyone around looked at him in amazement, as if death had reached his heart. After examining the doctors, he fell asleep and did not wake up. Firangiz Alizade says that we have no connection with him. When did she connect? When did he remember the old composer as the chairman of the union? Even a man like Adil Babirov did not receive a pension. According to the information provided to me, the portrait of my brother never even hung on the wall of the Union. Firangiz Alizade explained why Adil Babirov is not a people's artist. My brother may not be a national artist, but his works are kept in the gold fund. I am very sorry that Firangiz Alizade spread such false information. He was an official, he had to clarify and disseminate information."*



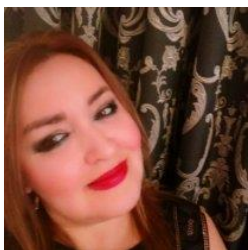
Photo 4. Javanshir Guliyev, Ramiz Guliyev, Adil Babir



Photo 5. Adil Babirov. Toronto. 2018

A connoisseur of the national music of Azerbaijan, a music lover of the song genre, composer Adil Babirov, who is extremely devoted to this genre, who created extraordinary harmonic song samples, and passed on perfect works of art to the next generation, will always live in our hearts. May your soul rest in peace composer.

A galaxy of Azerbaijani composers, like a great school, left samples of national music to the next generation. After Safiaddin Urmavi, Mir Mohsen Navvab, Abdulgadir Maragali, our valuable public figures, who are the authors of Azerbaijani treatises, and the brilliant Uzeyir Hajibeyli laid the foundation for the classical musical culture of Azerbaijan. The list can be continued in this order. Names of Asaf Zeynalli, Afrasiab Badalbeyli, Muslim Magomayev, Gara Garayev, Fikret Amirov, Govdat Hajiyev, Jahangir Jahangirov, Suleiman Aleskerov, Said Rustamov, Shafiga Akhundova, Arif Malikov, Tofiq Guliyev, Emin Sabitoglu, Ramiz Mirishly, Elza Ibragimova and other Azerbaijani composers, engraved on the golden fund of our culture. These composers, who left their mark in the field of music, enriched and developed the classical music of Azerbaijan. It is commendable that the people and state of Azerbaijan do not forget such artists, composers and public figures, perpetuate their memory. Our proposal is to remake and publish an album of each composer, this proposal also applies to the unforgettable composer Adil Babirov. It is our duty to re-exhibit all his works as a series of albums.

Biodata of Author

Kasimi Sehrana Alesger - Leading Researcher of the Department of History and Theory of Music of the Institute of Architecture and Art of ANAS, Candidate of Art History, Associate Professor. Since 1996 she has worked at the College of Music, at the Republican Art Gymnasium at the Azerbaijan National Conservatory, since 2000 she has been a senior lecturer, associate professor and head of the Department of Social Sciences at the Pedagogical Institute. "Golden Pen", "Khan Gizi Natavan", "Influential People's Intellectual", "Heydar Zirvesi", "İlhamla ireli" and others were awarded honorary awards. There are scientific monographs "Musical culture of Azerbaijan in the context of East and West" (2015), "Periods of cultural development of Caucasian Albania" (2018), "Periods of cultural development of Azerbaijan" (Az.) (2021), "Periods cultural development of Azerbaijan." (İng)(2022). He is the author of more than 110 scientific articles in the republic and abroad. Participant of important republican and international scientific conferences, festivals and symposiums, in 2022 he was elected a full member of the TURON Academy of Sciences (Uzbekistan).

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