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SOLTAN HAJIBEYOV'S "CARAVAN" SYMPHONIC POEM

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Abstract

The article considers some features of the symphonic poem "Caravan" by the outstanding Azerbaijani composer Sultan Hajibeyov, studied the style of the work, the principles of symphonic development, methods used in orchestration.

In the symphonic poem "Caravan", a connection with national origins is clearly manifested. The improvisational principle inherent in mugham, the organic combination of melodic developmental techniques with symphonic development, the use of variable and variational development, as well as the creative use of national frets – all this arises from national music. The article deals with some features of the symphonic poem "Caravan" by the outstanding Azerbaijani composer Soltan Hajibeyov as a program work, examines the style of the work, the principles of symphonic development, and the methods used in orchestration.

The purpose of the research is to study a number of features of the composer's individual creative style in S. Hajibeyov's symphonic poem "Caravan". The disclosure of programming in the work, the consistent provision of epic drama in the genre of a single-part symphonic sketch, the disclosure of the connection of this feature with the mugham genre are the main points of the research. The research is based on the disclosure of the Eastern nature image through its manifestation mainly in a calm lyrical aspect and at the same time in an internal movement.

The research methodology is based on a comprehensive generalization of the research of Azerbaijani and Russian musicologists in the genre of symphonic sketch based on musical-analytical, theoretical and historical analysis.

Scientific novelty of the research. For the first time in the framework of Azerbaijani music science, the figurative content and orchestral features of S. Hajibeyov's symphonic poem "Caravan" were considered from the perspective of oriental art. At the same time, based on the analysis, certain comparisons were made with the symphonic poem "In the Steppes of Central Asia" by the Russian composer A. Borodin, and the "Caravan" composition was studied in details.

Conclusions. The symphonic poem genre is important in Azerbaijani music, and many interesting examples have been created in this area. The emergence and development of the symphonic poem genre in Azerbaijani music was associated with the emergence of interest and need for samples of a single genre. Thus, in Azerbaijani music, the symphonic poem genre

prevails among one-act works, and this genre originated even earlier than the genre of the national symphony. Even though the symphonic poem genre in Azerbaijani music continues the traditions of the Russian School of composition, it is based on national musical intonations. Thus, the rhythmic structure of works, artistic content, and textured form is determined by national characteristics. From this point of view, S. Hajibeyov's "Caravan" symphonic poem is the most striking example of this genre in Azerbaijani music.

At the same time, the unique orchestration, texture, and use of sound timbres of instruments opened a new page in the field of National Symphony music. In particular, the use of intonations of mugham, the Azerbaijani oral traditional musical genre, brought originality to this work.

Keywords: Azerbaijani music; mugham; symphonic poem; Soltan Hajibeyov; "Caravan"; Alexander Borodin; "In the Steppes of Central Asia"; orchestra; timbre

Introduction

One of the main types of descriptive music, the symphonic poem is a program-oriented genre, which is mostly found in Russian and Azerbaijani composers. The creation of the symphonic poem genre in Azerbaijani music dates back to the 1940s. However, the use of descriptive elements in the works of this period was of great importance in preparation for the creation of the genre of the symphonic poem. There are few works in the genre of the symphonic poem written in the national music of Azerbaijan. But despite this, wealth is noticeable from the point of view of the topic. Here one can find war content ("In the battle", "Memorial" by Niyazi), labour ("Cotton harvesting" by Shafiga Akhundova) and nature ("Caravan" by Sultan Hajibeyov, "Absheron plains" and "Shirvan plains" by Agshin Alizade). This proves once again the diversity of the genre in terms of content in our national music. Throughout the development of our professional classical music, almost every decade, several examples of symphonic sketches have been created. The symphonic poem genre represented in the works of composers of different generations was enriched each time with new figurative and meaningful features. Thus, from the first period of its appearance, adapting to the stylistic peculiarities of each composer, the symphonic poem was associated with certain aspects and acquired new qualities at the same time. But the most striking example of the development of the symphonic poem genre in our national music is the "Caravan" composition by Soltan Hajibeyov. With the "Caravan", imbued with deep lyricism, Hajibeyov created a majestic and magnificent example of the symphonic poem genre in our national music.

Purpose of the research

The purpose of the research is to study the symphonic sketch "Caravan" by S. Hajibeyov. In the course of the research, S. Hajibeyov's symphonic poem "Caravan" was thoroughly analysed, and such features as form and structure, content, musical language, harmonic features, orchestration, and timbre variety of instruments were reviewed. In the "Caravan", the international influence of the Azerbaijani traditional mugham genre was highlighted and the features resulting from mugham were studied.

Recent research and publications analysis

Although the study of the process of creation, formation and development of the symphonic sketch genre is important in Azerbaijani music science, this topic is increasingly being explored by various musicologists when studying the work of composers. Based on this, the scientific research of Azerbaijani musicologists E. Abasova, A. Tagizade, Z. Abdullayeva with regard to Azerbaijani music and the research work of Russian musicologists concerning the work of A. Borodin formed the scientific basis of the presented article in the research process.

Main research material

The symphonic poem as a genre of symphonic music was first created in Azerbaijan in the 40s of the twentieth century by the outstanding Azerbaijani composer and kapellmeister Niyazi. These were the composer's symphonic poems named "In the battle" and "Memorial" on a heroic theme. In general, in Azerbaijan in the 1940s, symphonic music entered the path of development with great speed. The first symphonies of Gara Garayev, Jovdat Hajiyev, Soltan Hajibeyov, created at the same time, are also a product of those years. Along with large-scale symphonies, the importance was attached to one-act program works, which made it possible for each composer to establish his own creative style.

The symphonic poem genre, a type of descriptive symphonic music, historically includes landscapes, everyday genre, fantastic fairy-tale, battle scenes. In the symphonic poem genre on this topic, imagery is in the foreground. For example, let's remember the symphonic poems such as "In the Steppes of Central Asia" by A. Borodin, "Witch", "Magic Lake", "Kikimora" by A. K. Lyadov, "Night on the Bare Mountain" by M. Mussorgsky, "Sadko" by N. Rimsky-Korsakov, "Spring" by A. Glazunov. This is the fundamental difference between the symphonic poem and the genre of a one-voice symphonic poem based on various source programs.

The symphonic poem "Caravan" written by Soltan Hajibeyov in 1945, continues the traditions of Russian classical composers and is a program work based on landscape images. Usually, in the musicological literature, this work is often compared with the symphonic poem "In the Steppes of Central Asia" by the Russian composer A. Borodin, and this comparison has already become a kind of role model. S. Hajibeyov's symphonic poem "Caravan" is really close to the symphonic poem "In the Steppes of Central Asia" by the composer A. Borodin in terms of theme, program reflection, character, and disclosure of images. In contrast to A. Borodin, who revived the southern nature through the prism of orientalism, S. Hajibeyov creates bright imagery, the plasticity of Eastern nature within the symphonic poem "Caravan" as a true oriental artist, a true master of the Eastern landscape. As it is known, in the eastern world, the caravan has historically been an integral part of Eastern nature. In the "Caravan" symphonic poem, the composer uses colourful means of expression to depict the movement of a caravan moving through an endless desert, in different seasons of the year, sometimes in silence, sometimes accompanied by the changing forces of nature. Within the framework of monotonous compact work, the disciplined movement of the caravan becomes, as it were, a symbol of time, period.

The descriptive programming, the principles of symphonic development on the "Caravan" symphonic poem by Soltan Hajibeyov also benefit from the symphonism inherent in the "Koroghlu" opera by Uzeyir Hajibeyli, the founder of the Azerbaijani professional school of composition. In the third score of the opera "Koroghlu" in the fragment of "thunderstorm", we find elements of a certain degree of imagery. The scene in the opera is like an independent orchestral fragment and depicts a natural phenomenon. Although this symphonic fragment from the opera "Koroghlu" is no longer an independent one-act symphonic poem, it has developed certain features of this genre.

If we consider that S. Hajibeyov himself conceived the "Caravan" symphonic poem as a symphonic episode from the "Kamina and Gazi" opera, on which he worked, the judgment we put forward is more fully confirmed. Because in opera, this episode, taking an independent form, is presented by the composer as a specific genre – a symphonic suite. It should also be noted that S. Hajibeyov dedicated the "Caravan" symphonic poem "Caravan" to U. Hajibeyov.

Although the basis of the "Caravan" is descriptive programming, the work expresses a subscript meaning. The orderly movement of the caravan through the desert, the image of the majestic desert, as it were, reflect the unity of human existence in nature. A caravan appears, but suddenly nature awakens, a thunderstorm tears it apart, and finally the caravan slowly leaves again, and the sound of the bells also becomes unheard of. In the end, the singing is given in the *ppp* dynamic, and as if in the desert, the person himself dissolves into nature.

Soltan Hajibeyov is one of the prominent representatives of the Azerbaijani school of composition. Soltan Hajibeyov (1919–1974), a follower of the traditions of world classics, enriched these traditions with a modern musical language in his work. S. Hajibeyov's music is distinguished by its richness, expressive melody, and the brightness of the orchestral recording. In the bright colours of the orchestra, S. Hajibeyov uses the general tone of the music, its cheerful, joyful character with great skill and conveys to the listener. S. Hajibeyov, the author of the first national ballet on a modern theme "Gulshan", throughout his work, was in constant search of innovations and enriched Azerbaijani music with works written in various genres. Even as the rector of the Azerbaijan State Conservatory, the composer constantly continued his creative activity and played an important role in the formation of young composers. In the works of S. Hajibeyov, symphonic music occupied the main place and played an important role in the development of Azerbaijani symphonism. S. Hajibeyov turned more to program music and widely used everyday genre forms in his symphonic works.

This work has a very interesting history of writing. So, in the middle of the 1940s, Hajibeyov began to write the opera "Kamina and Gazi" by order of the Turkmen Opera and Ballet Theatre. This opera was not complete, but parts of the work depicting the landscapes of Central Asia were first performed in 1945 at the Mahtingulu Turkmen Opera and Ballet Theatre by the Azerbaijan State Symphony Orchestra under the leadership of Niyazi, the outstanding Azerbaijani kapellmeister. Based on these musical parts, the composer created the symphonic poem named "Caravan". In 1952, S. Hajibeyov worked on a new version of "Caravan" and now the work is performed in this version.

In the symphonic poem "Caravan", the composer showed himself as a composer with a rich musical imagination, deeply sensitive to the possibilities of a symphony orchestra. The "Caravan" is a musical composition with a peculiar sound colour, a brightly tinted, sharp rhythm, and a rich palette. "Caravan" can be regarded as a unique work based on the elements of Azerbaijani national music, benefiting from the national melodic features. Symphonic suite "Caravan" written in the tradition of the Russian Symphony and the style is close to the symphonic poem "In the Steppes of Central Asia" by A. Borodin, the outstanding Russian composer, one of the brightest members of "The Five". Many musicologists note the closeness of this work with Borodin's symphonic poem "In the Steppes of Central Asia", which continues the traditions of Russian classical music and has received a new life on the basis of Azerbaijani music. It should also be noted that from the point of view of the oriental themes' expression, Azerbaijani musicology shows a special interest and sympathy for Borodin's symphonic poem "In the Steppes of Central Asia". The generality of the theme, its embodiment in the Central Asian picture, led to the allocation of this fact.

But if Borodin, as a Russian composer, approached the embodiment of the Eastern theme from a traditionally oriented position, then S. Hajibeyov created the eastern landscape through the laws of Azerbaijani music, the principles of national musical thinking.

The symphonic work "Caravan" is characterized by a laconic manner of expression, symmetrical forms and colourful orchestral writing. Throughout the entire piece, the rhythmic figure is preserved, passing first on stringed instruments, and then on trombone and tuba. This sound seems to express the constant movement of the caravan. The idea that "The strings, being the leading group of the symphony orchestra, have a variety of artistic possibilities and expressive timbre, as well as a fairly bright sound", is quite consistent with Hajibeyov's preference for a group of stringed instruments in the work (Romashkova & Romashkov, 2020, p. 185).

The composer skillfully used the timbre features of the instruments to express the program content of the work and achieved a mysterious-sounding style. The image of the desert is created by a solo bass clarinet, bassoon, violin, and descending and ascending flute passages illustrate the sound of the caravan's bells. The sound of the main theme of the caravan in the Hijaz section of the Shur (mugham) in the flute solo also proves the originality of the melodic language of the work.

It should be noted that Shur mugham is one of the seven main modes in Azerbaijani national music. Shur is one of the main dastgahs of mugham. Dastgah means the complete performance of mugham. The main difference between the Shur mugham and other Azerbaijani mughams is the lyrical nature. It should also be noted that many national folk songs and dances are written in the Shur mugham. The structure of the Shur mode is as follows: the 1 tone – 1/2 tone – 1 tone formula consists of a combination of three tetrachords (within the x_1 interval $X1$), there are 10 steps between the sounds, the 4th act is a tonic step. For comparison, we note that in the major and minor modes of European origin, the tonic is on the 1st stage.

In the symphonic poem "Caravan", the initial melody develops and changes throughout the work. In the rich sound of the work, the inclusion of a ringtone, a xylo-

phone in the orchestra is of great importance. The symphonic development of “Caravan” is distinguished by the colouristic nature of the harmonic language.

This work, depicting the natural landscapes of The East and Central Asia, demonstrates the composer’s penchant for poetic images. The title of the work “Caravan” clearly expresses its style, as if the music describes a camel caravan coming from afar.

The symphonic poem is a three-part composition written in the key of D minor. The work begins with a preface, which plays the role of a prologue, and this is the theme of the caravan. This theme consists of 2 elements. Conventionally, the so-called “Caravan theme” consists of 4 sections. This is a melody descending the stairs, limited to the quinte range, played by the clarinet.

The musical score for Sample 1 is arranged in a standard orchestral format. It includes staves for Bass Clarinet (B. Cl.), Clarinet in C (C-ne) and Silence (Sil.), Arpa (harp), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is D minor and the time signature is common time (C). The bass clarinet part features a prominent descending melodic line. The harp part includes a large arpeggiated figure. The string parts provide a harmonic foundation, with the first violin part marked *ppp*.

Sample 1

The literally “cut off” sections of the melody by pauses, the harmonic effect created by the second reflected step, the timbre of the bass clarinet give the “Caravan theme” a strict, archaic look. The main image of the work is also connected with this theme and is repeatedly transferred, enriched with harmonic and orchestral colours.

The second theme in the style of mugham improvisation, played by the flute, is dynamized as a result of the gradual addition and use of orchestral instruments, the music is filled with somewhat disturbing intonations. The composer, amplifying the sound, describes the scene of an approaching caravan.

The second image of the work is connected with the theme that was first heard on the solo flute.

Andante con moto

The image shows a musical score for five instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Oboe (Ob.), and Bass Horn (B. Hn.). The tempo is marked 'Andante con moto'. The score is in 3/4 time and features a key signature of one flat (B-flat). The dynamics are marked 'pp' (pianissimo) for all instruments. The flute part has a triplet of eighth notes marked '3'. The oboe and bass horn parts also have triplet markings. The Piccolo part has a triplet of eighth notes marked '3'. The score is divided into four measures, with the first measure starting with a dynamic hairpin.

Sample 2

The ornamental monody of mugham is based on many factors of its construction and development. This is how the improvisational structure, development with intonation phases, and the preservation of the same emotional image are manifested.

But in the process of development, the theme of "mugham" seems to move away from calmness, and its intonations become more exciting and dynamic. The music takes on energetic recitative-monologue lines, which is fundamentally connected with mugham.

The bass clarinets, bassoons and violins, and the bass notes of the harp create the image of a hot desert.

The transparent flying passages of the flute against the background of rhythmically precise accompaniment of xylophones and bells accurately describe the sound of the caravan. This rhythmic formula ensures the integrity of the entire composition, activating the pulse of the work as melodic intonations. In general, in the symphonic poem "Caravan" the rhythmic factor is important. An ostinato rhythmic figure describing the movement of a caravan takes a leading position in the dynamics of the development of music: "Rhythm is the impetus for the development of not only individual themes, but also the composition as a whole, often acting for S. Hajibeyov as a dramatic unifying factor" (Tagizade, 1985, p. 162).

The general tonal plan of both the main themes of "Caravan" remains unchanged and is limited to the d-moll framework. Only during the utterance of the theme of the recitative-monologue the orientation on the tonality of g-moll, that is, on the sub-dominant takes place. The national identity of the tonal sphere is determined by the special colour of the fret base of both themes of the "Caravan" – Shur mugham and one of its sections – Hijaz (note that Hijaz is a section of Shur mugam and is built on the dominant stage of the tonic of the fret).

Part I of the symphonic poem ends with the performance of the strings first, and then the “Caravan theme” in the full chordal sound of brass instruments. In the tense sound of the theme, an important role is played by the seemingly consistent sound of the quart-second intervals from the tuning peg music. The dynamics of the sound increases, along with culminating in the middle section. In this part, the imagery is given more vividly, so that the picture of a sudden hurricane in the desert creates this image, which is visually transmitted to the listener almost through music. The musical material of the first movement takes on a markedly new meaning. Thus, the rhythmic background accelerates twice, losing its former harmony. The intonations in the flute melody are intertwined and intersect, rhythmically more widely scattered over the parts of other instruments. Here, the insistent fanfare of the “Caravan Theme” comes to the fore, accompanied by chords. The orchestra’s unexpectedly agitated *tutti* holds back a rapid flow of sounds. From this point on, the dominant sphere of the main key comes to the fore. In this part of the work, the dominant of the main key comes to the fore. In the intense music of this part, elements of the imitation sound – the “Caravan theme” – appear. But this tension is soon replaced by calmness, and the themes of a calm nature, sounding from the very beginning, begin to sound in a changing way. The music of this part seems to express the steps of the departing caravan. Starting from this part, the texture is gradually compacted. In the climactic episode, the exciting notes of high-register woodwind instruments combined with the chords of stringed instruments and brass instruments create a spectacular sound of the caravan theme in an orchestral performance with clear, bright intonations. In the sound of the work, the dynamics gradually decrease, and calmness is established. In this part, the calm, dreamy themes from the first episode are heard. The music convincingly recreates the picture of the caravan leaving with heavy steps.

The “Caravan” composition shows a very vivid variety of the orchestra. The orchestra draws attention to the clear timbres of the instruments, transparency and clear writing of the score. The work is richly represented by the parts of flute, clarinet, violin and bassoon. The orchestra includes characteristic instruments with a special timbre – a harp, a xylophone, bells, which creates an unusual sound, a different style in the work. In the development, the first theme is based on the principle of timbral variations. In the first part, the “Caravan” theme is played alternately on a clarinet, a bassoon, a violin and a group of brass instruments. These colourful timbre variations enrich the expressive quality of the theme and create a diverse, colourful sound style.

The fact that S. Hajibeyov perfectly mastered the orchestra is the result of the fact that the composer skillfully used the *crescendo* harmony. Thus, the composer expressed the approach of the caravel through *crescendo* and achieved this effect in the sound. The composer preferred a group of brass instruments in the orchestra and used this group of instruments to enhance the dynamics of the sound, even the principle of a solo performance of individual instruments is replaced by solo performance of orchestral parts. Throughout the middle part of the work, *tutti* dominates. At this time, the orchestral texture is somewhat condensed, the chords of brass instruments are contrasted with the tense sound of a group of woodwinds and strings in high registers. An interesting aspect is shown upon the use of *diminuendo*, since at this

time the number of instruments gradually decreases, there is a transition to a lower register and there is a sound against the *ppp* background. This part is a description of the caravan that is already leaving.

The methods of orchestration of work are directly derived from programming. Professor Aida Tagizade, a fruitful researcher of S. Hajibeyov's creativity, writes: "The theme of the caravan takes place alternately in a group of clarinets, bassoons, violins and brass. Variations with this timbre variety enrich the expressive qualities of the theme, creating a colouristic variety" (Tagizade, 1985, pp. 43-44). In general, in the work "Caravan" S. Hajibeyov professionally and vividly demonstrated his ability to create vivid images in music.

S. Hajibeyov's "Caravan" symphonic poem is written, as we have already noted, in the tradition of the symphonic poem named "In the Steppes of Central Asia" by A. Borodin, the outstanding Russian composer, a member of "The Five". Like all Russian composers, A. Borodin also paid great attention to the image of the Eastern world in his work and created excellent examples of orientalism. It may be noted that A. Borodin opened new facets in the style of orientalism, was an innovator in the image of the eastern world, eastern images. Thus, A. Borodin added to the number of images of the East that emerged in Russian music, the pages related to the rich musical folklore of the Central Asia peoples, thereby expanding the understanding of Eastern music. Let's remind that along with Borodin's symphonic poem "In the Steppes of Central Asia", in the Gypsy scenes of the "Prince Igor" opera, in the first and second symphonies, oriental images occupy a large place. The composer studied Oriental music as a researcher, relying on the available musical notes and the works of various scientists. At the same time, his work is dominated by beautiful nature plains, musical landscapes, which is also noticeable in the composer's symphonic poem named "In the Steppes of Central Asia".

In this regard, it is also advisable to consider certain features of Borodin's work.

The symphonic poem "In the Steppes of Central Asia" occupies a central place in A. Borodin's work. The symphonic poem "In the Steppes of Central Asia" is characterized by a small volume, simplicity of expressive means and rich colour. The work is written for an orchestral composition consisting of 2 flutes, an oboe, an English trumpet, 2 clarinets, 2 bassoons, 4 French horns, 2 trumpets, 3 trombones, a timpani and strings. The symphony poem "In the Steppes of Central Asia" was first performed under conduction by Rimsky-Korsakov in 1880. The work is dedicated to F. Liszt, a Hungarian composer and pianist. In a transparent orchestral sound, only one image is given, and the variety of images is limited. The harmonic background of the work is also processed more easily and economically. Here, the complex multi-layered harmonic chords characteristic of Borodin's work, including bright and clear modulation marches, do not manifest themselves. It is interesting that the composer, who made extensive use of the richness of the harmonic language in his works, preferred a simpler musical language in the symphonic poem "In the Steppes of Central Asia". The entire symphonic poem is built essentially on one fret, only in the middle part of the work the orientation to other keys occasionally manifest itself.

The symphonic poem "In the Steppes of Central Asia" begins with the sound of violins. The sounds of music on a calm background remind you of wild nature. The composition is based on two themes typical of Russian and Eastern folk melodies.

Sample 3

In general, the peculiar structure of the symphonic poem “In the Steppes of Central Asia” is due to the program content of the work.

The elements of the pictorial character (desert, caravan procession) are very concise in the music and are sketchy in nature. In the work, the pictorial elements are expressed in a more general way.

Borodin’s object was to create a general background of the desert, to portray the same imagery, and not to portray a specific, vivid picture. In this sense, Borodin’s symphonic poem “In the Steppes of Central Asia” combines elements of impressionism.

On the other hand, unlike Borodin’s work, “Caravan” has richly coloured music, and the purposeful use of the timbre variety of instruments in the orchestra is noticeable, which is natural. S. Hajibeyov’s style of approach to instruments in the symphonic work “Caravan” is very consistent with these ideas: “upon creating orchestral piece the composer imagines the timbre of the instruments and the subject of the work is directly related to its bright sound. ... and the main task of the author is to preserve original timbre imagery tools” (Romashkova & Romashkov, 2020, p. 184).

Because S. Hajibeyov felt more deeply the instruments expressing the spirit of eastern music. That is why the imagery inherent in the genre of a symphonic record is stronger in S. Hajibeyov’s “Caravan”. S. Hajibeyov’s symphonic work “Caravan” fascinates the listener with its timbre colours and orchestral colour. In general, “Caravan” is a bright piece, rich in the miracle of musical expressiveness and expressing naturalism. But, as we noted, in Borodin’s work, the timbre of the instruments was more carefully worked out, and in the sound as a whole, the embodiment of eastern music is expressed. But in any case, please note that it is a result of the influences of Borodin in Azerbaijani music had such a wonderful work of art as “Caravan” in the symphonic sketch genre, which entered the history of Azerbaijani music as the most striking work.

Conclusions

Thus, upon studying S. Hajibeyov’s symphonic sketch “Caravan”, a number of interesting aspects are revealed. The “Caravan” reflects more clearly Hajibeyov’s ability to create imaginative images. The music of the “Caravan”, which reflects the landscapes of Central Asia, shows S. Hajibeyov’s penchant for landscape painting. In this work, the composer manifests himself as a true landscape painter. It can be noted that the ability to feel nature and express it in a wide variety of musical images is a characteristic feature for many Azerbaijani composers, which, of course, is also evident in the work of S. Hajibeyov. The figurative versatility of “Caravan”, although it does not have a plot’s

program, is in many ways close to A. Borodin's symphonic play "In the Steppes of Central Asia". The landscape of southern nature-endless deserts, the procession of caravans, the sad music of sad people is revealed by specific means of artistic expression. The "Caravan" composition combines the best features of the composer's creative style with a lyrical melodic language based on folk song creativity, the richness of the orchestral style and the expressiveness of a bright genre embodiment, the complexity of thematic development. In general, "Caravan" is one of the most spectacular symphonic works not only among the works of S. Hajibeyov but also in Azerbaijani music. Both the content and the musical language of the "Caravan" composition differed from other works of that time. For an era that has not yet forgotten the pain and bitterness of war, returning to the past life of Central Asia was a novelty. The novelty for the 1940s was the music, in which the quiriness of the musical language, the wonderful image of the plates of nature, the mysterious orchestral sound, reminiscent of the steps of the "Caravan". In general, the "Caravan" is different from the works created both before and after it. This follows from the lyrical imagery of the work, the richness of the musical language, the expressiveness of the melody, and the brightness of the orchestral language. The features resulting from the "Caravan" seemed to guide the creative path of composers who turned to the genre of the symphonic poem in a later period and became a model for composers who later turned to the genre of the symphonic poem. At the same time, in many works, upon describing natural plains, the features of the "Caravan" are felt both in the musical language and in the sound of the orchestra.

In the musical language of the symphonic poem "Caravan", there is also a certain affinity with the impressionist style. Naturally, upon creating a plain landscape, the characteristic features of this style, the means of expression, should be shown, since this is the leading theme for the impressionists. This feature is evident in the harmony and orchestration of the symphonic poem "Caravan".

The creation of S. Hajibeyov's work "Caravan" was an important step in the development of Azerbaijani symphonic music. "Caravan" takes a special place among the samples of this genre in our national music due to the richness of the musical language, harmony, and fullness of the orchestral sound. The features resulting from the "Caravan" are manifested not only in works written in the symphonic poem genre but also in many works written in one-part symphonic genres in Azerbaijani music,

From this point of view, it may be considered that Soltan Hajibeyov's symphonic poem "Caravan" is an important milestone in the development of Azerbaijani symphonic music in terms of continuing traditions and innovations and is a valuable example for every work created in this genre area. In the symphonic creative work of the next generation of Azerbaijani composers, the traditions of S. Hajibeyov's symphonic poem "Caravan" in the musical style of one-part program works of a visual nature are creatively continued.

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СИМФОНІЧНА КАРТИНА «КАРАВАН» СУЛТАНА ГАДЖИБЕКОВА

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Анотація

У представленій статті розглянуто деякі особливості симфонічної картини «Караван» видатного азербайджанського композитора Султана Гаджибекова, вивчено стиль твору, принципи симфонічного розвитку, методи, що застосовані в оркестровці.

У симфонічній картині «Караван» яскраво проявляється зв'язок з національними витоками. Властиві мугаму імпровізаційний початок, органічне поєднання мелодійних

засобів розвитку з симфонічним розвитком, застосування варіативного і варіаційного розвитку, а також творче використання національних ладів – все це виникає з національної музики.

Мета дослідження – вивчення особливостей індивідуального творчого стилю С. Гаджибекова в симфонічній картині «Караван». Розкриття програмування в творі, послідовне надання епічної драматургії в жанрі одночастинної симфонічної картини, розкриття зв'язку з жанром мугама – все це є основними моментами дослідження. Основу дослідження складає розкриття образу східної природи через її прояв переважно в спокійному ліричному аспекті і водночас у внутрішньому русі.

Методологія дослідження заснована на комплексному узагальненні досліджень азербайджанських і російських музикознавців в жанрі симфонічної картини на основі музично-аналітичного, теоретичного та історичного аналізу.

Наукова новизна дослідження. Вперше в межах азербайджанської музичної науки з позиції східного мистецтва було розглянуто образний зміст і оркестрові особливості симфонічної картини С. Гаджибекова «Караван». Зважаючи на аналіз, були зроблені певні порівняння з симфонічною картиною російського композитора О. Бородіна «В Середній Азії», проведено детальне дослідження твору «Караван».

Висновки. Жанр симфонічної картини має важливе значення в азербайджанській музиці, а його розвиток пов'язаний з виникненням інтересу і потреби в зразках єдиного жанру. Так, в азербайджанській музиці серед одноактних творів переважає жанр симфонічної картини, який хоч і продовжує традиції російської композиторської школи, проте заснований на національних музичних інтонаціях. Ритмічна структура творів, художній зміст, фактурна форма обумовлені національними особливостями. З цієї точки зору симфонічна картина С. Гаджибекова «Караван» являє собою найяскравіший приклад зазначеного жанру в азербайджанській музиці.

Водночас своєрідна оркестровка, фактура, використання звукових тембрів інструментів відкрили нову сторінку національної симфонічної музики. Зокрема використання інтонацій азербайджанського усного традиційного музичного жанру мугама привнесло своєрідність в цей твір.

Ключові слова: азербайджанська музика; мугам; симфонічна картина; Султан Гаджибеков; «Караван»; Олександр Бородін; «В Середній Азії»; оркестр; тембр

СИМФОНИЧЕСКАЯ КАРТИНА «КАРАВАН» СУЛТАНА ГАДЖИБЕКОВА

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Аннотация

В статье рассмотрены некоторые особенности симфонической картины «Караван» выдающегося азербайджанского композитора Султана Гаджибекова, изучен стиль произведения, принципы симфонического развития, методы, применяемые в оркестровке.

В симфонической картине «Караван» ярко проявляется связь с национальными истоками. Присущие мугаму импровизационное начало, органическое сочетание мелодических приемов развития с симфоническим развитием, применение вариативного и вариационного развития, а также творческое использование национальных ладов – все это возникает из национальной музыки.

Цель исследования – изучение особенностей индивидуального творческого стиля С. Гаджибекова в симфонической картине «Караван». Раскрытие программности в произведении, последовательное придание эпической драматургии в жанре одночастной симфонической картины, раскрытие связи с жанром мугама – все это является основными моментами исследования. Основу исследования составляет раскрытие образа восточной природы через ее проявление преимущественно в спокойном лирическом аспекте и в то же время во внутреннем движении.

Методология исследования основана на комплексном обобщении исследований азербайджанских и российских музыковедов в жанре симфонической картины на основе музыкально-аналитического, теоретического и исторического анализа.

Научная новизна исследования. Впервые в рамках азербайджанской музыкальной науки с точки зрения восточного искусства были рассмотрены образное содержание и оркестровые особенности симфонической картины С. Гаджибекова «Караван». В то же время, исходя из анализа, были сделаны определенные сравнения с симфонической картиной русского композитора А. Бородина «В Средней Азии», проведено детальное исследование произведения «Караван».

Выводы. Жанр симфонической картины имеет важное значение в азербайджанской музыке, а его развитие связано с возникновением интереса и потребности в образцах единого жанра. Так, в азербайджанской музыке среди одноактных произведений преобладает жанр симфонической картины, который хотя и продолжает традиции русской композиторской школы, все же основан на национальных музыкальных интонациях. Ритмическая структура произведений, художественное содержание, фактурная форма обусловлены национальными особенностями. С этой точки зрения симфоническая картина С. Гаджибекова «Караван» представляет собой ярчайший пример этого жанра в азербайджанской музыке.

В то же время своеобразная оркестровка, фактура, использование звуковых тембров инструментов открыли новую страницу национальной симфонической музыки. В частности, использование интонаций азербайджанского устного традиционного музыкального жанра мугама привнесло своеобразие в это произведение.

Ключевые слова: азербайджанская музыка; мугам; симфоническая картина; Султан Гаджибеков; «Караван»; Александр Бородин; «В Средней Азии»; оркестр; тембр

