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FROM THE HISTORY OF THE CONSERVATORY CREATION IN AZERBAIJAN

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Abstract

This article is devoted to the first conservatory creation of the Muslim East, which was opened in the city of Baku on August 26, 1921. In itself, this remarkable fact testifies to the difficulties that arose on the way to creating this Higher Musical Educational Institution in Baku. The article consistently highlights the most important facts related to the opening and activities of the conservatory. It is important to emphasize that despite all the difficulties that arise along the way, Uz. Hajibeyli and his associates persistently went to their cherished dream – the creation of the first conservatory in Baku. **The purpose of the research** is to identify the conditions in which the first conservatory of the Muslim East was created. Uz. Hajibeyli took years of consistent work to create that strong foundation on which the building of the conservatory was erected, now BMA named after. Uz. Hajibeyli. Note that August 26, 2021, marks the 100th anniversary of the first conservatory in Azerbaijan founding. **The research methodology** is based on genuine historical facts with which the activities of Uzeyir Hajibeyli were associated in the process of creating the conservatory. **The scientific novelty of the research** is associated with some facts of Uz. Hajibeyli's life, which were not mentioned at all in Soviet times. All these facts, one way or another, come out of the time of the existence of the Azerbaijan Democratic Republic. The ADR national anthem was written by Uz. Hajibeyli. It is also the anthem of modern Azerbaijan. **Conclusions.** The approaching centenary anniversary of the first conservatory in Azerbaijan allows not only to evaluate the path it has travelled but also to pay tribute to its creator, Uzeyirbek Hajibeyli, the founder of Azerbaijani professional music, a great visionary who consistently leads Azerbaijani music along the path of progress and conquest of heights in composing, performing and educational processes in the republic.

Keywords: Azerbaijan Democratic Republic; Karabakh; Shusha; brigade teaching method; 'Lessons of listening to music'

Introduction

The formation of a particular artistic culture as a whole, as well as the direct development of its spheres, is entirely connected with the development of the country, its economic well-being, the level of education and culture, and, of course, the activities of its great representatives involved in this process.

It will not be a revelation that the flourishing of artistic culture is invariably associated with the human factor. In this regard, we would like to note the role and significance of the activity of a largely unique, and therefore unrepeatable personality in the history of Azerbaijani musical art of the 20th century, such as Uzeyir Hajibeyli.¹

A native of Karabakh, whose childhood was associated with the unsurpassed natural beauty and enchanting musical and poetic atmosphere of Shushi, he forever entered the history of Azerbaijani musical art as the creator of the first opera and the first conservatory of the Muslim East. Paying tribute to all that has been achieved over the years of purposeful, creative, and fraught with great difficulties Uzeyir bek, we would like to turn to the history of his conservatory creation.

Nothing is surprising in the very idea of opening a conservatory, expressed by Uz. Hajibeyli, let's pay attention to the historical time and some circumstances accompanying this fact. First of all, it should be noted that we are talking about a composer who has won wide audience recognition, the author of popular music and stages works, including the mugam opera 'Layli and Majnun' (1908) and musical comedies 'Not that, so this' (1910) and 'Arshin Mal Alan' (1913).

Along with this Uz. Hajibeyli was a well-known publicist who raised in his articles acutely topical and urgent problems related to education, opening schools in rural areas, improving the living conditions of people living in certain corners of Azerbaijan.

With all the versatility of its activities, Uz. Hajibeyli was previously a broad-minded composer and it is not surprising that the opening of the conservatory became for him the goal and meaning of all his subsequent activities. As unexpected as the idea of opening a conservatory might seem in itself, historical reality turned out to be just as complex, moreover tragic.

The purpose of the article

The purpose of the article is to identify the conditions in which the first conservatory of the Muslim East was created. Uz. Hajibeyli took years of consistent work to create that strong foundation on which the building of the conservatory was erected, now BMA named after. Uz. Hajibeyli. To the above, we add that August 26, 2021, marks the 100th anniversary of the first conservatory in Azerbaijan founding.

Recent research and publications analysis

The description of the conservatory formation in Azerbaijan became possible thanks to the research of E. Avasov, D. Danilov, L. Karagichev, K. Safar-Aliev, encyclopedic dictionaries, archival materials, articles, essays of Uzeyir Hajibeyli.

¹ Uz. Hajibeyli is one of the widely covered authors in Azerbaijani musicology.

Let's name some works belonging to different authors and written in different years:

1. Agaeva H. Uzeyir Hajibekov Monograph (1955)
2. Abasova E. "Opera and musical comedy by U. Hajibeyov "(1961)
3. Abasova E. "Opera Koroglu" U. Hajibeyov. (1975)
4. Abasova E. "Uz.Hajibeyov. Life and creative path" (1985) Baku, Elm 1985.
5. Abezgauz I.Opera Koroglu "Uzeyir Hajibekov. About artistic discoveries". M. "Soviet composer". 1987.
6. Safarova Z. Musical and aesthetic views of U. Hajibeyov (Moscow, 1973, K. Karaev's word will enter)
7. Safarova Z. Monograph "Uz. Hajibeyov and his outstanding predecessors" (2005) in English

Main research material

At the end of April 1920, the Azerbaijan Democratic Republic fell and on April 28 of the same year, the Bolshevik leadership came to power in Baku. A world full of bright hopes for the future collapsed, and a harsh and cruel regime of the dictatorship of the proletariat, far from humanity, reigned.

The events unfolding in then Baku involuntarily affected the Uz. Hajibeyli, for he was a supporter of the Azerbaijan Democratic Republic², a member of the Musavat party, finally the brother of Jeyhun Hajibeyli, who left as part of a government delegation for a conference in Genoa and did not return to his homeland after the well-known events at the end of April 1920³.

On April 28, 1920, a new, Soviet power was established in Azerbaijan, and in June 1920, Uzeyir bey appealed to the government with a letter about the need to open a conservatory in Baku. The great musician was a gentle and delicate person, moreover, he never distinguished himself with a loud voice, but in matters one way or another connected with the conservatory, he turned into a kind of flint. The opening of the conservatory, as well as the work on establishing and improving the educational process in it, were invariably associated with the activities of Uzeyir bey, with his belief in the future of this educational institution.

Uz. Hajibeyli created the conservatory in plundered and ravaged Baku, which in no way resembles the flourishing city of the early 20th century with its magnificent buildings built by famous architects of the era. World celebrities S. Rachmaninov, F. Chaliapin, V. Landovskaya, and many others came to the city, located on the shores of the Caspian Sea, with concerts.

The opening of the conservatory took place on August 26, 1921. In the building intended for a music educational institution, there was absolutely nothing, not only the necessary musical instruments, a library with sheet music, but also tables and chairs.

We must pay tribute to the patience and the consistency that distinguished the work of Uzeyir bey at the conservatory. All the years he spent at the conservatory was, to one degree or another, associated with constant care and various problems related to the educational process.

It is noteworthy that Uz. Hajibeyli for many years headed the Eastern Department of the Conservatory and only from 1939 to 1948 was the director of the Azerbaijan State Conservatory.

The formation of the educational process at the conservatory did not happen immediately and it could not take shape in an extremely short time. In essence, this educational institution was created from scratch and there was no need to talk about any

² In Soviet times, all the facts from the life of this period of Uz. Hajibeyli was disclosed. The composer lived and He created with the constant fear of arrest and in his closet was kept a change of linen in case of arrest.

³ Hajibeyli Jeyhun bey Abdul-Huseynoglu (1891-1962) was the younger brother of Uzeyir bey. He was educated at the University of St. Petersburg and Sorbon. In 1918-1920. worked in the government of the Azerbaijan Democratic Republic. Like many figures of A.D.R. he emigrated to France and until the end of his life lived in Paris, was engaged in journalism. In 1961, the renowned conductor and composer Niyazi (nephew of Uzeyir bey, son of his older brother Zulfugar Hajibeyli) was on tour with the ballet troupe of the Leningrad Opera and Ballet Theater. S.M. Kirov in Paris met J. Hajibeyli and his family. Jeyhun Hajibeyli's son Timuchin (1921-1993) in 1985 was invited to celebrate the 100th anniversary of the Uzeyir Hajibeyli

traditions, about the use of some experience, etc. The way we represent the conservatory passed through several different searches, even experiments, and in this way Uzeyir bey had to face all sorts of difficulties and even pressure.

At the same time, nothing and no force could change the attitude of the founder of the conservatory to his brainchild. The great musician was an integral and strong personality and he never deviated from the intended path.

In the history of the Conservatory in the 30s of the last century, attention is drawn to some innovations that were supposed to revive the educational process. For many years, they have resorted to various kinds of experiments, the work of subject commissions. For some time in the educational process, the so-called brigade teaching method was used, when students of different specialties were divided into brigades and the marks for the answer of one student or the absence of his answer were distributed to the entire group brigade. In this regard, we can only add that the educational process at the conservatory, as well as in other universities of the republic, was formed under the conditions of a completely definite and rigid ideology.

In the 30s of the last century, departments were formed at the conservatory, which replaced the departments. These departments were headed by the following figures of the educational institution: Uz. Hajibeyli (department of foundations of Azerbaijani music), L. M. Rudolf (department of music theory and composition), S. L. Bretanitskiy (string department), V. V. Tovstoluzhskiy (department of special piano), G. Popovitskiy (department of wind instruments) ...

Each created department determined the direction of the educational process associated with the assimilation of the performed works repertoire, curricula in various subjects, and much more. The above is confirmed by the activities of the Department of String Instruments of the ASC. The first head of the string department of the Conservatory was Professor S. L. Bretanitskiy, and a small, loving, and successful team formed around him.

Semyon Leontevich Brttanitskiy was born on January 12, 1887, in Taganrog. The Bretanitskiy family moved to Odessa in 1890 and the first steps, as well as the subsequent first successes of the future musician, turned out to be associated with this city.

In 1898 – 1904 he was educated in a real music school. It is known that at the age of 15 the young musician began his career as an accompanist in the Novikov operetta theatre, later in 1906 – 1907 he performed as a soloist with the Leipzig Symphony Orchestra. After that, the musician worked as a soloist of the Odessa City Theater Orchestra.

In 1906 – 1908 S. Bretanitskiy continued his education at the Leipzig Conservatory. In 1911 – 1914 he was studying in the class of Professor A.S. Auer at the St. Petersburg Conservatory. Later, the musician continued his performing and teaching activities in cities such as Chisinau, Rostov-on-Don, Kharkiv.

In 1916 S. L. Breanitskiy moved to Baku and here he developed his teaching and performing activities. He taught at the ASC and the Music School (Azerbaijan State Music School) and also played as a performer at the Baku Opera House and the State Symphony Orchestra. Later he became director, the Head of the Department of the Orchestral Faculty of the Conservatory.

Since the mid-30s, four independent faculties have functioned at the conservatory: a special theoretical composer, piano, orchestral instruments, and vocal. The Depart-

ment of the Orchestral Faculty was associated with the activities of teachers leading a special class and other disciplines related to string and wind instruments.

At first, the activities of the Department of the Orchestral Faculty looked rather modest. For example, in the 1933–1934 academic year only 30 teachers worked at the conservatory, of which there were 8 professors, 1 associate professor, and 21 teachers. In the 1935 academic year, 41 students studied at the conservatory. Based on these facts, it is not difficult to imagine what difficulties the leadership of the conservatory constantly faced.

At the same time, by the end of the 30s, the picture associated with the activities of the Department of Orchestral Instruments was changing noticeably. As a remarkable fact, it should be noted an increase in the number of both students studying at the conservatory and teachers working at this faculty. In connection with this division of the orchestral faculty into two independent departments, it could be recognized as a reasonable and necessary step.

From that time to the present day, the Department of String Instruments and the Department of Wind Instruments at the Conservatory, now at the Baku Music Academy named after Uz. Hajibeyli represents an independent and creatively successful beginning.

The string department of the Conservatory, still headed by S. L. Brittany, was significantly expanded by new performer teachers. Among them was a graduate of the Conservatory M. B. Reitich (violin), the class of the chamber ensemble was entrusted to A. S. Schwartz (cello).

Since 1939, the cellist V. Anshelevich, who taught the class of the chamber ensemble, began his activity at the string department. In the same years, the double bass class was assigned to a recent graduate of the Conservatory M.M. Chudkovskiy and E. B. Schlesinger.

The increased professional level of the Stringed Instruments Department had a beneficial effect on the level of the concert and performing activities of the conservatory. In 1937, a trio began its activity at the conservatory, in which S.L. Brittany (violin), A.S. Schwartz (cello), and M.R. Brenner (piano).

Along with this, the conservatory constantly held thematic concerts with the participation of teachers and students of the string department, which not only aroused great interest among the listeners but also contributed to the professional growth of its young participants.

At the Conservatory of the 1930s, different subjects were taught under different names. Of course, all these initiatives were primarily aimed at captivating the student, making his music lessons more fun and meaningful. Recalling his childhood impressions, Gara Garayev noted the role and significance of the so-called "Lessons of Listening to Music", which he attended in 1930 at the first-grade school at the Conservatory. These lessons were conducted by the famous and wonderful pianist Vladimir Kozlov. Lessons with a live performance of music were a huge success, each lesson for the children's audience turned into a kind of music celebration.

It should be admitted that the concert life of Baku in the 30s of the last century was remembered not only for its intensity but also for the names of the great musicians who came. Such great violinists as Yasha Kheifets, Yehudi Menuhin, Miron Polyakin,

Isaac Stern, David Oistrakh performed on the stage of the Baku Philharmonic, and this star list alone can confirm the glory of Baku as a city that loves music, but also knows how to pay tribute to the performer.

We can say that the Azerbaijan State Conservatory by the end of the 30s of the last century developed as an academic musical educational institution. The most important achievement of those years is the training of national personnel. Gifted Azerbaijani musicians began to appear at the conservatory. This was not only a hopeful start; it was a kind of omen of the future success of Azerbaijani music in general.

To what has been said, we add that the Azerbaijani composer's creativity of the 30s of the last century was also marked by the birth of new works. In 1935 M. Magomayev performed with the opera 'Nargiz', fully sustained in European traditions and warmly received by the Baku audience. This work was dedicated to the revolutionary events that transformed the life of the inhabitants of the Azerbaijani village. The warm reception of this opera prompted the author to make a new version of it. Unfortunately, M. Magomayev died in 1937, while a new version of the opera 'Nargiz' in 1938 was presented by R. M. Glier.

In the same year, 1938, the long-awaited premiere of the opera 'Koroglu' by Uz. Hajibeyli. took place, which was a great success. The great musician managed to create a spectacular performance imbued with national spirit and stage. The success of the opera 'Koroglu' was indisputable and natural, and the recognition of this work as a national achievement looked quite natural.

I must say that the attitude towards this work is invariable. The opera 'Koroglu' is the pinnacle of the creativity of Uz. Hajibeyli, associated with the heroic struggle of the Azerbaijani people.

The Azerbaijan State Conservatory of the 40s was associated with the rector's activities of Uz. Hajibeyli. This gentle and wise man devoted his whole life to the creation of the conservatory. It was a titanic work associated with upholstering offices, appearances in the press, related to the educational process or the direct development and tasks of Azerbaijani music, etc. It must be said that Uzeyirbek found the time when the first successes of young Azerbaijani composers such as K. Karaev, S. Hajibeyov, J. Hajiyev became known.

During the war years 1941–1945, most of the conservatory was converted into a hospital and the wounded at the front were transported here. Representatives of the teaching and student staff turned out to be participants in the war, among them were both the dead and the wounded who defeated death. The wounded student was Fikret Amirov, who graduated from the composition department of the conservatory in 1948.

Having created a conservatory in Azerbaijan, the great Uzeyirbek Hajibeyli thereby ensured the future development of Azerbaijani musical art, inextricably linked with composing, versatile performing arts, and educational process.

Conclusions

The approaching centenary anniversary of the first conservatory in Azerbaijan allows not only to evaluate the path it has travelled but also to pay tribute to its creator, Uzeyirbek Hajibeyli, the founder of Azerbaijani professional music, a great visionary

who consistently leads Azerbaijani music along the path of progress and conquest of heights in composing, performing and educational processes in the republic.

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З ІСТОРІЇ СТВОРЕННЯ КОНСЕРВАТОРІЇ В АЗЕРБАЙДЖАНІ

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Анотація

Стаття присвячена створенню першої консерваторії в Азербайджані, яка була відкрита в місті Баку 26 серпня 1921 року. Це свідчить про ті труднощі, що виникли на шляху створення вищого музичного навчального закладу в Баку. У статті послідовно висвітлюються передумови та події, пов'язані з відкриттям і діяльністю консерваторії. Зауважено, що У. Гаджибейлі і його соратники послідовно йшли до своєї заповітної мрії – створення першої консерваторії в Баку. **Мета дослідження** – виявити умови, в яких створювалася перша консерваторія в Азербайджані. У. Гаджибейлі знадобилися роки послідовної роботи для створення того міцного фундаменту, на якому і було зведено будівлю консерваторії (нині – Бакинська музична академія імені Узеїра Гаджибейлі). Зазначимо, що 26 серпня 2021 року минуло 100 років від дня заснування першої консерваторії в Азербайджані. **Методологія дослідження** базується на цілісному й системному підходах, а також спирається на достовірні історичні дані, з якими була пов'язана діяльність У. Гаджибейлі в процесі створення консерваторії. **Наукова новизна дослідження** полягає у висвітленні деяких фактів життя У. Гаджибейлі, які за

радянських часів зовсім не згадувалися. Всі ці факти так чи інакше походять з часів існування Азербайджанської Демократичної Республіки. **Висновки.** Столітній ювілей першої консерваторії в Азербайджані дає змогу не тільки оцінити пройдений нею шлях, а й віддати належне її творцеві – У. Гаджибейлі – основоположнику азербайджанської професійної музики, великому провидцю, що послідовно веде азербайджанську музику шляхом прогресу і завоюванню висот в композиторському, виконавському та освітньому процесах в країні.

Ключові слова: Азербайджанська Демократична Республіка; Карабах; Шуша; бригадний метод навчання; «Уроки слухання музики»

ИЗ ИСТОРИИ СОЗДАНИЯ КОНСЕРВАТОРИИ В АЗЕРБАЙДЖАНЕ

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Аннотация

Статья посвящена созданию первой консерватории в Азербайджане, которая была открыта в городе Баку 26 августа 1921 года. Это свидетельствует о трудностях, что возникли на пути создания высшего музыкального учебного заведения в Баку. В статье последовательно освещаются предпосылки и события, связанные с открытием и деятельностью консерватории. Замечено, что У. Гаджибейли и его соратники последовательно шли к своей заветной мечте – созданию первой консерватории в Баку. **Цель исследования** – выявить условия, в которых создавалась первая консерватория в Азербайджане. У. Гаджибейли понадобились годы последовательной работы по созданию того крепкого фундамента, на котором и было возведено здание консерватории (ныне – Бакинская музыкальная академия имени Узеира Гаджибейли). Отметим, что 26 августа 2021 года исполнилось 100 лет со дня основания первой консерватории в Азербайджане. **Методология исследования** базируется на целостном и системном подходах, а также опирается на достоверные исторические факты, с которыми была связана деятельность У. Гаджибейли в процессе создания консерватории. **Научная новизна исследования** состоит в освещении некоторых фактов жизни У. Гаджибейли, которые в советское время вовсе не упоминались. Все эти факты так или иначе происходят от существования Азербайджанской Демократической Республики. **Выводы.** Столетний юбилей первой консерватории в Азербайджане позволяет не только оценить пройденный ею путь, но и воздать должное ее создателю – У. Гаджибейли – основателю азербайджанской профессиональной музыки, великому провидцу, последовательно ведущему азербайджанскую музыку путем прогресса и завоевания высот в композиторском, исполнительском и образовательном процессах в стране.

Ключевые слова: Азербайджанская Демократическая Республика; Карабах; Шуша; бригадный метод обучения; «Уроки слушания музыки»



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