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## The Theme of Patriotism and Heroism in Vasif Adigozalov's Work

### Abstract

The article presents 4 great works of Vasif Adigozalov, a prominent representative of the Azerbaijani school of composition, created at the end of the 20th century – “Yurd of Fires” (1988, words: R.Z.Khandan), “Karabagh Shikastesi” (1989, words: T.Elchin), “Canaggala – 1915” (1988, libretto: S. Duru, text: Mehmet Akif Ersoy), “Caravan of Sorrow” (1999, words: R. Rza) oratorios are analyzed in terms of vocal-symphonic works of Azerbaijan. In the article, the themes of patriotism and heroism take special importance in the oratorio genre of the composer's works written in the oratorio genre in the 90s of the 20th century, in connection with the bloody and tragic events that took place in the history of Azerbaijan. Vasif Adigozalov's creativity is wide, and the topics he addresses are colorful. Looking at the catalog of works created by the composer, you can't help but be amazed. Vasif Adigozalov wrote two operas - "The Dead" and "Natevan", musical comedy - including "Grandma's royal bird", "Haji Kara" (co-author R. Mustafayev), "Let's divorce, we will marry", "Take your share, call uncle" etc. ., as well as the oratorios "Odlar yurdu", "Karabagh shikastesi", "Çanakkale-1915", "Caravan of Sorrow", 3 symphonies, "Segah" mugham-symphony, "Stages", "Africa is struggling", etc. he is the author of symphonic poems, 6 instrumental concerts, many chamber-instrumental works, songs and romances, music written for dramas and movies.

**Keywords:** Azerbaijan, composer, oratorio, requiem, patriotism, vocal-symphonic

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## Vasif Adıgözəlovun yaradıcılığında vətənpərvərlik və qəhrəmanlıq mövzusu

### Xülasə

Məqalədə Azərbaycan bəstəkarlıq məktəbinin görkəmli nümayəndəsi olan Vasif Adıgözəlovun XX əsrin sonlarında yaratdığı 4 möhtəşəm əsəri - “Odlar Yurdu” (1988, söz: R.Z.Xəndan), “Qarabağ Şikəstəsi” (1989, söz: T.Elçin), “Çanaqqala – 1915” (1988, libretto: S.Duru, mətn: Mehmet Akif Ersoy), “Qəm karvanı” (1999, söz: R.Rza) oratoriyaları Azərbaycan vokal-simfonik əsərləri baxımından təhlil edilir. Məqalədə XX əsrin 90-cı illərində bəstəkarın oratoriya janrında yazılmış əsərlərində Azərbaycan tarixində baş vermiş qanlı, faciəli olaylarla əlaqədar olaraq vətənpərvərlik, qəhrəmanlıq mövzusu xüsusi əhəmiyyət alaraq geniş təfsirini tapır. Vasif Adıgözəlovun yaradıcılığı geniş, müraciət etdiyi mövzular isə rəngarəngdir. Bəstəkarın yaratdığı əsərlərin kataloquna nəzər saldıqda heyrətlənməyə bilmirsən. Vasif Adıgözəlov iki operanın – “Ölülər” və “Natevan”, musiqili komediyanın – o cümlədən “Nənəmin sağlın qusu”, “Hacı Qara” (həmmüəllif R.Mustafayev), “Boşanaq, evlənərik”, “Aldın payını, çağır dayını” və s., həmçinin “Odlar yurdu”, “Qarabağ şikəstəsi”, “Çanaqqala-1915”, “Qəm karvanı” oratoriyalarının, 3 simfoniyanın, “Segah” muğam-simfoniyasının, “Mərhlələr”, “Afrika mübarizə edir” və s. simfonik poemaların, 6 instrumental konsertin, bir çox kamera-instrumental əsərlərin, mahnı və romansların, dram tamaşalarına və kinofilmlərə yazılmış musiqilərin müəllifidir.

**Açar sözlər:** Azərbaycan, bəstəkar, oratoriya, rekviyem, vətənpərvərlik, vokal-simfonik

## Introduction

Vasif Adigozalov was born on July 28, 1935 in Baku, in the home of the unforgettable singer Zulfu Adigozalov, and grew up under the sounds of the tarin, kamancha, and his father's humming. These hummings absorbed the soul of the future artist, instilling in him a love for folk music. He entered the world of music from an early age, and the first sounds and melodies he perceived were absorbed into his being. For this reason, each work written by Vasif Adigozalov remained in the memory of the people.

In the 80s of the 20th century, V. Adigozalov conducted intensive searches in new ideological and aesthetic directions and genres. When the historical fate of Azerbaijan faced a difficult test, when historical enemies, taking advantage of the collapse of the Soviet Empire and its totalitarian ideology, set their sights on our land, the great composer, originally from Karabakh, V. Adigozalov, addressed the theme of the fate of his homeland and created three magnificent oratorios that can be considered a new stage in his creativity and in our music - "Karabakh shikestesi" (1989), "Çanakkale 1915" (1996), "Gam karvani" (1999). This new genre further enriched his style in terms of ideological, emotional, artistic and philosophical aspects.

## Research

Sevinj Tofiqqizi, a doctor of philosophy in art history, writes: "The nationalism and wisdom inherent in U. Hajibeyli, and the philosophical and intellectual thinking coming from his teacher G. Garayev, have been immortalized in the personality and art of Vasif Adigozalov, distinguished by his nobility. V. Adigozalov was a powerful artist who was unique in the history of our Azerbaijani musical culture, distinguished by his own individual style, skillfully using the possibilities, genres and forms of Eastern and Western music. The unity of historicity and modernity, national identity, mosaic arrangement of alliterations, rhythm variations, monumentality and conceptuality are the artistic and aesthetic merits of V. Adigozalov's music. The national pride of the Azerbaijani people is reflected in V. Adigozalov's music. His music is proud like himself. This pride comes from love for the nation and homeland, a sense of statehood, genuine nobility, high intelligence and, of course, self-confidence that stands alongside talent behind the personality" (Tofiqqizi, 2010: 4).

The oratorio "Odlar yurdu" also touches the heart with the innovation of the musical language that comes from freshness and deep national roots. I would like to separately mention the extraordinarily beautiful "Layla" and "Ana söz" in the work. In those numbers, the composer created a melody that sounds very sincere, chaste, kind and poetic and is closely related to Azerbaijani folk music (Afendiyeva, 2004: 4-5).

The finale of the oratorio "The Wounded Man of Karabakh" sounds like a hymn to the great Azerbaijani people, expressing determination and faith in victory. Here, the composer used the percussion-mugham vocal-instrumental genre, which occupies a special place in traditional Azerbaijani oral classical music. V. Adigozalov completely preserved the architectonics of this mugham, even the features of its performance in Karabakh. The oratorio "The Wounded Man of Karabakh" is a magnificent, monumental work written at a high professional and artistic level (Afendiyeva, 2004: 4-5).

Sevinj Rzayeva notes in her monograph "Vasif Adigozalov. Love of the Fatherland": "The Wounded Man of Karabakh" oratorio is the artist's conversation with time, a direct dialogue with the ruthless reality of modernity, its response to it. Like all great artists who react sharply to various social cataclysms occurring in society, Vasif Adigozalov could not remain indifferent to the terrible tragedies that befell our homeland during the period when the work was written. For this, Vasif Adigozalov and Teymur Elchin chose the most optimal option. This work, which has a grandeur-monumental character, is a living embodiment of the ideals and desires expressed by both artists and to which our people aspire" (Mushfig, 2017: 7).

V. Adigozalov's new creative peak was the oratorio "Çanakkale". The libretto by Sabah Duru and the poetry of the national poet of Turkey Mehmet Akif Ersoy combined with V. Adigozalov's wonderful heroic-requiem music, resulting in the creation of a magnificent musical epic lasting 1 hour and 20 minutes. It should also be noted that the Azerbaijani composer Vasif Adigozalov was

the first to address the heroic epic “Çanakkale-1915”, and this monumental work was highly appreciated as a significant event in the life of the Turkish people (Khalilzadeh, 2011: 13).

The fact that this topic, which asks about the heroic history of the great Turkic world, was entrusted to Vasif Muallim was indicative of the secular image of the Azerbaijani composition school. In the oratorio “Çanakkale-1915”, the composer speaks as if about our own tragedy. The determination of struggle given in the work, the cry of the martyr mothers as if ask about the struggle for Karabakh and the fate of our martyrs who died in this struggle. The first performance of the oratorio was performed in 1998. This magnificent work, sung by 200 musicians, expresses in unity the love of the homeland, filial piety, and the struggle for great deeds, which are characteristic of Vasif Adıgozalov’s work (Aslanova, 2020: 73-74).

In the oratorio “Caravan of Sorrow”, Vasif Adıgozalov completed his triptych. In this work, the composer succeeded in depicting the images of the people and the homeland, which he had set before in previous oratorios, at a philosophical-epic level. The musical dramaturgy of the oratorio “Caravan of Sorrow” reveals a connection with the sonata-symphonic series: “The tense-expressive introduction is focused on the theme of the choir, which also plays the role of the main part. The performance of the solo oboe, which develops in a subtle, calm manner, as if causes the reawakening of the high-spirited auxiliary part in memory. This also expresses the sonata-symphonic works of V. Adıgozalov” (Guliyeva, 2017: 80).

Our beloved artist V. Adıgozalov is a highly professional composer who has won the sympathy of the people with his works, distinguished by his bright individual style. Today we can confidently say that V. Adıgozalov's works have taken a worthy place among the classic works of Azerbaijani music. As our brilliant composer Gara Garayev said: “A true artist, whether he likes it or not, goes to battle for his aesthetic ideals, tries to play an active role on the stage of life, he is always with the people, he is the people himself” (Afendiyeva, 2014: 253).

It is no coincidence that the Decree of the President of Azerbaijan, Mr. Ilham Aliyev, “On the celebration of the 80th anniversary of Vasif Adıgozalov” dated February 11, 2015 states: “Vasif Adıgozalov is one of the personalities who wrote new pages in the rich annals of musical art of Azerbaijan. The numerous works created by the composer in different genres, benefiting from the important achievements of world music on the basis of folk songs and mugham traditions, occupy a unique and worthy place in the treasury of cultural wealth of the Azerbaijani people” (Guliyeva, 2019: 61).

### Conclusion

The tragedies that befell our people, the painful and turbulent period of our history were written in the language of music not only in history books, but also in the magnificent oratorios created by our beloved composer Vasif Adıgozalov, and he set out on a journey towards eternity to convey what we experienced in our past to our present and future. In short, these oratorios are not only our cultural heritage, but also our history. Vasif Adıgozalov's music still gives people feelings of patriotism, joy, faith, and love today. Although this unforgettable composer, who has reached the world of truth, is no longer with us in person, the works he created with great skill and craftsmanship will always live on in the hearts of our people.

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