



ISME

Legacy Conference Istanbul 2019

September 4-7, 2019

Kadir Has University Cibali Congress Center

PROCEEDINGS & ABSTRACTS BOOK

ISBN: 978-605-89947-3-7

ismelegacyconferenceistanbul.org



September 4-7, 2019
Kadir Has University

PROCEEDINGS & ABSTRACTS BOOK

EDITORS

Uğur Alpagut
Basak Gorgoretti
Habibe Mamedova
Sefkat Saglamer

Müzik Eğitimcileri Derneği (MÜZED) Yayınları No: 4

ISBN: 978-605-89947-3-7

INVITED SPEAKERS

The Lasting Legacy of the Legendary Azerbaijan Mugham Virtuoso of Garmon Akhad Aliyev (Kor Akhad)

Alexandria Sultan von Bruseldorff

PhD candidate, Azerbaijan National Conservatory, Baku, Azerbaijan

E-mail: alexandriasultan@outlook.com

Abstract

Motivated by the credo of the ISME Legacy Conference 2019 in Istanbul this paper talks about the lasting legacy of the extraordinary and legendary person Akhad Farzali oghlu Aliyev (Kor Akhad) who contributed into preservation and development of the traditions of Mugham and folklore art in Azerbaijan. Doctor of art history, musicologist, ethnologist, Saadet Abdullayeva, in her book *Azerbaijani Musical Instruments Fascinate the World* writes that at the first half of XX century, Akhad Aliyev became very popular and the people began to call him “Usta” (A master), or “Qarmonchu Akhad” (garmon-player Akhad) due to his extraordinary talent. She writes that namely by Akhad Aliyev’s suggestion and advice, the Saratov type of harmonica that existed in Baku at that time was amended and refined to suit traditional microtonal mugham music. Thereby, the artistic and technical capabilities of the instrument were expanded. Consequently, new kind of harmonica (Azerbaijani *garmon*) was developed for the first time by Akhad Aliyev. Prominent musicologists and professional musicians consider him “Legendary Azerbaijan Mugham Virtuoso” and distinguish him as a person who Azerbaijanized and nationalized the instrument of *garmon* and the performance of mugham on it. He was also an esteemed teacher for many famous harmonica, *garmon*, accordion and *saz* performers, including one of the prominent followers of Akhad Aliyev’s school, *garmon* player, his best pupil, Teyyub Demirov and famous *saz* player from ensemble “Sazchi Gizlar”, Rahila Hasanova. Besides performing and pedagogic career, Akhad Aliyev’s phenomena as a great team leader was discovered when he challenged himself in 1932 creating and directing “Ensemble of Eastern Garmon Players”. It was sensational for that time, firstly because it was the first ever musicians group consisting of only *garmon* players, and secondly, this brave group of musicians performed on *garmon* Azerbaijani music and mugham. Akhad Aliyev was the first professional *garmon* performer whom Uzeyir Hajibeyli invited into the first national ensemble of “Soloists of Traditional Instruments”. Besides the *garmon* he mastered performing on several musical instruments, including *saz*, *tar*, pianoforte, *tutek*, and was the soloist at the Philharmonic working with ensemble “Sazchi Gizlar”. Through his short life, Akhad Aliyev was able to cultivate appreciation of artistic excellence, develop his own style and most importantly school of art of performing Azerbaijani mugham on *garmon* that he left for generations to come.

Keywords: Akhad Aliyev, virtuoso of mugham, nationalization of garmon, saz.

INVITED SPEAKERS



"What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of other"
Pericles (495 BC -429 BC)

Motivated by the credo of the ISME Legacy Conference 2019 in Istanbul this paper talks about the lasting legacy of the extraordinary and legendary person who contributed into preservation and development of the traditions of Mugham and folklore art in Azerbaijan. Among many professional musicians of his time he gained the reputation of the "Legendary Azerbaijan Mugham Virtuoso"¹. Prominent musicologists, composers and workers of art of Azerbaijan, including Afrasiyab Badalbeyli, Firudin Shushinski, Saadet Abdullayeva, Tofik Bakikhanov, Zakir Mirzoyev, Sanibar Bagirova and others appraised him as a person who Azerbaijanized and nationalized the instrument of *garmon* and the performance of mugham on it. He was the first professional *garmon* performer who made the instrument of *garmon* well-received by the society. Besides the *garmon* he mastered performing on several musical instruments, including *saz*, *tar*, pianoforte, *tutek*. His name is Akhad Farzali oghlu Aliyev. Among many musicians of his time he earned the nickname "Kor Akhad" which means blind Akhad due to the fact that he was completely visually impaired since childhood. In spite of this fact, Akhad Aliyev (Kor Akhad) was a highly accomplished musician, as well as esteemed teacher of many famous harmonica, *garmon*, accordion and *saz* performers, including one of the prominent followers of Akhad Aliyev's school, *garmon* player, his best pupil, Teyyub Demirov and famous *saz* player from ensemble "Sazchi Gizlar", Rahila Hasanova. Through his short life, Akhad Aliyev was able to cultivate appreciation of artistic excellence, develop his own style and most importantly school of art of performing Azerbaijani mugham on *garmon* that he left for generations to come. It is necessary to note that one of the most important projects accomplished towards the safeguarding of the national moral values and promotion of the Azerbaijani culture and mugham, initiated by the Vice-President of Azerbaijan, President of the Heydar Aliyev Foundation Mrs. Mehriban Aliyeva, was the creation of the International Mugham Center in the City of Baku in order to widely promote in the world the Azerbaijani mugham, which was proclaimed by UNESCO as Masterpiece of the Oral and Intangible Heritage of Humanity. It is worth to emphasize that the International Mugham Center with the support of the Madaniyyat TV channel (Culture) attributed importance to the musical legacy of Akhad Aliyev and provided significant assistance in the organization of the concert event celebrating the 125th anniversary of Akhad Aliyev (Kor Ahad) in 2018. World renowned representatives of the Azerbaijani music community and mugham lovers attended this memorial evening. Well-known musicians talked about the services of Akhad Aliyev in Azerbaijan instrumental music and performed beautiful concert numbers at the event. The event was broadcast on Azerbaijani TV channel "Madaniyyat". Furthermore, the International Mugham Center supported the publication of the scientific literary book by the name *Qarmonun Əfsanəsi* (The Legend of Garmon) dedicated to the Akhad Aliyev's 125th anniversary which was officially presented at the Mugham Center in May,

1 Heydar Aliyev Foundation, The Azerbaijani Mugham Encyclopedia, p. 104 http://mugam.musigi-dunya.az/k/kor_ahad.html (accessed august 28, 2019)

INVITED SPEAKERS

2019. One of the first documentary sources of information about Akhad Aliyev is written in a book *Azerbaijani National Musicians* by the researcher and musicologist Firudin Shushinski. Another primary source is the valuable memoirs left by his eldest daughter Leyla Aliyeva Sultan-zade about her father. Aliyev Akhad Farzali oghlu was born in Baku in 1893. He was born with a poor vision, by two years his eyes became gradually weaker and when he was three he became completely blind and was deprived of the world's light as an invalid. His mother bought him harmonica to play as a toy because he was not able to play with the children from the neighborhood. When Akhad Aliyev was 10-12 years old, he mastered the performance of the traditional Azerbaijani dance music on harmonica. He was often invited to perform at the weddings, in particular, at the special wedding events where only females gathered together to celebrate the act of wedding for the bride. This was due to the fact that the males were not allowed at the traditional female wedding gatherings. Akhad's blindness and his incredible performing ability time after time captured listeners and earned him respect.² Doctor of art history, musicologist, ethnologist, Saadet Abdullayeva, in her book *Azerbaijani Musical Instruments Fascinate the World* writes that at the first half of XX century, Akhad Aliyev became very popular and the people began to call him "Usta" (A master), or "Qarmonchu Akhad" (garmon-player Akhad) due to his extraordinary talent. She writes that namely by Akhad Aliyev's suggestion and advice the Saratov type of harmonica that existed in Baku at that time was amended and refined to suit traditional microtonal mugham music. Saadet Abdullayeva writes that the improvement of *garmon* instrument, the sound system of which matches 17 step tone row of the Azerbaijani music, was made according to recommendations of the famous *garmon* players Ahad Aliyev that had given a special touch to the Azerbaijani music, and then Akhad Aliyev's followers Teyyub Damirov and Mammadagha Agaev continued contributing into the improvement of *garmon*. Saadet Abdullayeva points that the history of *garmon* is connected with the eastern world. *Garmon*'s prototypes are the chinese *shen* (sheng), Afgani, Pakistani and Indian *harmon* or *argan*, Azerbaijani *dzhibchig* known since the ancient times. They got sounds with the help of air or by bellow into the body. Because of the trade relations with Europe, the European masters of the musical instruments became aware of this principle of producing the sound. In 1821, German master Christian Friedrich Buschmann made a lip harmonica and then single row hand harmonicas with a bellow. Later, in 1830, the principle of the sound producing was introduced in Russia in the town of Tula; the 7 keys harmonica was made, allowing playing primitive songs. She writes: "The works on improvement of the instrument was performed in different provinces of Russia. The harmonics were significantly changed in construction. They differed by systems, range of sound, number of voices and registers, the presence or absence of the possibility of switching ready accords. Harmonics got the name of the place where they were created."³ This was done to suit the timbre and acoustics of the music performed in these regions at that time. Since the second half of XIX century, harmonics began to appear in Azerbaijan through the trade route by Caspian Sea. Aqhahuseyn Daqli in his manuscript *Ozan Garaveli*, which is kept in the Institute of Manuscript named after M. Fuzuli of the Azerbaijan National Academy of Sciences, notes: "we could hear its sounds before construction of the railway in Azerbaijan (until 1880)".⁴ S. Abdullayeva points out a peculiar fact that the harmonica first sold as a toy and at that time this instrument had diatonic sound row with 7, 12, 14, 16 and 18 white keys. During the visit to the National Museum of History of Azerbaijan with the co-author of the book *The Legend of Garmon*, Gulhuseyn Kazimli, the 16 keys of round shaped harmonica constructed by Akim Trofimov Vorotsov from Tula, which is one of the first harmonics brought in Azerbaijan, was examined. While many harmonica players were mainly performing dance music, Akhad Aliyev was not satisfied with the diatonic voice leading accordions with white keys that dominated in Azerbaijan, as the construction of harmonica was not

2 Shushinski F. *Azerbaijani National Musicians*, p. 388-393

3 Abdullayeva S. *Azerbaijani Musical Instruments Fascinate the World*, p. 160-166

4 Daqli A. (Hamidov A.H.) *Ozan Garaveli III part* Fund of the Institute of Manuscripts named after M.Fuzuli of ANAS, Manuscript with C-1 175/38009 code.

INVITED SPEAKERS

designed to accommodate the timbre and musical sound of microtonal musical mugham.¹ Akhad Aliyev's groundbreaking idea and mission solely became to Azerbaijanize the harmonica in order to adapt the instrument to Azerbaijani mugham music. He called the constructor of harmonica Arkhip Karpushkin of Russian-malakan nationality living in Baku and gave him instructions on technical and acoustic reconstruction of harmonica, including diminishing its body, applying missing sounds, thereby enriching its sound to perform the complex music of mugham on it. So, the artistic and technical capabilities of the instrument were expanded. Consequently, new kind of harmonica (Azerbaijani *garmon*) was developed for the first time in 1930s by Akhad Aliyev.² We can also site on the words from doctoral work *Azerbaijani Garmon* of the honored artist of Azerbaijan, *garmon* player, successor of Akhad Aliyev, Professor Zakir Mirzoyev, that Akhad Aliyev was the improver of *garmon* instrument that's been turned into today's national musical instrument. Zakir Mirzoyev together with Tofik Bakikhanov, who is the world renowned composer, also noted that besides Akhad Aliyev's contribution into the nationalization of the instrument come from Russia, he was known in Azerbaijan as a virtuoso *garmon* player. Talks about Akhad Aliyev's prodigy, his comprehensive and methodic knowledge about mugham, his sweet and longing interpretation of mugham that is hard to imitate even today for many professional *garmon* players, had drawn attention of major professional musicians of that time. Akhad Aliyev's craftsmanship and ingenious technic impressed one of the leading Azerbaijani composers, pedagogue and thinker of that time, Muslim Magomayev the eldest, who in late 1920s invited Akhad to perform Azerbaijani mugham and beautiful dance songs on live broadcasting platform radio. When Muslim Magomayev was composing opera "Shah Ismayil", for the love scene between Shah Ismayil and his beloved Gulzar he decided to use the music based on *segah*. Highly talented improvisation of *segah* mugham by Akhad Aliyev so impressed M. Magomayev that he worked out that fragment of that scene based specifically on Akhad's interpretive fingers and turned it into orchestral masterpiece.³ Soon Akhad Aliyev's ability to perform on various instruments aroused great interest and impressed outstanding composer, the founder of classical music in Azerbaijan, creator of the first Mugham-Opera, the People's Artist of the USSR, Uzeyir Hajibeyli. Uzeyir Hajibeyli often invited Akhad Aliyev at his house and listened to his interpretation of mugham and dance music, where he made decision to hire Akhad to Azerbaijani Opera to perform dance music *Tyaryakyamy* at the wedding scene in his operetta "Arshin mal alan". Akhad Aliyev's eldest daughter accompanied her father at a number of such occasions and witnessed the words of great Uzeyir Hajibeyli. According to Leyla Aliyeva Sultan-zade, Uzeyir Hajibeyli said: "Akhad, your performance on instruments, particularly on *garmon*, is ingenious; you are, as everybody say, in deed a real virtuoso, it is evident as you sit in front of me that your performance is unrivaled and outstanding. I want you to participate in my operetta and support you in all your musical endeavors."⁴ While creation the first national ensemble of "Soloists of Traditional Instruments", initiated by Uzeyir Hajibeyli and led under the guidance of People's Artist Ahmed Bakikhanov, Akhad Aliyev was invited to perform as a soloist on *garmon*. Akhad became the first soloist professional *garmon* player, thus, the *garmon* was publicly introduced for the first time among Azerbaijani traditional instruments. The famous composer, conductor and music critic, author of the music and libretto of the first Azerbaijani ballet and the first ballet in the Muslim Orient "Giz Galasi" (The Maiden Tower), Afrasiyab Badalbeyli pointed that Akhad Aliyev was the most famous *garmon* player of that time; he also admitted that there was no such performer in the entire Transcaucasus. Besides that Akhad Aliyev was also superb performer on *saz*. Akhad Aliyev's performance on *saz* is especially noteworthy. His performance of *ashiq* music "Yanig Kerem" every time was turning into "the musical event", because it sounded so soulful and unforgettable.⁵ It's no coincidence that Uzeyir Hajibeyli involved namely Akhad Aliyev

1 Kazimli G., Sultan-zade von Bruseldorff A. The Legend of Garmon, p. 118-120

2 Mirzoyev Z. Azerbaijani Garmon, p. 48, 59-63

3 Rahmanli E., Performing arts of garmon and his training in Azerbaijan, p. 41-50

4 Aliyeva Sultan-zade L. interview by Sultan-zade von Bruseldorff A., June, 2010

5 Rahmanli E., The mastership of performance on garmon and its education in Azerbaijan, p. 45

INVITED SPEAKERS

in the organization, selection and training of female performers on *saz* when the ensemble of “Sazchi gizlar” (The girls performing on *saz*) was created under the auspices of Azerbaijan State Philharmonic, where Akhad stayed also as a soloist till the end of life. During the interviews with many musicians regarding Akhad Aliyev’s mastership of playing several instruments, the professor of the Azerbaijan National Conservatory, Doctor of Arts, musician, Abasqulu Najafzade pointed out that: “It is interesting that while playing these instruments, he used the ‘ornaments’ and grace notes that he used while playing the *garmon*. It is very difficult as each instrument has its own specific feature”.⁶ Besides performing and pedagogic career, Akhad Aliyev’s phenomena as a great team leader was discovered when he challenged himself in 1932 creating and directing “Ensemble of Eastern Garmon Players”. It was sensational for that time, firstly because it was the first ever musicians group consisting of only *garmon* players, and secondly, this brave group of musicians performed on *garmon* Azerbaijani music and mugham. He performed with his ensemble on many prestigious and popular concert platforms including famous Culture house named after I.M.Abilov from 1934 to 1935. The author of the book *Akhad, the establisher of the school of garmon* (Qarmon məktəbini yaradan Əhəd), researcher, doctor of philosophy in art history Ehsen Rahmanli and the co-author, *garmon* player, Ilgar Karimov, wrote that Akhad Aliyev’s decision of creating that ensemble was additional revolutionary step in the nationalization and popularization of *garmon* in Azerbaijan.⁷ Becoming more and more famous, he was invited to a number of grandiose and prestigious musical events. By the invitation of Uzeyir Hajibeyli, Akhad Aliyev was included into the delegation of musicians during the ten-days Literature and Art of Azerbaijan prestigious “Music Decade” that was held in Moscow in 1938. At the height of his creative life yet during tumultuous times of World War II, Akhad Aliyev passed away at the age of 49 in 1942 in the city of Baku surviving by his wife and five children. As of today, prominent professional *garmon* players of Azerbaijan refer to Akhad Aliyev as a forefather of Azerbaijani *garmon*. His fame that started being widespread during his creative life is being echoed throughout the time to our days. Despite the tremendous legacy that this man bestowed upon us, regrettably, only two gramophone records left after him produced in Moscow in the 30s at the “Nogin” gramophone record factory. On one of them, he performs *segah* on *garmon* and on another one, *chahargah* - on *saz*. Professionals are good aware how hard to perform *chahargah* on *saz*, it requires great mastership, moreover, his performance of mugham *segah* refers to the most outstanding samples of the inspired interpretation of mugham. These records are kept at the State Sound Recording Archive of Azerbaijan Republic and were handed for the public presentation during 125th jubilee at the Mugham Center by the director of Archive, Hasankhan Madatov, in 2018.⁸ Akhad Aliyev’s name as an outstanding performer, *garmon* player, has written in the history of Azerbaijani traditional music forever. Currently, every effort is being made in order to eternalize Akhad Aliyev’s legacy and his name for generations to come.

6 Najafzade A. interview by Sultan-zade von Bruseldorff A., March, 2018

7 Rahmanli E., Karimov I. Akhad, the establisher of the school of garmon, p. 60-62

8 State Sound Recording Archive of Azerbaijan Republic, Madatov H. interview by Sultan-zade von Bruseldorff A., October, 2017

INVITED SPEAKERS



The first "Ensemble of Eastern Garmon Players" created and directed under the Kor Akhad Aliyev, 1932



The first "Ensemble of Eastern Garmon Players" created and directed under the Kor Akhad Aliyev, 1932



Akhad Aliyev performing on saz

INVITED SPEAKERS



Kelley çalgıları solistleri ansamblı. Birinci ulusal garmon çalgıları Soloist

The first national ensemble of "Soloists of Traditional Instruments"



World renowned composer, People's Artist of Azerbaijan, Tofik Bakikhanov the 125th jubilee event dedicated to Akhad Aliyev, International Mugham Center, 2018



*People's Artist of Azerbaijan, Artistic Director of the ensemble "Soloists of Traditional Instruments" named after Ahmed Bakhikhanov, at the 125th jubilee event dedicated to Akhad Aliyev, International Mugham Center, 2018
(the same ensemble where Akhad Aliyev started performing as the first garmon player)*

INVITED SPEAKERS



Famous garmon players of Azerbaijan paying the tribute to Akhad Aliyev's legacy at the 125th jubilee event dedicated to Akhad Aliyev, International Mugham Center, 2018



The presentation of the book Qarmonun Əfsanəsi (The Legend of Garmon) dedicated to Akhad Aliyev (authors: Gullhuseyn Kazimli & Alexandria Sultan-zade von Bruseldorff, chief editor: academician Nizami Safarov), International Mugham Center, 2019, photos are provided at the courtesy of AZERTAC News Agency

INVITED SPEAKERS

Bibliography

- Abdullayeva, S. (2016). *Azerbaijani Musical Instruments Fascinate the World*. Baku: Nurlar
- Aliyev A. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, Azerbaijani National Conservatory, Baku
- Aliyev A. interview by Sultan-zade von Bruseldorff A., 2018, Music school for visually impaired #38, Baku
- Aliyeva Sultan-zade L. interview by Sultan-zade von Bruseldorff A., June, 2010, Baku
- Baghirova S. interview by Sultan-zade von Bruseldorff A., 2017-2018, the Azerbaijan National Academy of Sciences, Baku
- Bakikhanov T. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2010, 2015, 2017-2018, Composers Union, Baku
- Damirov T. interview by Sultan-zade von Bruseldorff A., 2018, Baku
- Gasimov R. interview by Sultan-zade von Bruseldorff A., 2018, "Madaniyyat" Television under the Azerbaijan Television and Radio Broadcasting (AzTV), Baku
- Hasanov H. interview by Sultan-zade von Bruseldorff A., 2010, 2018, "Xalq Qazeti" (National Newspaper of Azerbaijan), Baku
- Heydar Aliyev Foundation. (2012). *The Azerbaijani Mugham Encyclopedia*. Baku: Heydar Aliyev Foundation
- Ismayilova K. interview by Sultan-zade von Bruseldorff A., 2017-2018, the Azerbaijan Television and Radio Broadcasting (AzTV), Baku
- Israfilov A. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, Baku
- Kazimli, G., & Sultan-zade von Bruseldorff, A. (2018). *The Legend of Garmon*. Baku: Tehsil
- Kerimi S. interview by Sultan-zade von Bruseldorff A., 2018, Azerbaijani National Conservatory, Baku
- Khalilzade F. & Niftaliyev B., interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, "Ictimai" Television, "Yadigarlar" program, Baku
- Madatov H. interview by Sultan-zade von Bruseldorff A., October, 2017, State Sound Recording Archive of Azerbaijan Republic, Baku
- Mirzoyev, Z. (2005). *Azerbaijani Garmon*. Baku: Adiloghlu
- Muslimov M. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, the Azerbaijan Television and Radio Broadcasting (AzTV), Baku
- Najafzade A. interview by Sultan-zade von Bruseldorff A., March, 2018, Baku
- Najafzade M. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, Culture house named after I.M.Abilov
- Pahlivan, A. (2018). *Geniuses of the Fatherland*. Baku: ULU IKF
- Rahmanli, E. (2016) *Performing arts of garmon and his training in Azerbaijan*. III ed. Baku: Baku "MBM"
- Rahmanli, E., & Karimov, I. (2018). *Akhad, the establisher of the school of garmon*. Baku: Ecoprint
- Research staff, interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, National Museum of History of Azerbaijan, Baku
- Sadigov A. interview by Sultan-zade von Bruseldorff A. & Kazimli G., 2018, Azerbaijani National Conservatory, Baku
- Sadigov, F. (2013). *The Performance of Mugham on Garmon*. Baku: Adiloghlu
- Salmanov, R. (2009). *My Heart Says...* Baku: MBM-R
- Salmanov R. interview by Sultan-zade von Bruseldorff A., 2010, 2015-2018, "Xalq Qazeti" (National Newspaper of Azerbaijan), Baku
- Shushinski, F. (1985). *Azerbaijani National Musician*. Baku: Yazichi
- Sultan-zade Ch. interview by Sultan-zade von Bruseldorff A., 2018, Dusseldorf, Germany