



GARA
GARAYEV

Transcriptions for Organ

JAMILA JAVADOVA-SPITZBERG

GROTE OF SINT-LAURENSKERK
ROTTERDAM, THE NETHERLANDS



GARA GARAYEV (1918 - 1982), one of the most eminent and leading composers of Azerbaijan, was born on February 5, 1918. Between 1933-1938, Gara Garayev studied composition and folk music at the Azerbaijan State Conservatory. In 1938, he continued his education at the Moscow Conservatory, named after P. I. Tchaikovsky, where he initially studied composition with A. Alexandrov and then later in 1943 with legendary Dmitri Shostakovich (1906-1975). This fortunate union between D. Shostakovich and G. Garayev turned into a lifelong friendship, collaboration, and mentorship. As the author of 110 oeuvres, Garayev embraced a vast number of genres. He wrote ballets, including *Seven Beauties* (1952) and *The Path of Thunder* (1958); an opera *Motherland* co-authored with J. Hajiyev (1945); three symphonies (1943, 1946, 1964); the symphonic poem *Leyli and Majnun* (1947); *Albanian Rhapsody* (1952); *Don Quixote* "symphonic gravures" (1960); *24 Preludes for Piano* (1951-1963); a Violin Concerto (1967); incidental film music *Fires of Baku* (1951), *The Conqueror of the Sea* (1965), and many other works. Ultimately, Garayev emerged as a groundbreaking twentieth century modern composer, whose works made an appearance in many concert halls of the world, including countries of the former Soviet Union, Europe and the United States. During the cold war in June of 1961, Gara Garayev and Tikhon Khrennikov were the only two Soviet composers attending the International Music Festival at the University of California in Los Angeles. Among other invitees were Arnold Schoenberg and Igor Stravinsky. Garayev's Suite from *The Path of Thunder* ballet was performed under the baton of twelve time Academy Award nominee and founder of the LA festival Franz Waxman. From folk music to twelve-tone technique, to jazz, the music of Garayev presents it all. The distinct architecture of Garayev works, the beauty of his melodies, and the innovative harmonic and orchestral language of his music are striking. In addition, the unforgettable palette and richness of his music touches a wide spectrum of human emotions, as his works express love and struggle, joy and sadness, humor and drama, dreaming and reality. Garayev moved with time, he felt the pulse, inspired his listeners, and rose to the top.

Organ Music in Azerbaijan

The auditory language of music is a powerful tool for human interaction and communication, which has no boundaries. Music has the ability to surpass cultural, ethnic, social, and religious differences, as well as connect civilizations. The vocabulary of the classical music of Azerbaijan, a country standing at the juncture of two worlds, Asia and Europe, East and West, serves as a great example of this ability. Love and passion towards keeping their national identity while embracing new concepts defines the unique character of the Azerbaijani classical music and provides a forceful energy for its development. Though the Azerbaijani music has a long history, the country's classical music, especially that of organ music is of relatively recent origin. The necessity to build an organ in Azerbaijan where the majority of the populations were Muslims came when Christian settlers from Germany and Poland began to migrate to this truly unique country. German settlers Schwaben from Southwestern Germany came to the South Caucasus region around the first half of the nineteenth century and settled into Georgia and Azerbaijan, including the cities of Helenendorf (the current Göy-Göl) and Baku, the capital city of Azerbaijan. As a result, Lutheran churches were built in Helenendorf and Baku, and worship services using pipe organs were established. At the end of the nineteenth century, community members of the Lutheran Germans of Baku donated money towards buying land and building a church. Known for their generosity, the Nobel brothers (founders of the Nobel Prize), who also resided in Baku at the time, were among the major benefactors by funding nearly 50% of the cost. These donations enabled Architect Adolf Eichler (1869-1911) to begin construction of the *Erlöserkirche* (Church of the Redeemer) in 1895. In 1898, a contract was signed between the *Walcker Orgelbau* of Ludwigsburg, Baden-Württemberg, Germany and the *Erlöserkirche*. Thus, the Opus 843, two-manual, 26 stops, Cone-Valve Chest Pneumatic of *Walcker Orgelbau* became the first pipe organ of the city of Baku. In 1897, the Polish population of Baku numbered nearly two thousand. In 1912, members of the Roman Catholic society erected a *Cathedral of the Immaculate Conception of the Blessed Virgin Mary*

where services using the pipe organ were held. Among the notable members of the Polish community and church was musician Leopold Rostropovich, father of the world famous cellist Mstislav Rostropovich. Unfortunately, this church didn't survive the Stalin repression years and was completely destroyed in the early 1930s, eliminating the possibility of securing any information about the organ used in this church. Not until the 1960s did the national organ music culture of Azerbaijan begin to arise. Its development was closely associated with the pedagogical activity of the first Azerbaijani organist, a graduate of Moscow Conservatory and founder of the organ school in Azerbaijan, Professor Z. Jafarova. In Baku, between 1961 and 1989, two large pipe organs as well as one small practice organ were installed: the *Hermann Eule Orgelbau* of Bautzen, Germany (1964, Op. 357, III/37, in the Great Hall of the Azerbaijan Conservatory, current Baku Music Academy), the *Rieger-Kloss* of Krnov, Czech Republic, (1990, Op. 3619, III/42, in the Baku Chamber and Organ Concert Hall, a former Lutheran Church), and the *Herman Lahmann* of Leipzig (1961, II/10, in the Organ Recital Room, Azerbaijan Conservatory). These instruments also laid the groundwork for the establishment and growth of the organ music department at the Conservatory, including the overall music culture in Azerbaijan. Organ concert programs became popular and attracted well-known foreign organists from France, Germany, Italy, England, Austria, Switzerland, Norway, Finland and the US, creating a music life of Azerbaijan, which became more versatile, enriched, and diverse. By the 1970s, Azerbaijani composers began to write solo works for the "king of instruments," mirroring traditions of Azerbaijani compositional style. Among these masters were Z. Baghirov, N. Aliverdibeyov, H. Rzayev, Kh. Mirzazadeh, V. Adigezalov, A. Alizadeh, F. Ali-Zadeh and others.



Gara Garayev/Tahira Yagubova Transcriptions for Organ

It is unfortunate that one of the most brilliant national composers of Azerbaijan, Gara Garayev never tried his genius in writing solo organ music. However, he did insert a small excerpt played on the organ into his 1965 incidental film music score, *The Conqueror of the Sea*, as well as into the 1971 film titled *Goya*, about Francisco Goya, the Spanish romantic painter and printmaker, which was made in collaboration with his son, composer Faraj Garayev. From this standpoint, Professor Tahira Yagubova's transcriptions of Garayev's music for organ are very valuable. These transcriptions encompass true masterpieces of Garayev's compositional art and divide into three categories: piano, orchestral and ballet works.

Solo Piano Works

From the *24 Piano Preludes* (1951-1963) **1-15**

- c - C - c# - d - D - eb - Eb - e - f - F - f# - F# - G - g# - bb

Garayev worked on piano preludes intermittently during the period 1951 – 1963. Musical images in these preludes present an atmospheric rainbow, yet they are unified under the artistic and philosophical reasoning and logic of Garayev's musical mind. Splendid harmonies, vibrant rhythms, diverse images, including the use of counterpoint are the memorable features of these pieces. Although written for a single instrument most of them exhibit a striking array of orchestral colors and textures. Maintaining these techniques is precisely what makes them so conformable with the nature of pipe organs.

Upper Left Picture: At the International Music Festival in Los Angeles, California. From left to right Tikhon Khrennikov, Igor Stravinsky, Gara Garayev, Igor Bezrodny and Boris Yarustovski. (1961)

Bottom Left Picture: Gara Garayev with Dmitri Shostakovich, Ivan Martynov and American composer Samuel Barber. (1962)

Garayev composed this work in 1937 to commemorate the centenary of the death of Russian poet Alexander Pushkin. The composer defines the genre of this piece as a “musical picture for piano,” since the piece is a musical impression of Pushkin’s short poem featuring a simple statue of a girl bending over a broken urn located in the Catherine Park on the outskirts of St. Petersburg. At times the piece resembles the music of impressionist composers through its unique sounds resembling water, and the use of chromaticism.

Orchestral Works

From the *Don Quixote* “symphonic gravures” (1960) **17-19**

- *Pavane - Aldonza - Journey*

The piece is a musical reflection on one of the most influential works of literature from the Spanish Golden Age, *Don Quixote* by Miguel de Cervantes Saavedra. Only three out of eight “gravures” of Garayev’s original *Don Quixote* “symphonic gravures” have been transcribed for the organ.

- *Pavane*: Garayev’s use of *Pavane* in “gravures” is not accidental. It is a slow processional dance common in Europe, including Spain, during the sixteenth century. In Garayev’s music, *Pavane* represents images of aristocratic nobility in *Don Quixote*’s surroundings.
- *Aldonza*: is a symbol of spiritual purity, sublimity and love. Music of this “gravure” is full of passionate reverie, lyricism, yet also exhibits sorrow and longing in abundance.
- *Journey*: the melody of this “gravure” is closely associated with the image of *Don Quixote*, the title character of the novel. The rhythmic patterns of the transcribed “gravure” are captivating due to the use of dotted rhythms emphasizing weak beats, shifting accents, and the use of triplets. In the middle of this “gravure” Garayev introduces listeners to a new theme, which represents *Don Quixote*’s love for his imaginary beloved lady Aldonza Lorenzo.

Funeral Ode for symphonic orchestra (1968) **20**

The music of this Ode is dedicated to fallen heroes and to the expression of a woman's grief, so the piece conveys a message of anguish, pain, and distress. Its music is solemn and maintains a steady flow, which resembles a procession with occasional uplifting breaks mirroring voices of angels.

Ballet Works

From *The Path of Thunder* (1957) **21-22**

- *Dance of the Passionate Girl*
- *Lullaby*

In 1957 Gara Garayev finished his work on his three-act ballet titled, *The Path of Thunder*, commissioned by the Leningrad (St. Petersburg) State Academic Theatre of Opera and Ballet. The ballet is based on the novel of the most prolific South African prose writer Peter Abrahams. *The Path of Thunder* depicts the story of a young mixed race couple, Lanny and Sarie, who love under the menacing shadow of enforced segregation. The ballet is a true embodiment of Abrahams' novel and one of the most significant phenomena of Garayev's musical art. Modern in style and language, it features the traditional music of Black African people. The plaintive melodies of ancient laments, hypnotizing rhythms of ritual dances, plus inclusion of spiritual and blues intonations became a powerful tool for Garayev and helped him to create true and reliable musical images of main characters.

- *Waltz*

In 1952 Garayev made a decision to embrace the poetry of one of the greatest poets and powerful intellectuals of Medieval Azerbaijani literature, Nizami Ganjavi (1141-1209), by creating a stage work-ballet *Seven Beauties* that would eventually mesmerize audiences around the world. Probably the most known work of Garayev, the *Waltz* from his *Seven Beauties* ballet captures listeners with its elegance, rising and falling phrases, captivating melodies and enthralling orchestral sonority.



TAHIRA YAGUBOVA, Ph.D., is the recipient of the distinguished Azerbaijan State award Honored Worker of Arts and is the Chair of the Organ and Harpsichord branch of the Keyboard Studies Department at Baku Music Academy in Azerbaijan. An acclaimed organist and educator, Dr. Yagubova has a rich performing biography, whose philharmonic solo concerts with their diverse programs attract hundreds of listeners. From 1978 as a soloist of the Azerbaijan State concert organization and later as the affiliate of the prestigious Soviet Union State concert management group, Dr. Yagubova toured countries of the former USSR from St. Petersburg to Tomsk, from Moscow to Barnaul to Kiev, engaged in festivals, performed with symphonic and chamber orchestras, as well as toured towns of Eastern Germany and Czech Republic. Dr. Yagubova, author of more than forty research papers and scholarly articles dedicated to organ music history, performance practices, and methods of organ playing, including *The King of Instruments*, *Dictionary of the Organ Terminology*, *Seventeenth Century North German Organ School: correlation between harmonic language and aspects of registration*. Her passion towards the music of the eminent Azerbaijani composer Gara Garayev culminated in transcribing a number of piano and orchestral works for the organ. Dr. Tahira Yagubova received her education from Azerbaijan State Conservatory, double majoring in musicology and organ performance, defended her doctoral thesis under the supervision of Professor A. Dmitriev of the St. Petersburg Conservatory, (named after Rimsky - Korsakov). Her Doctoral dissertation was dedicated to the problems of *Thematic Transformation and Development in Works of Modern Azerbaijani Composers*. As an organist Dr. Yagubova continued her studies in Weimar, Germany with K. Böhme, as well as participated in workshops in Sweden, The Netherlands, and Germany. Today, graduates of Dr. Yagubova's organ class represent her and her teachings on an international level, in countries such as Israel, Sweden, Norway and the United States. Among her students are the winners and participants of a variety of local and international competitions.

Bottom Left Picture: A Scene from *Seven Beauties* Ballet.



JAMILA JAVADOVA-SPITZBERG, Doctor of Musical Arts is an internationally performing musician and teacher. Her concert venues include the United States, countries of the former USSR and Western Europe, including the Netherlands, Germany, France, Denmark and England. Jamila Javadova-Spitzberg holds a Doctor of Musical Arts degree from the University of North Texas, majoring in Organ Performance with minor in Music Theory under the supervision of Dr. Lenora McCroskey. She received her Bachelors and Masters degree in Music Theory and Organ Performance from Azerbaijan State Conservatory under Dr. Tahira Yagubova. She also holds a Performing Organist Licentiate Diploma from the Associated Royal Schools of Music, and a Diploma from the Conservatory of Amsterdam where she was a student of renowned Professor Jacques van Oortmerssen. Dr. Javadova-Spitzberg also studied with world-recognized musicians including Andrea Marcon of Italy; Jean Boyer, Naji Hakim and Michel Bouvard of France; and Hans Ola Ericsson of Sweden. From 2009 through 2015 she was an Adjunct Lecturer at the University of Texas at Dallas. Through the years 1986-1995, Jamila Javadova-Spitzberg was a lecturer on the Theory and History of Music in different schools of Azerbaijan including the Baku State Conservatory. Between the 1993-1995, she presented music programs as an expert musicologist on Azerbaijani State Television. From 1995-1997 she taught piano, organ, and music theory at the Institute of Classical Music in Manama, Bahrain. In 2003, Javadova-Spitzberg was appointed Teaching Fellow in Organ Performance, in 2005 a Teaching Assistant in Choral studies at the University of North Texas, and in 2006, a Music Instructor at the Navarro College in Corsicana, Texas. Her musicological interests include research in the field of the Dutch Baroque, particularly *Tabulatuwoeck van Psalmen en Fantasyen* of 1659 by Anthoni van Noordt as well as in the Gregoriana of Naji Hakim, a prodigious talent of twentieth century. Her article *Invocation of Joy, Glory, and Greatness*, based on the Gregoriana was published in the October 2007 issue of *The American Organist* magazine.

Marcussen & Søn Organ of 1973 at Grote of Sint-Laurenskerk
Rotterdam, The Netherlands.

Manual I, **Rückpositiv**

Quintatön 16', Prinzipal 8', Gedackt 8', Quintatön 8', Oktave 4', Rohrflöte 4', Quinte 2 2/3',
Oktave 2', Waldflöte 2', Sifflöte 1 1/3', Sesquialtera 2-4 f., Mixtur 6-8 f., Scharf 4-6- f., Dulzian 16',
Trompete 8', Cromorne 8'

Manual II, **Hauptwerk**

Prinzipal 16', Oktave 8', Spitzflöte 8', Quinte 5 1/3', Oktave 4', Spitzflöte 4', Oktave 2',
Cornett 5 f., Rauschquinte 3-4 f., Mixtur 8-10 f., Scharf 6-8 f., Trompete 16', Trompete 8'

Manual III, **Oberwerk**

Gedackct 16', Prinzipal 8', Flöte 8', Rohrflöte 8', Viola di Gamba 8', Viola di Gamba 8', Oktave 4',
Hohlflöte 4', Terz 3 1/5', Rohrquinte 2 2/3', Nachthorn 2', Terz 1 3/5', Mixtur 5-7 f., Zimbel 3 f.,
Bombarde 16', Trompette 8', Voix humaine 8', Clairon 4', Chamadewerk: Trompeta magna 16',
Trompeta brillante 8', Trompeta de batalla 8', Clarin fuerte 4', Clarin 2', Orlos 8

Manual IV, **Brustwerk**

Holzgedackt 8', Prinzipal 4', Blockflöte 4', Nasat 2 2/3', Oktave 2', Gedacktflöte 2', Oktave 1', Terzian 2
f., Scharf 4-5 f., Regal 16', Krummhorn 8', Vox humana-Regal 8'

Pedal

Praestant 32', Octav 16', Offener Subbass 16', Gedeckte Quint 10 2/3', Octav 8', Gemshorn 8',
Rohrquinte 5 1/3', Octav 4', Koppelflöte 4', Nachthorn 2', Querflöte 1', Rauschpfeife V,
Mixtur X, Cornet III, Posaune 32', Posaune 16', Fagott 16', Trompete 8', Trompete 4', Zink 2'



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Transcriptions for Organ by Tahira Yagubova

JAMILA JAVADOVA-SPITZBERG, Organ

GROTE OF SINT-LAURENSKERK, ROTTERDAM, THE NETHERLANDS

Solo Piano Works

From the *24 Piano Preludes (1951-1963)*

1. C minor (II) 2'11
2. C major (I) 1'45
3. C sharp minor (XVI) 2'48
4. D minor (VI) 1'16
5. D major (V) 1'40
6. E flat minor (XX) 3'08
7. E flat major (XIX) 3'13
8. E minor (X) 1'48
9. F minor (XXIV) 2'32
10. F major (XXIII) 1'44
11. F sharp minor (XIV) 2'42
12. F sharp major (XIII) 1'35
13. G major (III) 1'09
14. G sharp minor (XVIII) 2'31
15. B flat minor (XXII) 5'28
16. *Tsarskoye Selo Statue (1937)* 7'04

Orchestral Works

From the *Don Quixote "symphonic gravures" (1960)*

17. Pavane 2'46
18. Aldonza 3'43
19. Journey 3'32
20. *Funeral Ode for symphonic orchestra (1968)* 6'01

Ballet Works

From *The Path of Thunder (1958)*

21. Dance of the Passionate Girl 1'50
22. Lullaby 5'33

From *Seven Beauties (1952)*

23. Waltz 3'57

Total Time: 70'08