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PERSONAL ARCHIVES OF AZERBAIJANI COMPOSERS (BASED ON THE MATERIALS OF THE INSTITUTE OF MANUSCRIPTS)

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Abstract. The personal archives of literary and cultural figures who lived and created during the 19th-20th centuries are preserved at the Institute of Manuscripts named after Muhammad Fuzuli under the Azerbaijan National Academy of Sciences. Documents belonging to prominent poets, prose writers, artists, actors, and composers are carefully preserved in their archives.

In the presented article, the archives preserved in the Institute of Manuscripts belonging to Uzeyir Hajibeyli, the founder of the Azerbaijani composer school and creator of the first opera in the East, editor, translator, and pedagogue, Muslim Magomayev, the first professional opera conductor, composer, and public figure, and Zulfugar Hajibeyov, a composer who made significant contributions to the development of Azerbaijani musical culture, are reviewed and analyzed. The archives of the mentioned composers contain handwritten musical scores of their works, biographies and personal documents, letters they wrote and received, materials from various individuals, photographs, printed books, and other documents. These documents are grouped by sections, and the folder in which each document is stored indicates the storage unit, volume, language, and alphabet in which it is written. The article provides information about the documents stored in sections and sub-sections, the importance of the archive in the study of the life and activities of each composer, his creative ties. The creativity of these outstanding composers, in particular Uzeyir Hajibeyli, has been studied from various angles, a large number of books and monographs have been written about them. But their archives have not been studied in a complex way. Although the archives of all three composers have been described and published, some shortcomings are noticeable in these books: some documents have been left out of the description, some documents have not been coded correctly, and the compilation has not been carried out properly. It should also be noted that some scattered documents have been properly grouped and presented in these books, mainly in the book titled "Description of Uzeyir Hajibeyli's archive".

It is impossible to imagine 20th-century Azerbaijani culture and the history of public opinion without Uzeyir Hajibeyli, Muslim Magomayev, and Zulfugar Hajibeyov. From the beginning of the last century to modern times, their works are performed on theatrical stages and win the sympathy of a wide audience. The archives of these personalities are rich in materials about their lives and activities, and many unexplored documents are still waiting for their researcher here. By revealing and researching them, it is possible to give new contributions to the culture of Azerbaijan.

Key words: Hajibeyli, Magomayev, archive, section, document, Zulfugar, composer, description.

Introduction. The Institute of Manuscripts named after Muhammad Fuzuli under the Azerbaijan National Academy of Sciences, which possesses a rich treasury, preserves the personal archives of literary and cultural figures. One of them is the archive of Uzeyir Hajibeyli (1885-1948), the creator of the first opera in the East, a prominent Azerbaijani composer, playwright, publicist, and public figure (ANAS IM, f.17, 941 s.u.). The composer's wife, Maleyka khanum, presented the archive to the Institute of Manuscripts in 1965. Fund No. 17 consists of 941 storage units. The first and last dates of documents cover the period from 1871 to 1948.

The archive No. 25, consisting of 188 storage units, of Muslim Magomayev (1885–1937) – one of the founders of Azerbaijani classical music, composer, the first professional opera conductor, public figure, and pedagogue, is preserved at the Institute of Manuscripts named after Muhammad Fuzuli under the Azerbaijan National Academy of Sciences (ANAS IM, f.25, 188 s.u.). The first and last dates of the documents stored in the archive cover the period from 1901 to 1984. The materials were submitted to the Institute of Manuscripts in different years – in 1968, 1974 and 1990. For this reason, the sections of the same name have been repeated several times.

Zulfugar Hajibeyov (1884-1950), who had exceptional services in the development of Azerbaijani musical culture, was born in Shusha, a charming corner of Azerbaijan. Certain information about the composer's life and work is provided in the books “Shusha theatre” (Alioglu, 2001: 106), “Shusha is the cradle of music” (Shusha is the cradle of music, 2012: 36), and “Prominent figures of Shusha” (Seyidbeyli, Nazarova, Namazova, Nuriyev, 2022: 102-106). These examples highlight important aspects of the composer's biography. However, it is possible to study his creativity and activities more comprehensively by examining his archive. The archive (ANAS MI, f.29, 118 s.u.) was submitted to the Institute of Manuscripts named after Muhammad Fuzuli under the Azerbaijan National Academy of Sciences by the family in 1965. Fund No. 29 consists of 118 storage units and is grouped in eight units. The first and last dates of documents cover the period from 1899 to 1949.

Discussion. Documents in the Uzeyir Hajibeyli archive are grouped into 13 sections: U.Hajibeyli's musical manuscripts, manuscripts of U.Hajibeyli's works; U.Hajibeyli's reports, speeches and notes; letters, telegrams, and applications sent by Uzeyir Hajibeyli to various individuals and places; letters, telegrams, petitions and appeals from various individuals to U.Hajibeyli; U.Hajibeyli's biographical documents, materials collected by the fund owner, materials about the fund owner, photos, family documents, programs, materials by other authors included in the fund, printed materials.

The section on Uzeyir Hajibeyli's musical manuscripts is divided into seven subsections: stage works: operas, operettas, music for cinema; instrumental works, dances, works for piano, tar and kamancha, vocal works, the State Anthem of Azerbaijan, musical notes, and excerpts from various works. Here are kept the scores and lyrics of the operas “Koroghlu” and “Firuze”, the arias of Asgar, Gulchokra, and Telli from the operetta “Arshin Mal Alan”, the operetta “Husband and wife”, Goydamir's song from the film “Villagers”, the overture “Homeland and front” from instrumental works, the songs and dances “Song of the Warriors”, “I hold a three-stringed saz”, “Epic of Victory”, “The tale of the wounded warrior”, “Pencereden dash gelir”, “Sevgili canan”, “Sensiz”, “Cesme axar serin-serin”, “Arazbari”, “Yalli”, “Cengi”, piano, tar, kamancha, and vocal works. The archive also contains musical scores and lyrics of various versions of the State Anthem of Azerbaijan, the musical scores and lyrics of the “Victory Anthem” written for choir by Samad Vurgun. The composer's notes are of various contents. They mainly include musical notes, excerpts from various works, the construction of the tar, and so on.

In the first half of the section on manuscripts of U.Hajibeyli's works, several copies of the composer's textbook “Fundamentals of Azerbaijani Folk Music” in Russian are kept. The work theoretically examines folk music, presents scientific considerations, and provides an overview of the classification of the tonal system of folk music. U.Hajibeyli “identified and developed many stylistic features and aesthetic principles of Azerbaijani music, both in music and theory. In his creative work and theoretical research, issues such as folk character, tradition and innovation, national identity and internationalism were raised and highlighted for the first time” (Safarova, 2000: 125).

The following sub-chapters of the section on manuscripts of the composer's works contain typescripts of U.Hajibeyli's musical comedy “Er-arvad”, the operas “Koroghlu” and “Leyli and Majnun”, the work “Homeland and front”, as well as Zulfugar Hajibeyov's work “A Young Man at Fifty” (in Russian). In addition to his monumental scientific work “Fundamentals of Azerbaijani Folk Music”, Uzeyir Hajibeyli is the author of valuable articles on topics such as mugham and folk songs, the

educational significance of the stage, Turkish operas, translation in music, and folk character. In his article “From Leyli and Majnun to “Koroghlu”, the composer provides some information about his creative path: The success of “Leyli and Majnun” definitively defined my creative path. In 1909, I wrote a second opera, the opera “Sheikh Sanan”, and the musical comedy “Husband and Wife”. In 1911, I worked on two musical dramas – “Asli and Karam” and “Shah Abbas”. Both of these now differ from “Leyli and Majnun” in terms of musical texture. My own music plays a major role in “Asli and Karam” and “Shah Abbas”, and the most important thing is that these works are more substantial and more competently arranged for the orchestra” (Hajibeyli, 2002: 507).

As a great public figure, U.Hajibeyli made speeches and reports at various events of state importance. Some of these speeches and reports are preserved in the composer's archive. For example, his reports on the opening ceremony of Azerbaijani Arts Days in Moscow, his Moscow trip, the farewell speech at H.Sarabski's gravesite, and so on.

In Uzeyir Hajibeyli's archive, alongside musical notes, there are also various notes on topics such as the children's creative olympiad, literature, architecture, and the structure of the tar.

The letters, telegrams and petitions sent by U.Hajibeyli to various people and places are related to his compositional, social and pedagogical activities and were addressed to T.Guliyev, the chairman of the Azerbaijani SSR CPC, Abbasov, director of the Baku State Opera, Rikharev, the chairman of the Baku Soviet, Flasov, director of the State Philharmonic, Kevorkov, director of the Tashkent Independent Theater, Frunze Musical Theater, M.Ahmadov, director of the State Theater named after K.S.Stanislavsky, Sidorov, the chairman of the Moscow Soviet, Zagursky, the head of the Leningrad Soviet Department for Art, Rahimov, the chairman of the Nakhchivan Central Executive Committee, Romanenko, the head of the Uzbek State Theater, Yashen, the head of the Department for Art Affairs of the Uzbek SSR CPC, director of the Uzbek Theater, Huseynov, republican prosecutor, Rahmatullayev, the chairman of the Department for Art of the Tajik SSR, head of the Shahtakhtli Village Club, M.Ibrahimov, S.Rustam and other persons. The number of letters is about 100.

The main part of the archive consists of letters, telegrams, petitions and instructions addressed to Uzeyir Hajibeyli by various people. Some of these are documents related to his election as a deputy to the Supreme Soviet, receiving a State Award, congratulations on birthdays and holidays, some are documents related to the composer's work, and some are documents related to personal matters. Many letter authors ask U.Hajibeyli for help with various issues (providing housing, receiving musical education, organizing a theater, financial support, etc.). The letters were mainly from Baku and the regions of Azerbaijan – Shusha, Agdam, Nakhchivan, Julfa, Kirovabad (Ganja), Sheki, Guba, Lerik, Karyagin (Fuzuli), Pushkin (Bilasuvar), from Russia – Moscow, Leningrad (St. Petersburg), Chelyabinsk, Penza, Rostov, Kuybyshev, Ufa, Derbent, Makhachkala, as well as Vilnius, Frunze, Tbilisi, Batumi, Ashgabat, Bukhara, Berlin, Minsk, Brest, Simferopol and other cities.

The archive primarily contains letters written by ordinary workers. In addition, the archive contains documents addressed by well-known literary and cultural figures of the time, including Khan Shushinski, Sh.Abbasov, Head of the Baku Film Studio, Bulbul, A.Badalbeyli, A.Agdamsky, F.Amirov, Niyazi, G.Garayev, M.Rostropovich, R.Rza, S.Rahman, S.Hajibeyov, S.Rustam, and others, as well as documents from various organizations and institutions: the Azerbaijan Radio Committee, the Azerbaijan Society of the Blind, the Dagestan Radio Committee, the faculty of the Asaf Zeynalli Azerbaijan State Conservatory, the collective of the State Symphony Orchestra, the Department of Arts, the Kyiv Conservatory, the Moscow Art Institute, the collective of the Music Technical School, the collective of the Opera and Ballet Theatre named after M.F.Akhundov, and the collective of the Russian Drama Theatre. It should also be noted that the number of letters and telegrams written to U.Hajibeyli is 579. Although the date of writing of most documents is not mentioned, the documents whose date is indicated mainly date back to the beginning of the 40s of the last century.

U.Hajibeyli's biography documents are placed in sub-sections such as documents related to his personality, materials related to his literary activity, materials related to his social activities. The documents here are of different content. Documents related to his identity include membership booklets, admission cards, invitations, and receipts; materials related to his literary activities include reports and correspondence related to the work "Arshin mal alan", and a dissertation opinion; materials related to his public activities include a reference and instruction from the Executive Committee of the Baku Council, a program for a concert, correspondence related to his deputyship and other issues, decisions of the Council of Ministers of the Azerbaijan SSR, orders of the Department of Arts of the Azerbaijan SSR, reports, information, summons, mandate, decisions, programs, summonses, and invitations. The date of some materials in the archive (list of members of the Azerbaijan Composers' Union, application, work plan, inspection results, action plan, U.Hajibeyli's report) is unknown.

V.Bakher's 78-page scientific research work entitled "Nizami's life and works" is included in the section of materials collected by U.Hajibeyli, a poem dedicated to U.Hajibeyli, notes taken from the "Sovqat" newspaper about the work "If Not That One, Then This One", and telegrams sent by various individuals to each other are included in the section of materials about the fund owner.

The Uzeyir Hajibeyli archive contains 63 photographs and photo reproductions, which depict the composer himself, his life and work, materials related to the Azerbaijani literature and arts exhibition held in Moscow in 1938, as well as the work "Arshin Mal Alan". The family documents section contains 26 documents about U.Hajibeyli's mother Shirin khanum, 24 personal letters and telegrams of the family, as well as 10 financial documents. The documents are handwritten and typewritten in Azerbaijani and Russian. A certain part of the fund is made up of programs. 59 programs of various performances and concerts are kept here, mainly covering the years 1908-1945.

Materials by other authors included in the collection constitute the main part of the archive. Here, works by Azerbaijani and foreign authors, such as plays, poems, and biographies, are preserved, along with various documents including references, applications, resolutions, orders, regulations, protocols, opinions, lists, theses, notes, plans, reports, as well as letters and telegrams. The printed materials section contains U.Hajibeyli's "Harun and Leyla" (1915), "If Not That One, Then This One" (1916), "Koroghlu" and "Ashiqsayagi" (1937), "Shah Abbas and Khurshudbanu" (no date specified), as well as Mir Mohsun Navvab's "Vuzuhul-Aqdam" ("Explanation of Numbers", 1913), M.Tomara's "Babek" (1936), as well as the booklets "The first all-union review of folk musical instruments" (1939), and "For the Motherland" (1941). Also kept here are the libretto of the opera "Qaraja Choban" written by U.Hajibeyli on the theme of the "Dede Gorgud" epics, the programs of the Azerbaijan SSR Folk Music Creativity Olympiad, the children's artistic amateur concert, the All-Union Competition of Composers and other various events, copies of photos related to U.Hajibeyli's literary and social activities (53 pieces), and the notes of T. Bakikhanov's symphonic mughams "Neva", "Humayun", "Shahnaz", "Rahab", and "Dugah". Since these materials were later included in the composer's personal archive, they were not included in the sections corresponding to the topics. In total, the archive contains over 600 letters and telegrams, around 120 photographs or photo reproductions, and more than 70 programs. The archive is comprehensive and rich in terms of volume and subject diversity of documents, including works by the composer and other authors.

Uzeyir Hajibeyli excelled in both musical and literary creativity, achieving great heights in both fields. "Based solely on the work "Arshin Mal Alan", it can be said that Uzeyir Hajibeyli began to gain recognition not only in the Transcaucasian and Central Asian republics but also in the countries of the Near East. The comedy was staged in America, France, England and a number of other foreign countries and translated into most languages of the world brought Uzeyir Hajibeyli worldwide fame" (Abbasov, 2005: 14).

The composer's archive was illustrated and published in 2018 (Alibeyli, Imanova, 2018). In the book, archival documents are grouped and listed in nine sections: U.Hajibeyli's biographical docu-

ments, U.Hajibeyli's works: manuscripts and typescripts, letters and telegrams of U.Hajibeyli, letters and telegrams written to U.Hajibeyli, various documents related to U.Hajibeyli, materials related to various individuals, materials related to unknown individuals, photographs, printed books.

In the archive, some documents, such as letters, notes, and telegrams, are grouped in a scattered manner, but they are presented systematically in the descriptive book. For example, letters addressed to Ibrahimov, Abbasov, and Guliyev were included in materials related to the composer's public activities, and letters written to his wife Maleyka were included in family documents. The same can be said about the documents addressed to U.Hajibeyli. For example, in storage unit 659, 24 congratulatory letters from various organizations and individuals are listed in the composer's biographical documents section. These are included in the appropriate section in the book. Another example: although Zulfugar Hajibeyov's letters were in the section of letters addressed to U.Hajibeyli by various persons, the letter dated June 15, 1940 was included in family documents. In the description book, each of these is placed in the appropriate section. The same ideas can be applied to U.Hajibeyli's biographical documents. Congratulations, personal correspondence and various correspondence related to his deputy in this section are systematically grouped in the book "Description of the Uzeyir Hajibeyli archive".

Ethnomusicologist Fattah Khaligzade highly appreciates the composer's creativity and writes: "Uzeyir bey, who erected the Azerbaijani professional composer school with a written tradition on a rich oral heritage and, first of all, on the basis of folklore music, spread the glory of our Motherland all over the world, diligently studied its inexhaustible folk tunes throughout his life and passed the keys to its scientific research to future generations of musicologists" (Khaligzade, 2014: 220). It is no coincidence that back in 1927, U.Hajibeyli, together with his close friend Muslim Magomayev and his older brother Zulfugar Hajibeyov, published a collection of notes consisting of 33 folk music. It should be noted that Muslim Magomayev was born on the same date as the great Uzeyir Hajibeyli. "The close relationship and friendship of these two powerful artists, which carried the responsibility of the vibrant rise and development of our music and musical theatre at the beginning of the 20th century, was primarily and fundamentally due to their shared profession and similar path" (Huseynov, 1987: 41). They met at the Gori seminary, and this acquaintance turned into a strong friendship. Later, they became relatives, and one of the Teregulova sisters, Maleyka khanum, married Uzeyir Hajibeyli, and Badiguljamal khanum married Muslim Magomayev.

The documents in the M.Magomayev archive are grouped into nine sections: M.Magomayev's musical manuscripts (stage works: a) operas, b) musical comedy, c) various works), text works, M.Magomayev's letters, letters to M.Magomayev from various individuals, and documents related to M. Magomayev's personality, materials related to literary and social activities, descriptive documents, family documents, documents of others included in the fund, printed books, magazine and newspaper clippings, posters and announcements.

M.Magomayev's "Nargiz" (1935) is the first opera in the European style. The archive contains manuscripts of this work, the famous operas "Shah Ismayil" (1916) and "Iblis" (the date of writing is not recorded), the four-act musical comedy "Khoruz bey" (1929), Azerbaijani folk songs, Azerbaijani dance music, music for the radio, music written for the work "Oluler", and marches.

The section of text works contains the librettos of the operas "Nargiz", "Seyfal-Muluk", "Shah Ismayil", "Deli Mukhtar", the operetta "Khoruz bey", and the work "The Road to Hell". These texts are in Azerbaijani and Russian. It should also be noted that the archive also contains the composer's 16-page memoirs, which describe the history of the creation of the opera "Shah Ismayil", its staging, and the difficulties encountered in this regard. The memoirs are an autographed copy written in Russian.

The number of M.Magomayev's letters to his family and various persons is 66. Most of the letters were written to his wife Badiguljamal khanum, sons Jamaladdin and Muhammad, and are of a family

theme. In his letter to the chairman of the Azerbaijan Radio Committee, Magomayev discusses the development of Azerbaijani music and emphasizes the importance of creating symphonic works. The archive contains letters to M. Magomayev from prominent figures of the time, 29 of which are in number. Letters from U. Hajibeyli, H. Teregulov, A. Tuganov, Sharifov, director of the Azerbaijan State Museum named after J. Jabbarli, Honored Artist P. I. Amirago, and other individuals are mainly about the staging of the opera "Nargiz", and some are devoted to personal topics. The composer's correspondence, letters addressed to him, are in Russian and cover the years 1904-1937.

Documents related to M. Magomayev's identity are varied. Here, his student notebooks, certificates of various content, notes, mandates, credentials, contracts with organizations and institutions related to the writing of individual works, receipts, documents covering the years 1935-1937 related to the composer's illness, his personal file, honorary certificates, and other documents are preserved. Materials related to M. Magomayev's literary and social activities are important in obtaining comprehensive information about his work. The descriptive documents section contains photos of the composer alone, with school friends, with his family, with opera artists, as well as actors Huseyngulu Sarabski in the role of Shah Ismayil, Hagigat Rzayeva in the role of Arabzangi, the final scene of the opera "Shah Ismayil", a group of musicians, and other materials.

The family documents section includes Muhammad Magomayev's certificate, a letter from Maleyka khanum (U. Hajibeyli's wife) to Badiguljamal Magomayev, condolence telegrams sent to Badiguljamal khanum regarding Magomayev's death from various individuals, as well as from the Nalchik Arts Workers' Directorate (7 pieces), a reference about Badiguljamal khanum's pension, her deposit book, and application.

The archive also contains materials by other authors: Yusif Shirvan's poem "On the Honorable Path", notes of various musical works (96 sheets), Sattarov's report, a work called "Qonche", Ayshat Magomayeva's petition, a leaflet issued on the occasion of Jamaladdin Magomayev's election as a deputy to the Supreme Soviet of the Azerbaijan SSR, etc. The archive also contains printed books published in various years, programs, posters, and announcements, as well as journal and newspaper clippings, which can be considered significant for studying the literary and cultural environment of the time.

Academician R. Huseynov, using M. Magomayev's personal archive materials at the Institute of Manuscripts: memoirs, letters, and other documents, created a significant artistic and documentary work reflecting his life path (Huseynov, 1987: 9-150). Literary critic E. Akimova, in her book about the life and work of M. Magomayev, his literary environment, and musical heritage, used the memoirs of various people: G. Mammadli, H. Rzayeva, B. Mansurov, and others, epistolary examples, as well as R. Huseynov's work "Green Leaf". Although the author used M. Magomayev's personal fund No. 222 in the State Archive of Literature and Art, she did not delve into his archive at the Institute of Manuscripts. However, there are valuable documents here about his life and composing activities. However, the researcher, approaching it from the perspective of the contemporary era, concludes that "the dimension and weight, the aesthetic balance of Muslim Magomayev's musical works outweigh the demands and desires, patterns and dogmas of that era". Perhaps that is why, in the 90s, when we entered a new era, the attitude towards Muslim Magomayev's work did not change, and two different periods of time did not contradict each other in the assessment of his life and artistic work" (Akimova, 2017: 8).

Muslim Magomayev archive Illustrated and published in 2005 (Mammadova, 2005). It should be noted that the book does not contain a description of all documents in the archive. In general, the document under 33 storage units is not described and not included in the book. The information about some materials is incorrect in the book. The book states that in the photo preserved in storage unit 81, H. Sarabski is in the role of Arabzangi (Mammadova, 2005: 133). In fact, H. Sarabski played the role of Shah Ismayil. While M. Magomayev's son's name is Jamal

(Jamaladdin), in some parts of the description book it is given as Jamil. (Mammadova, 2005: 73). There is a discrepancy in the grouping of some materials. For example, Magomayev's diary, biography and memoirs are listed in the description book in the section documents on his personality. However, these were to be given in the biography and memoirs section. Indications for some documents were not noted. For example, the storage unit of the material titled "Song tunes and songs" (Mammadova, 2005: 39); the language in which the petition was written on January 13, 1931, its content, first and last sentences, size, volume, storage unit (Mammadova, 2005: 93); the dimensions and volumes of the certificate issued on October 19, 1962 (Mammadova, 2005: 101), the extract from the work book, the savings book, and the reference (Mammadova, 2005: 102) were not specified. The number of similar documents (contracts, official letters, certificates, invitations, programs, materials related to the composer's illness) is not indicated. All of the above, since they do not comply with the principles of description, have damaged the layout of the book "Description of the Muslim Magomayev archive", leading to fragmentation and disorganization.

It should also be noted that a bibliography about M. Magomayev was published in 2011. The main feature of the bibliography is that it provides not only the key dates of M. Magomayev's life and work, opinions of prominent figures about him, articles published about his works in periodicals and journals, as well as information about books, dissertations, and author's abstracts on his life and work, but also the references to the manuscripts stored in the Institute of Manuscripts ANAS. In her preface to the bibliography, Doctor of Art History Imruz Efendiyeva states that M. Magomayev's work was widely promoted at the Baku Academy of Music named after U. Hajibeyli: "I think that his archive contains many wonderful, interesting materials that have not yet been explored by us musicologists" (Efendiyeva, 2011: 9). When examining the composer's archive, one can conclude that the scientist was not mistaken in his thoughts.

The first section of the documents of the great U. Hajibeyli's brother, Zulfugar Hajibeyov, which consists of eight sections, includes musical manuscripts of stage works and various materials. The sheet musical manuscripts of stage works consist of three subheadings: operas, operettas, songs and marches. The operas include "Ashug Garib", "Malikmammad", "Nushaba", "Three ashugs", the operettas include "Single while married", excerpts from musical comedies, the songs and marches include marches and songs intended for the soldiers of the Azerbaijani division, the battle march, the song "Homeland army", the song of Ismayil, school and children's songs, the songs "Don't lose your hope for me", "I cry, she smiles", as well as fragments of various songs and melodies. The various materials included notes compiled for a music textbook, a manuscript of the "Lezginka" dance, as well as an incomplete score and a clavier.

Section II contains manuscripts and typescripts of Zulfugar Hajibeyov's works, notes, and biography. This includes the texts of the operas "Ashug Garib", "Malikmammad", the ballet "Maiden tower", the musical comedies "Competition", "15-year-old bride", "Then so, now so", "Mashadi Khudu's everyday life", notes on theater and music, and a manuscript and typescript of the composer's 6-page biography in Russian.

The archive preserves two letters written by Zulfugar Hajibeyov to the Central Committee and Abdulla Shaig in 1944 and 1946, which are located in Section III under the title "Letters of Zulfugar Hajibeyov". In a letter addressed to the Central Committee on April 26, 1944, the composer stated that he was working on the opera "Nushaba" as well as the libretto for a new musical comedy, and that living in a one-room apartment was hindering his work, and asked for assistance in improving his housing conditions. The letter to Abdulla Shaig, dated July 25, 1946, was sent by Zulfugar bey and his wife Boyukkhanim Hajibeyovs. The authors of the letter congratulate the writer on the occasion of the performance of "Nushaba", wish him to create more beautiful works, and evaluate the performance of the work as a great holiday for Azerbaijani art workers.

Letters from various individuals to Zulfugar Hajibeyov are placed in section IV. Telegrams from Niyazi Taghizade, Safar Samadov, as well as various persons are in Russian, and an unsigned letter is in Azerbaijani.

Zulfugar Hajibeyov's biography documents are included in Section V. Cards, mandates, invitations, congratulations, references, notifications, personal sheets and official letters in Azerbaijani and Russian languages are kept here. The archive contains 60 documents consisting of 74 sheets related to Zulfugar bey's work, which cover the years 1928-1944.

10 photos are stored in the descriptive documents included in Section VI. These are the images of the composer with his family and acquaintances, as well as the single and funeral of his uncle, Ahmed Agdamsky, Hussein Arablinsky. Compared to other archives kept at the Institute of Manuscripts, photos are a minority in Zulfugar Hajibeyov archives.

The archive also contains materials from various persons, which are placed in Section VII. This includes the libretto of Abdulla Shaig's "Nushaba", texts of various songs, excerpts from Uzeyir Hajibeyli's operas "Leyli and Majnun", "Asli and Karam", the operetta "Husband and Wife", the libretto of the opera "Gachag Nabi", notes, excerpts, poems and other documents of various contents about Firdovsi.

The VIII section, where printed materials are stored, includes Sultan Majid Ganizade's "Evening patience is good" (1913), Zulfugar Hajibeyov's "Ashug Garib" (1916), the appeal to Muslims by the representatives of the Transcaucasian Muslim clergy and religious figures' congress in 1944, musical notations of folk songs and dances, various programs, posters, as well as copies of the newspapers "A new path", "On the way to the homeland", "Communist", "Lenin's path", "Azerbaijan", and the journal "Education and culture". This section also contains an album dedicated to Sabir's work titled "Mirza Alakbar Sabir's mirror", which includes drawings from "Hophopname".

Zulfugar Hajibeyov archive described by PhD in history Esmira Javadova and published in 2012 (Javadova, 2012). It should be noted that the materials stored in the archive were comprehensively described and presented. However, it would be appropriate to take into account some issues:

Although the book mentions that the first and last dates of documents in the archives are 1894-1950 (Javadova, 2012: 3), in fact, the first and last dates of documents cover 1899-1949.

The description book states that the works of the brothers Zulfugar and Uzeyir Hajibeyov, "Ashug Garib" and "Arshin mal alan", were bound into a book and presented to Huseyngulu Sarabski on the occasion of the 20th anniversary of his stage career, and that the book is preserved in the Uzeyir Hajibeyov archive, fund 15 (Javadova, 2012: 9). In fact, the Uzeyir Hajibeyov archive fund is not 15, but 17, and the book is kept in the Huseyngulu Sarabski archive, fund 15.

Storage unit 44 holds Zulfugar Hajibeyov's letters to Abdulla Shaig and the Central Committee. The book does not include a description of the letter written to Abdullah Shaig. The letter addressed to the Central Committee was included in the section of letters written to Zulfugar bey, and the date of writing was incorrectly indicated as 1946, not 1944 (Javadova, 2012: 51).

Conclusions. Documents in the archives of Uzeyir Hajibeyli, Muslim Magomayev and Zulfugar Hajibeyli are important sources for studying their life and activity, their creative relations and how they worked on their works on the basis of primary sources. The archives of these outstanding personalities are valuable resources in the study of Azerbaijani literature and art, and the use of these resources by researchers can create a basis for the disclosure of valuable information, as well as a wider scope of our culture. The examination of the archive of each personality, the provision of general information about the stored documents is important for a deeper and more detailed study of the life and activity of that person. Because many documents that have not yet been published and are unknown to the scientific community are preserved in the archives, which can be a source of future research.

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