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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF THE AZERBAIJAN STATE CHAMBER  
ORCHESTRA IN THE DEVELOPMENT OF NATIONAL  
MUSICAL CULTURE**

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## GENERAL CHARACTERISTICS OF THE WORK

### **The relevance and scientific development of the research.**

The Azerbaijan State Chamber Orchestra named after Gara Garayev is one of the most famous and sought-after musical ensembles in our country. Having gone through more than half a century of development under the leadership of a whole galaxy of outstanding domestic conductors, this orchestra continues to maintain the status of one of the recognizable symbols of modern national musical culture abroad. Numerous projects related to both anniversary events dedicated to outstanding Azerbaijani composers and celebrations of state holidays in the homeland and abroad are almost always marked by the active participation of this remarkable musical group. The orchestra's achievements include successful performances with renowned soloists and conductors, characterized by a rich and diverse musical program. It is no coincidence that in 2007 the Azerbaijan State Chamber Orchestra was awarded the honorary republican prize "Humay" for promoting Azerbaijani classical music abroad.

The deserved authority of the group in our country, as well as the interest in its activities from foreign audiences, necessitates the emergence of special scientific research covering the activities of the orchestra from various aspects. Azerbaijan, as a young, socially and economically actively developing state, the modern history of which is marked by a grandiose victory in the return of ancestral national lands, has an important goal for itself to study the scientific and creative activities of those individuals and groups that glorify the name of the state throughout the world. This determines the relevance of the presented study.

It is known that the Azerbaijan State Chamber Orchestra named after G.Garayev has been characterized by active creative activity since its formation. Over the years of the existence of the Azerbaijan State Chamber Orchestra, the largest work dedicated to the activities of the group can be considered the book by researcher Rena Farhadova "Azerbaijan State Chamber Orchestra", published in

1973, a decade after the formation of the orchestra<sup>1</sup>. Thus, this work reflects only those facts that took place at the very beginning of the creative activity of the group, namely in the first 10 years of its existence. Subsequently, special studies addressed to the study of the creative activity of the Chamber Orchestra did not appear in Azerbaijani musicology. It can only be noted that at different times, individual events in the activities of the orchestra were covered on the pages of newspapers and magazines. These are mainly notes about the group's<sup>2, 3, 4</sup> – tour performances, as well as interviews with the orchestra's leaders or memories of them<sup>5, 6, 7</sup>. In addition, the study “Azerbaijani Performing Arts: Pages of History” deserves special attention, in which the creative work of R.Melikaslanov, Y.Imanov, S.Ganiev, B.Mehdiyev was studied<sup>8, 9</sup>.

The research material for us was largely based on data obtained from the National Archives, the Archive and website of the Azerbaijan State Academic Philharmonic named after Muslim Magomayev Муслима Магомаева<sup>10</sup> and the Archive of the Baku Music Academy named after Uzeyir Hajibeyli.

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<sup>1</sup> Фархадова, Р. Азербайджанский Государственный Камерный Оркестр / Р.Фархадова.— Баку: Азернешр,— 1973. — 33с.

<sup>2</sup> Накануне Кремлёвского / Баку. — 1964. — 3 июня—3с.

<sup>3</sup> Фархадова, Р. Выступает камерный оркестр / Бакинский рабочий. — 1973. — 9 мая —5с.

<sup>4</sup> Аббасова, Р. Увидеть Париж и ...победить / Зеркало.— 2007.— 10ноября.— с. 29-30

<sup>5</sup> Гусейнзаде, Э. От нас ушёл маэстро / Зеркало. — 2006. — 6 мая—4с.

<sup>6</sup>Энверли, Э. Человек-оркестр: [Электронный ресурс] /

URL: <http://regionplus.az/ru/articles/view/5799>

<sup>7</sup>Энверли, Э. Музыка по полочкам: [Электронный ресурс] /

URL:<http://regionplus.az/ru/articles/view/6132>

<sup>8</sup> Azərbaycan ifaçılıq sənəti: tarixin səhifələri, 2-ci cild Azərbaycan simli və nəfəs alətləri ifaçılığının görkəmli ustadları / — Bakı: 2021, — 464 s

<sup>9</sup>. Azərbaycan ifaçılıq sənəti: tarixin səhifələri, 3-cü cild Azərbaycan vokal və dirijorluq sənətinin görkəmli ustadları / — Bakı: 2021, — 438 s.

<sup>10</sup> Сайт Азербайджанской Государственной Академической филармонии имени Муслима Магомаева: [Электронный ресурс] /

URL:<http://filarmoniya.az/ru/collectives-ru/>

At the same time, there has been no systematic scientific development covering the creative activity of the Chamber Orchestra at different stages of historical development to date. This fact was also an important reason for our addressing this topic. Since the appearance of a scientific study devoted to the above-mentioned issue meets the demands of modern Russian music science, which also fully determines the relevance of the presented work.

**Object and subject of the study.** The object of presented scientific research is the history of formation and development of the Azerbaijan chamber orchestra.

The subject of the presented scientific research is the features of the interpretation by the group and the stylistic features of works written for the Azerbaijan chamber orchestra and performed by them.

**Aim and objectives of the study.** The purpose of the scientific work presented is this deep study of the role of the Azerbaijan State Chamber Orchestra named after G.Garayev in the development of musical culture of our country.

This goal determines a whole range of tasks, designed to illuminate the problem, designated by the goal of the study, as widely as possible. As a result, the main tasks of the presented dissertation research were:

1. Comprehensive coverage of the stage of origin and the main stages of historical development of the Azerbaijan State Chamber Orchestra named after G.Garayev;

2. Identification and disclosure of facts from the history of the development of the collective, which have not received due coverage before, but had a decisive significance in the creative life of the orchestra;

3. Special attention to the study of the modern stage of development of the Azerbaijan State Chamber Orchestra named after G.Garayev;

4. Establishing the main trends and priorities in the issue of the orchestra's repertoire;

5. An important stage in achieving this goal for us was the study of the stylistic features of the works of modern Azerbaijani composers written for a chamber orchestra and performed by the

famous musical group, as a reflection of the stylistics of the repertoire of the Azerbaijan State Chamber Orchestra named after G.Garayev at the current stage of its development;

6. Determination of the stylistic characteristics of works created in the genres of transcription and processing important for the orchestra's repertoire.

**Research methods.** In this scientific work, the methodological basis becomes the fundamental provisions of the leading domestic and foreign studies. At the same time, in the process of research, a complex analytical approach, which contributes to comprehensive coverage of the problem, is of primary importance. However, taking into account the particularities of the tasks that we have set before ourselves and the solution of which allows us to achieve the goal of the research, at different stages of our scientific work, the leading importance is acquired by another method of research. Thus, in solving the task of studying the main stages of the historical development of the Azerbaijan State Chamber Orchestra named after G.Garayev and, first of all, at its present stage, the main method of research is the historical approach. At the same time, in solving tasks related to the study of stylistic features of the works of modern composers, written for the chamber orchestra and performed by the Azerbaijan State Chamber Orchestra named after G.Garayev, on the first plan is a theoretical analytical analysis, designed to illuminate such aspects of the problem as the peculiarities of the orchestral language of the composition, its structural organization, as well as the overall expressiveness of the musical language of the opus.

In the process of research, we used both theoretical and empirical research methods.

The main empirical research methods for us are: conversation, interview, questionnaire (use of a certain set of questions related to the achievement of the main goal of scientific research in a conversation with different interlocutors), observation (attending concerts of a chamber orchestra), comparison.

Theoretical methods, first of all, analysis, including comparative analysis, synthesis, systematization, had no less important importance for us in the process of scientific research.

In the development of the problem indicated above, this dissertation study is based on the fundamental works of such domestic musicologists as U.Hajibeyli, M.Ismailov, G.Abdullazade, R.Zokhrabov, R.Mamedova, T.Mamedova, G.Makhmudova, E.Abasova, R.Farkhadova and others.

Capital scientific works of foreign researchers are no less important in the methodology of the presented research. These are the scientific works of L.Mazel, V.Tsuckerman, B.Asafyev, V.Bobrovsky, V.Kholopova, E.Preysman and others.

**The main provisions and put forward for defense.**

- a significant contribution of the Azerbaijan State Chamber Orchestra named after G.Garayev in the development of national musical art;

- the important role of the orchestra team in the popularization of the works of modern Azerbaijani composers, which is due to the interest in modern compositional creativity of Azerbaijan, as well as the inclusion of new talented works of Azerbaijani composers in the repertoire of the orchestra;

- a significant investment in the creative activity of the Chamber Orchestra in the process of promoting the best achievements of Azerbaijani musical art abroad;

- the presence of distinctive features of the orchestra's creative activity at each stage of historical development;

- at the same time, the presence of the stylistic unity of the creative team, confirmed by concrete facts;

- repertoire preferences, as one of the facts of the stylistic unity of the creative activity of the chamber orchestra;

- assimilation and development of the traditions of the Azerbaijani composer's creativity on the example of modern works written for a chamber orchestra.

**Scientific novelty of the research** is that the presented dissertation is the first scientific work, the main purpose of which is to study the main stages of the historical development of the Azerbaijan State Chamber Orchestra named after G.Garayev.

We will also note that the history of the development of the talented team abounds with many interesting facts and events, most

of which have not been completely covered (or not covered at all) in the scientific literature until now. This served as the reason for our particularly close attention in the presented study to those important facts and events that had a place in the history of the formation and development of the Azerbaijan State Chamber Orchestra, which did not receive due attention in the Azerbaijani scientific literature until today.

Another important part of this scientific work is the study of the repertoire of the chamber orchestra, first of all, at the current stage of its development. From this point of view, considerable interest for musical science may represent the problem of stylistic features of works that have entered the repertoire of the orchestra in recent decades. Therefore, in the presented study, we paid special attention to the study of the issue of stylistic features of those works for the chamber orchestra, which were written by modern Azerbaijani composers specifically for this group and which became part of the repertoire of the Azerbaijan State Chamber Orchestra.

In addition, in the center of our attention is the problem of studying the stylistic processing of Azerbaijani folk songs, also intended for performance by a chamber orchestra. We note that both the original composer's compositions and the arrangements of folk songs created for the chamber orchestra are for the first time the subject of a special analytical study.

The totality of all the facts presented above determines the scientific novelty of the presented dissertation work.

**Theoretical and practical significance of the study.** The theoretical significance of the presented scientific work lies in the fact that the history of the development of the Azerbaijan State Chamber Orchestra named after G.Garayev. As a result, of the research, the characteristic features of each of the stages of the formation and development of the team are determined, and generalizations are made that reveal the picture of the entire history of the orchestra's development. In addition, the theoretical significance of this thesis lies in the fact that it is the first time to analyze a whole series of works by modern Azerbaijani composers, written for a chamber orchestra and performed by this group.



The practical significance of this study is determined by the possibility of using the scientific conclusions and conclusions in the work as material:

- in scientific works related to the further study of the history of the development of the Azerbaijan State Chamber Orchestra;
- in studies dedicated to the composer's creativity of those authors whose works were analyzed on the pages of the dissertation;
- in scientific works aimed at illuminating the Azerbaijani composer's creativity at the current stage of development;
- in educational courses in such disciplines as "History of performing arts", "History of Azerbaijani music" in specialized secondary and higher educational institutions.

**Approbation and application.** The dissertation was discussed and approved at a meeting of the Department of History of Music of the Baku Music Academy named after U.Hajibeyli and was recommended for defense. The main provisions and certain conclusions of the study were performed by the author in articles published in periodicals scientific journals (domestic and foreign), included in the list of those recommended by the Higher Attestation Commission, as well as in the materials of international and republican conferences.

**Name of the institution at which the dissertation research was carried out.** The dissertation was carried out at the "History of Music" department Baku Music Academy named after Uzeyir Hajibeyli.

**The volume of structural sections of the dissertation and the total volume of the work in characters.** The dissertation consists of an introduction, two chapters, six paragraphs, a conclusion, a list of used literature and notography. The structural size of the sections of the thesis consists of: Introduction 8 pages (12309 characters), Chapter I 44 pages (67796 characters), Chapter II 104 pages (119617 characters) and Conclusion 10 pages (15324 characters). Excluding the list of used literature and notation the thesis consists of 168 pages (216517 characters).

## MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance substantiates the choice of the research topic and its relevance; defines the goal, objectives, scientific novelty, research methodology, and the relevance of the researched topic; reflects information on the main provisions submitted for defense, the theoretical and practical significance of the research, the approbation of the research, as well as the structure and scope of the dissertation.

The first chapter is named **"The main stages of the historical development of the Azerbaijan State Chamber Orchestra"**. And it is devoted to the study of three stages in the creative biography of the musical group, each of which is separately characterized in three paragraphs that make up in this chapter. In here historical review, the focus is on such important characteristics as the concert and touring life of the orchestra, the repertoire of the group, the performance style, as well as the role of individuals in the activities of the orchestra and some little-known circumstances of the group's creativity.

**Paragraph 1.1. "Azerbaijan State Chamber Orchestra in the period of its formation and work under the direction of Nazim Rzayev"** reveals such aspects as: the date of the formation of the orchestra, the role of the people who played an important role in the process of creating the ensemble, the special importance of the string symphony "Nizami" by F.Amirov in the creative activity of the orchestra, the repertoire of the orchestra during the specified period, concert, including touring activities of the orchestra, the leaders of the orchestra and their contribution to the development of the ensemble.

As a result, of the analysis of written and oral sources, we were able to come to the following conclusions. The discrepancies regarding the date of the formation of the orchestra, which we encounter in various sources, are due to which fact - the formation of the orchestra (1963) or the holding of the first concert of the orchestra (May 14, 1964) - is taken into account. In this case, in our opinion, it is the first circumstance that would be correct to consider

as decisive in this case. The creation of the Azerbaijan State Chamber Orchestra was carried out thanks to the creative initiative of G.Garayev and F.Amirov, addressed to the Union of Composers of Azerbaijan. This process was supported by the Azerbaijan State Conservatory named after U.Hajibeyli, as well as the Committee of Radio and Television under the Council of Ministers of the Azerbaijan SSR.

In the process of selecting performers for the first cast, in addition to G.Garayev and F.Amirov, as well as the chief conductor N.Rzaev, J.Gadzhiev played an invaluable role.

We have noted the special role of the string symphony "Nizami" by F.Amirov in the creative biography of the group. According to information, F.Amirov personally participated in the rehearsal work of the group on its string symphony, which could have influenced not only the orchestra's interpretation of this work, but also the performing style of the group at that time as a whole, as well as the creation of a new edition of this symphony by the composer in 1964.

In terms of repertoire, it was possible to determine that the first director of the orchestra, N.Rzayev, gave preference to the works of Azerbaijani composers, while paying special attention to supporting young authors.

The concert and tour activities of the orchestra during that period were characterized by systematic performances at various concert venues. These were concerts on the stage of the Azerbaijan State Academic Philharmonic named after M.Magomayev, two concerts a month organized on the basis of a special request from the Union of Composers of Azerbaijan, concerts dedicated to the anniversaries of outstanding personalities, important historical events or state holidays, tours around the regions of Azerbaijan. The result of such active concert activities of the orchestra was an increase in the level of cultural life, both in individual regions and in Azerbaijan as a whole.

The chamber orchestra's important contribution to the development of culture and art lies in its role in promoting Azerbaijani musical art beyond the republic and in the growth of the

authority of the national composer school in world musical art. The orchestra's high level allowed our musicians to represent the USSR at international musical events, during which the group invariably performed works by Azerbaijani composers.

The role of the chief conductor and first director of the orchestra N.Rzayev is determined in such issues as: the process of selecting performers, active growth of the authority of the group based on a high level of performing skills, selection of repertoire, formation of repertoire due to personally made arrangements, etc. We also noted the fact of the absence of N.Rzayev in the post of chief conductor of the orchestra for three and a half years in connection with his departure to Turkey, and the transfer of management activities in the orchestra at this stage to S.Ganiev.

**Paragraph 1.2. “The creative activity of the group in the early 90s of the 20th century”** highlights the features of the creative path of the chamber orchestra during the period indicated in the title, which is characterized by a shorter duration and a change of two leaders, which left its mark on the characteristics of the orchestra.

An important fact of influence on the work of the orchestra at this stage was the radically changed situation in the political and economic life of the state. On the one hand, the return of independence of the Republic of Azerbaijan, as a factor, played its positive role in such an important aspect as touring performances. On the other hand, under the influence of the most difficult economic conditions that existed in the country at that time, many musicians were forced to leave their work in the orchestra. The situation was aggravated by the departure of N.Rzayev and the majority of the orchestra performers who followed him to Turkey. This jeopardized the very existence of the orchestra, as well as the level of professionalism of the musicians who came to the group to replace the famous performers. In addition, N.Rzayev took with him all the arrangements and arrangements he had made for the chamber orchestra over the years, which made these scores inaccessible to Azerbaijani musicians.

The new leader of the orchestra, a talented musician with extensive conducting experience, Ramiz Melikaslanov, managed to

continue the group's activities at a very high professional level. During this period, the orchestra's repertoire was enriched by turning to very complex contemporary works from the performance and conducting points of view, requiring extraordinary abilities from both the orchestra leader and the orchestra members.

Even shorter in duration, the leadership activity in the chamber orchestra of Yashar Imanov is characterized by the absence of foreign tours and active concert activity within the country, including with famous foreign performers. Certain social conditions determined the important place at this stage of the so-called closed commercial concerts.

In the matter of repertoire, Y.Imanov continued one of the important traditions of the orchestra, supplementing the concert programs with his own arrangements and adaptations of popular musical compositions. It should also be noted that during the period of the leadership of the chamber orchestra by R.Melikaslanov and Y.Imanov, sometimes other musicians, such as Ismail Gadzhiev and Azad Aliyev, took the conductor's stand in the orchestra's significant concert performances before foreign listeners.

**Paragraph 1.3. “Main trends in the work of the Chamber Orchestra in the period from 1998 to 2022”** is aimed at studying the main facts and events of one of the last stages of the creative activity of the group.

Teymur Geokchayev's leadership of the orchestra, which lasted for 20 years (from 1998 to 2018), coincided with the social and economic conditions in our country changing for the better. These factors, combined with the effective work of the musicians and the rare efficiency of the conductor himself, led to truly impressive successes of the group, both within Azerbaijan and abroad. The concert activity of the group during this period is characterized by extraordinary activity, a busy tour schedule, participation in a number of significant art projects organized, among other things, by the Ministry of Culture and Tourism of Azerbaijan. The result of the orchestra's activities during the specified period of time can be considered the further growth of popularity and recognition of the

orchestra itself and, as a consequence, the strengthening of the authority of Azerbaijani musical culture as a whole.

This stage is also characterized by the replacement of a significant part of the group by young talented musicians who came together with the conductor from the youth orchestra "Tutti", which T.Geokchayev led before coming to work in the chamber orchestra.

Among the characteristic features of the orchestra's work during the period of T.Geokchayev's leadership, we should also note the extraordinary productivity in mastering new works.

The beginning of the next stage in the creative biography of the chamber orchestra can be considered the period from 2018, when the outstanding Azerbaijani musician Fakhraddin Kerimov became the head of the orchestra. The short period of F.Kerimov's work as the chief conductor of the orchestra, especially given the pandemic, which suspended the group's activities for a very long time, complicates the process of analyzing this stage in the life of the chamber orchestra. At the same time, the orchestra's recently resumed active concert life demonstrates many new features of the creative work of the group under the direction of F.Kerimov. This is the replenishment of the repertoire with modern Western European musical classics that are little known to the Azerbaijani public. Long years of work abroad contributed to the establishment of friendly relations between the musician and many talented composers around the world. As a result, F.Kerimov's repertoire plans always include a new musical composition for strings by modern European authors, the notes of which are regularly sent to him from abroad.

**In the chapter 2 "The Repertoire of the Azerbaijan State Chamber Orchestra named after G.Garayev at the Current Stage of Development"** purposefully examines the main characteristics of the chamber orchestra repertoire, as well as the stylistic features of modern works for this orchestra composition, written by young talented Azerbaijani composers. Chapter 2 also consists of three paragraphs.

**Paragraph 2.1. “The main trends of the chamber orchestra repertoire during the period of T.Geokchayev’s leadership”** is devoted to the problem given in the title of the paragraph.

From the very first days of the Chamber Orchestra's existence, one of the main tasks facing the group was the promotion of music written by Azerbaijani composers. From this point of view, from the moment of the formation of the orchestra's collective to this day, the basis of the group's repertoire has been Azerbaijani academic music.

The very fact of the emergence of such a group in Azerbaijan became an incentive for domestic authors to create works for chamber orchestra. Another repertoire tradition of the group is connected with this: the promotion of contemporary works by Azerbaijani composers.

A distinctive feature of the chamber orchestra’s repertoire during the period of T.Geokchayev’s leadership is the exceptional attention paid to the works of very young and even young composers, which allows supporting the creative potential and talent of the future generation of the Azerbaijani school of composition.

In addition to the works of composers' creativity, at different stages of the group's activity, all sorts of arrangements and transcriptions of various works, which were carried out, as a rule, by the artistic directors of the orchestra, played and continue to play a major role in the group's repertoire.

An important part of the orchestra's repertoire at all stages of its creative activity were works of foreign musical classics, primarily compositions dating back to the pre-classical era. At the same time, in addition to works by composers of the Baroque era, the orchestra's repertoire also includes compositions of an earlier period.

Concert programs associated with international projects and events have enriched the orchestra’s repertoire with works by little-known representatives of national music schools.

Special attention should be paid to the coverage of that part of the chamber orchestra's foreign repertoire which is largely connected with contemporary popular and variety music culture. The appearance of works of this kind in the orchestra's repertoire, despite the controversial nature of this fact and the ambiguous attitude of

some professional musicians towards it, is, on the one hand, a reflection of contemporary trends in the development of academic music, and, on the other, a response to the demands of the general public.

**Paragraph 2.2. “Features of the musical language of contemporary works for chamber orchestra”** reveals the distinctive artistic features of talented musical compositions that have never previously become the object of scientific research.

Among the works written by contemporary young Azerbaijani composers, most of the compositions are intended for a chamber orchestra with a solo part of some instrument. And only a few works are created exclusively for a chamber orchestra.

Among these compositions is a bright and talented work by the young composer Jeyran Isayeva "Tarantella". Analysis of this composition demonstrated a number of interesting features in the author's embodiment of the style of the popular dance genre. Turning to one of the most widespread folk dances of Italy - tarantella, the author of the music retains all the musical and stylistic features inherent in this genre: fiery temperament, rhythm, meter, tempo. At the same time, the composer fills the external contours of traditional Italian folk dance with many features of Azerbaijani traditional music, especially in such aspects as the modal and intonational basis, as well as the principles of development within the presentation of thematic material.

All works for chamber orchestra with a solo instrumental part, written by modern Azerbaijani composers, can be conditionally divided into two groups: works with a solo Azerbaijani folk instrument and works with a solo classical musical instrument. It should be noted that most of the works with a solo part of a classical instrument have the piano as such. Such works are the majority. Each such work is characterized by individual stylistic features and has obvious artistic merits, which became the reason for the artistic director and chief conductor of the Azerbaijan Chamber Orchestra T.Geokchayev to turn to these compositions.

One of the striking examples created by the author for a piano duet and chamber orchestra is “Dance of darkness” (Zülmətin rəqsi)



by Nigyar Suleymanova, which intertwines interesting innovative solutions in the field of musical language with support from classical musical traditions. From the point of view of the interpretation of the composition of the chamber orchestra, such features as parity between the parts of the piano and orchestra stand out, since the thematic material is distributed evenly between the performers throughout the development; the limitation of the composition of the chamber orchestra to a group of string instruments, which is due to the author's desire to organize a duet in the area of timbre sound; the predominance of a full-sounding tutti, which is associated with the nature of the musical image of the work; as well as the dominance of a predominantly individualized approach to the part of each instrument in the orchestra.

Another striking example of the embodiment of the elements of dance is the "Waltz" by the young composer Saleh Nazarov. The author interprets the chamber orchestra in this work as purely string, including all the traditional parts. At the same time, the role of the soloist and the orchestral part is not the same at different stages of development, and doubling of individual piano voices and parts in the orchestra is not uncommon. The composer relies on the classical simple three-part form with a static reprise. The internal sections are also built according to classical canons. At the same time, the means of musical expression with varying degrees of intensity demonstrate a deep connection with the national music of the oral tradition. This kind of synthesis becomes one of the main stylistic methods used by Azerbaijani composers of different generations.

Nijat Ahmedzade's "Concert Piece", with some of its features, first of all, the presence of the principle of concert competition between the performers' parts, is based on the same performing idea as an instrumental concert. Based on the classical three-part form, the author creates an original concentric structure in which the main principle is the contrasting juxtaposition between the component parts of the form, expressed by the juxtaposition of themes, harmonic functions, and the relationship between the performers' parts.

Another work created for piano and chamber orchestra (limited to a string group) is the piece "Scherzo" by Elara Aliyeva, in which

the musician demonstrates, on the one hand, the author's commitment to certain classical traditions, and, on the other, his personal compositional approach to interpreting this genre. While preserving in her piece such characteristic features of a scherzo as a triple meter (in this case 9/8), a fast tempo (Allegro), certain structural features (three-part form), as well as an energetic motor movement in the first section, E.Aliyeva introduces into the development of the piece some principles that bring the scherzo closer to other genres. In particular, the introduction of elements of competition between the performers' parts into the development of the piece brings the scherzo closer to the concert genre. And the switch of development to a purely lyrical sphere in the second section fills the centuries-old classical genre with new colors.

The piece "Rondo duo cello" by composer Arzu Abbasova is written for an unusual ensemble of two cellos and a chamber orchestra. The analysis of this piece demonstrated, on the one hand, the reliance on classical traditions, and on the other, the continuity with national musical classics and the refraction in the means of expression of the peculiarities of Azerbaijani traditional music. The improvisational nature of the themes determines an expanded understanding of musical form with the dominance of continuous development that does not fit into the framework of classical structures. And, on the contrary, where the themes have a clear rhythmic basis and a fast tempo, the composer relies on traditional norms and structures of classical forms.

Also of interest are the questions of the timbre development of the piece, the distribution of roles between the parts of soloists and the orchestra, and the internal relationships of the cello duet. It is this aspect that becomes decisive in the transition from one section to another and from one theme to another. Here, the principle of contrast becomes the main one. In addition to the timbre aspect, this principle manifests itself in the question of tempo, as well as the harmonic basis. The reliance on national musical traditions is manifested in a certain connection of this composition with the musical concept of the symphonic poem "Leyli and Majnun" by G.Garayev. In addition, the manifestation of intonational originality,

as well as the modal-harmonic basis and the dominance of ostinato means testify to the refraction of the characteristic features of national traditional music.

Among the works for chamber orchestra written by young Azerbaijani composers, two works for chamber orchestra and solo Azerbaijani folk instruments deserve special attention, namely the pieces “Xatirə” by A.Aliyev and “Unudulmaz xatirələr” by N. Mansimov. The closeness of the artistic images underlying these two works determined the similarity of many stylistic decisions of the authors. At the same time, the differences in the creative individuality of each of the composers determined different approaches to a number of elements of the works.

Both analyzed compositions belong to program music, and to the type of program music that is commonly called generalized. The program music itself, if not identical, is as close to each other as possible: “Xatirə” and “Unudulmaz xatirələr”. Memories, one or several, are the main artistic image of these two compositions.

As for the musical language of the analyzed works, it is important to emphasize that, despite the fact that each of these works is characterized by its own unique distinctive features, both works, even in the smallest element of their musical material, reflect the deeply national character of the artistic image chosen by their authors.

The composition of the chamber orchestra in the pieces is interpreted differently. Thus, N.Mansimov in his work is limited to a group of strings. A.Aliyev supplements this composition with a piano part. On the other hand, from the point of view of the relationship between the parts of the soloist and the orchestra, both composers demonstrate the leading role of the soloist's part. One of the rare examples of a cyclic work written for a chamber orchestra by a modern young author is "Two Preludes and a Waltz" by P.Akhundova. This work is an interesting interpretation of many elements of musical language by the composer. The composer combines two different genres within the cycle based on the search for and finding common characteristics between them. In the field of orchestral language, we were able to identify a certain tendency,

expressed in a consistent densification of texture and a variety of timbre sound with parallel differentiation of the performers' parts. This tendency is manifested both in the scale of the entire cycle and in the development of each part. An analysis of the structural design allowed us to identify the composer's penchant for a diversely interpreted three-part structure.

**Paragraph 2.3. "On the genres of arrangement and transcription in the repertoire of the chamber orchestra".** One of the characteristic features of T.Geokchayev's work as the head and chief conductor of the orchestra is the enrichment of the repertoire with arrangements and transcriptions of Azerbaijani folk songs, as well as classical vocal miniatures. The authors of most of the arrangements of folk songs were young and talented Azerbaijani composers, and most of the transcriptions of songs from the classical repertoire were made by the conductor.

Such works as “Aman kəklik əlindən”, “Qara tellər”, “Bağçada güllər” became striking examples of arrangement and processing of folk songs for chamber orchestra. Despite the fact that these folk songs are diverse in character and content, and their arrangements belong to different authors, these compositions have very similar stylistic features, which does not exclude an individual solution to the issue of interpreting the melody of a folk song by each author. Thus, all arrangements of folk songs are intended for performance by a soloist and an orchestra. Another important distinctive feature of these arrangements is the extended interpretation by the authors of the composition of the chamber orchestra. There is a certain similarity in the authors' interpretation of the structure of these arrangements; the composers preserve the form of each folk song they address. In addition, all songs are preceded and concluded by an orchestral introduction and conclusion.

Among the arrangements of vocal music samples of Azerbaijani composers' creativity, the greatest place is occupied by arrangements of songs of the outstanding Azerbaijani composer T.Kuliyev. The author of arrangements of all songs of this composer was T.Geokchayev. Arrangements of songs of T.Kuliyev for chamber orchestra differ from arrangements of folk songs in many of

their stylistic characteristics. First of all, the absence of a vocal part attracts attention. In addition, in the overwhelming majority of cases, the composition of the orchestra is limited to the framework of the string group, only occasionally enriched with the timbres of other instruments.

**In conclusion** summarizes the results of the scientific research.

By turning to the study of the creative work of the Azerbaijan State Chamber Orchestra named after G.Garayev, with the aim of assessing the contribution of the famous group to the development of Azerbaijani musical culture and art, we were able to determine the main areas of scientific research, the work on which would allow us to cover the topic in the most comprehensive manner. These areas are reflected in the list of tasks at the very beginning of the dissertation. The solution to each of the tasks opens a certain area of creativity of the chamber orchestra and the events and circumstances associated with it. In total, the answers to the tasks set allow us to achieve the stated goal.

1. At the first stage of the research, we addressed the issue of covering the stage of origin and the main stages of the historical development of the Azerbaijan State Chamber Orchestra.

The first stage of the creative life of the chamber orchestra collective is an important milestone in the development of Azerbaijani musical culture as a whole. The very fact of the emergence of such a collective became a stimulus for the growth of interest in music for the chamber orchestra, including from talented Azerbaijani composers of different generations. The decisive role in the creation of the collective and its further successful activity belongs to the luminaries of Azerbaijani musical art. The high level of demands on the performers in the orchestra, which resulted in the virtuoso performance skills demonstrated by the orchestra during each of its performances, allowed this group to very quickly gain authority and respect among professionals and music lovers not only in our country, but also abroad. Already at the first stage of the orchestra's development, the foundations of the repertoire policy were laid, which have been preserved to this day. This is the priority of Azerbaijani music, both classics and completely unknown young

authors. Support for domestic composers beginning their careers and the promotion of Azerbaijani music in general has been and remains one of the main goals of the chamber orchestra. Interest in foreign music of different times and eras - from baroque to modern academic compositions. A significant place in the orchestra's repertoire has been and continues to be occupied by arrangements and adaptations of traditional Azerbaijani works and compositions by mainly Azerbaijani composers, not originally intended for performance by the chamber orchestra. This fact also testifies to the desire of the chamber orchestra and its director to promote Azerbaijani musical art.

2. The result of the creative activity of the chamber orchestra in the early 90s should be considered a change of generations of musicians working in the group, despite the fact that with a significant renewal of the orchestra's composition, a number of outstanding performers continue their activities.

The change in the orchestra's leadership was also marked by a change in a significant part of the repertoire. Thus, during the leadership of R.Melikaslanov, the orchestra's repertoire was replenished with complex modern works, and the result of working with the orchestra of Y.Imanov was the enrichment of the ensemble's concert programs with new bright and interesting arrangements and transcriptions.

3. Having analyzed the creative activity of the Chamber Orchestra during the period when this group was led by two outstanding musicians, T.Geokchayev and F.Kerimov, we were able to come to the following conclusions.

The activities of the chamber orchestra over the past two and a half decades have been characterized by maximum activity since its formation. The change of the orchestra's director at the designated stage had a certain impact on the repertoire and partly on the style of performance, while maintaining the high standards of the team's skill. All this further strengthened the authority of both the orchestra itself and Azerbaijani musical art both in the homeland and abroad.

4. A review of the repertoire of the Azerbaijan State Chamber Orchestra during the period of T.Geokchayev's leadership of the orchestra allowed us to identify its main characteristics.

The majority of this repertoire consists of works of Azerbaijani musical art and, first of all, masterpieces of the academic musical heritage. At the same time, a considerable place in the repertoire of the ensemble was occupied by works of modern Azerbaijani composers, as well as creations of traditional national music, processed especially for their performance by the chamber orchestra. All the listed characteristics fully preserve the repertoire traditions of the chamber orchestra, laid down from the moment of its formation. However, the extraordinary interest and inclusion in the orchestra's concert program of compositions by very young and even young domestic authors characterizes the ensemble's repertoire precisely during the period of its leadership by T.Geokchayev.

As for the part of the repertoire related to the music of foreign composers, it is worth noting the reliance on works of past centuries, primarily on baroque music. From this point of view, the group preserves the repertoire traditions of the past. The difference between the orchestra's repertoire in terms of foreign music and the traditions of the past lies in two features. The first is the virtual absence of contemporary foreign music in the group's repertoire. It should be noted that in this respect, with the arrival of F.Kerimov to the leadership of the orchestra, the situation has changed dramatically. The second is the inclusion in the repertoire of music close to popular music culture.

Thus, the basis of the chamber orchestra's repertoire during the period of T.Geokchayev's leadership of the ensemble is characterized by both the preservation of many traditions of the past and some innovative features.

5. In studying the stylistic features of works by contemporary Azerbaijani composers written for chamber orchestra and performed by the renowned musical group, we came to the following conclusions.

Young composers in their work quite actively turn to the composition of the chamber orchestra, interpreting its composition in various ways: from purely string to expanded. At the same time, the authors give preference to single-part programmatic works, in most of which the chamber orchestra is joined by a solo piano.

In terms of musical language, having conducted a study of the stylistic features of nine works for chamber orchestra created by young contemporary Azerbaijani composers, we were able to discover both common and distinctive features in them. Common to all authors should be considered the reliance on the features of expressive means borrowed from the stylistics of works of Azerbaijani music of oral tradition. At the same time, in almost every one of the works we have examined, we can see the authors' desire to interpret traditional genres in a new way. In the area of form-making, we can state a solid knowledge and ability to use classical musical structures.

6. The compositions written in the genres of arrangement and transcription, which have significantly expanded and enriched the repertoire of the Azerbaijan State Chamber Orchestra named after G.Garayev over the past two decades, are characterized by certain characteristic features.

Thus, for the genre of folk song adaptations, it is typical to preserve the original vocal part of the folk song unchanged, to interpret the composition of the chamber orchestra in an expanded manner, with an individualized approach to the part of each orchestral voice with the dominance of the vocal part, as well as a certain structural organization and some stylistic features that emphasize the national character of the sounding work. For the arrangements of Tofiq Kuliev's songs for chamber orchestra, on the contrary, the absence of a vocal element, a more modest interpretation of the orchestra's composition, often limited to the framework of the string section, as well as the traditional distribution of functions between the individual voices of the orchestra, among which the upper voices become the bearers of the thematics, and the lower ones perform an accompanying function, become characteristic.

In general, the almost sixty-year creative activity of the famous collective of the Azerbaijan State Chamber Orchestra named after G.Garayev is characterized by an enormous contribution to the development of Azerbaijani musical culture. The promotion of Azerbaijani classical music and works of national oral tradition music in the homeland and abroad, support of young domestic performers and composers have been and remain the defining



qualities of the group's activities. The high performance standards set by the orchestra at the time of its formation at the stage of selecting performers are preserved from generation to generation, even when the leadership of the group changes. At the same time, it is not difficult to identify the characteristic features of the work of each talented conductor who led the orchestra in different years. Each of them made an invaluable contribution to the development of the orchestra. N.Rzayev, R.Melikaslanov, Y.Imanov, T.Geokchayev, F.Kerimov - each of these outstanding masters found new colors of the orchestra's sound, revealing the performance potential inherent in it. Despite the fact that each of the group's leaders had his own view on the repertoire, one can rightfully speak of the presence of a unified approach to this issue with an emphasis on the support and development of national musical art.

**The content of the dissertation is reflected in the following scientific works of the author:**

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