

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**TIME PARADIGM AND STYLE FEATURES  
OF PIANO CONCERTS OF AZERBAIJANI COMPOSERS  
(XXI CENTURY)**

Speciality: 6213.01 – Music art

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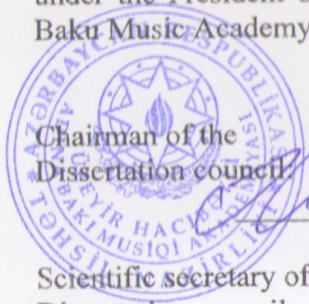
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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance and processing degree of the topic.** The Azerbaijani composition school is quite young compared to the history of the development of world composition art. Its historical path covers a period longer than a century. Nevertheless, in a short period of time, Azerbaijani composers succeeded in developing the path of evolution followed by the composition schools of other nations for centuries. Of course, the unique role and services of Uzeyir Hajibeyli, a genius composer, pedagogue, scientist, public figure, in this important process is undeniable.

The peculiarity of the Azerbaijani composition school is that it is the first national school in the whole East. Referring to such a great foundation, Azerbaijani composers began to define the main ways of development of the traditions of the European school of composition on the basis of traditional music creation. This aspect has shown itself in the work of U.Hajibeyli as a mutual synthesis of the classical norms of the European composition school and the musical traditions of Azerbaijan. A similar approach has been applied to almost all aspects of music creation, from the individual elements of musical language and the principles of form creation to the re-understanding of classical genres.

In the field of innovative interpretation of classical music genres, the Azerbaijani school of composition has presented its benefits to world music. For example, it is appropriate to mention the mugham operas of Uzeyir Hajibeyli and the symphonic mughams of Fikret Amirov, which are considered as pearls of the world music art. These traditions, created by the founder of our national composition school, have been successfully continued by future generations, and they have taken them into account in their creativity in a unique way.

We can say with certainty that this aspect can be attributed to a certain extent to the piano concerto, which is considered one of the most important genres of academic music. It is also known that the genre we are talking about entered the creativity of Azerbaijani composers later than other genres - in the middle of the last century. The first stage of its creation and development is connected with the

name of the genius composer F.Amirov. The double concerto written by the artist in 1946 for violin and piano was the first example in this regard. Subsequently, in 1947, Ashraf Abbasov's concerto for piano and symphony orchestra and F.Amirov's concerto for piano and folk instruments composed by F.Amirov (together with A.Babayev) were the first concert examples of our national composition creativity.

In 1957, F.Amirov's concert "Based on Arab Themes" written together with the outstanding pianist and composer Elmira Nazirova was the most famous piece in the repertoire of pianists of all times. A clear example of this is the fact that the concert was performed several times by the well-known pianist of Georgian origin, Khatia Buniatishvili, and the recording of it was repeatedly shown by the world-famous French TV channel "Mezzo" and gained wide popularity.

Taking into account what has happened, we should mention that the creation of the piano concerto genre in Azerbaijani music in the middle of the last century is not coincidence at all. In such a case, it is appropriate to remember these verses that Tarlan Seyidov rightly said about the problem: "*The first signs of the intensive development of the modern Azerbaijani piano culture and its constituent parts of pedagogy, performance and composition creativity belong to the beginning of the 50s.*"<sup>1</sup> The national piano performance school, which was gradually formed, and the significant and brilliant successes of young Azerbaijani pianists necessitated the creation of a national concert repertoire. "*The level of performance skills and the creations of genius artists always had a direct impact on the formation of the repertoire for a solo instrument*"<sup>2</sup>.

Studies show that the piano concerto genre is actively developing in the creativity of our next generation of composers. Starting with the works of F.Amirov and A.Abbasov in this genre, the main features of the piano concerto appear in the national composition school. These are particularly related to the peculiarities of national musical thinking conditioned by the stylistic features of

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<sup>1</sup> Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

<sup>2</sup> Раабен, Л.Н. Советский инструментальный концерт / Л.Н.Раабен. – Ленинград: Музыка, – 1967. – 307 с.

traditional music. In the process of development of the piano concert genre in Azerbaijan, these traditions have manifested themselves with different intensity in each specific piano concert.

Despite the fact that works written in the genre of piano concerto regularly become the object of scientific research by Azerbaijani musicologists, the stylistic features of piano concertos composed in the 21st century remain as an under-researched problem. Rather, the national music science almost surpasses the modern historical stage of development of one of the leading genres of academic music.

Therefore in the modern stage of development of the national musical art, the study of the stylistic features of Azerbaijani piano concerts becomes particularly relevant. This study will enable us to determine how Azerbaijani composers apply the traditions inherited from U.Hajibeyli and F.Amirov to piano concerts at the modern stage (we are talking about the synthesis of classical and national traditions). As a result, there will be a chance to reveal the new traditions that our composers have instilled into the piano concerto genre.

It should not be forgotten that the research of this or that genre, as well as various aspects of separate works, was always considered one of the leading topics in Azerbaijani musicology. At the same time, if we consider that the material of the existing research work is the works written during the last two decades, the lack of articles dedicated to the study of the mentioned examples is not surprising at all. Despite this, Samra Goshgarova's article is dedicated to the analysis of Sevda Ibrahimova's concert number 5, or rather to the examination of the concert in a certain topic - structural problems and the concept of moment<sup>3</sup>. Also, the composer's piano concerto No.1 is analyzed in the research work of M.Babayeva entitled "Stylish features of Azer Dadashov's chamber music"<sup>4</sup>. In addition, in the textbook "Performance experience in the interpretation of the

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<sup>3</sup> Гошгарова, С.Р. Структура и ладовая концепция концерта для фортепиано с оркестром №5 Севды Ибрагимовой: [Электронный ресурс] / Harmony международный музыкальный культурологический журнал. – Баку, 2016. URL: <http://harmony.musigi-dunya.az/rus/archivereader.asp?txtid=638&s=1&iss=27>

<sup>4</sup> Babayeva, M.İ. Azər Dadaşovun kamera musiqisinin üslub xüsusiyyətləri: /sənətsünaslıq üzrə fəlsəfə doktoru dis. / – Bakı, 2015. – 161 s.

piano concerto genre"<sup>5</sup> by People's Artist, director of Azerbaijan State Academic Philharmonic named after M.Magomayev, Murad Adigozalzadeh, "some genre and stylistic features of piano concerts of Azerbaijani composers"<sup>6</sup> by professor Samira Ashumova, head of the "Specialized piano" department of Baku Music Academy named after Uzeyir Hajibeyli and in the thesis of Fatima Aliyeva, head of the "Sabah" center of the Academy, "Piano concertos of Azerbaijani composers (1970-2000) (features of texture, style and moment)"<sup>7</sup>, the research which was composed about piano concerts in XX century was also conducted from the point of view of both theory and performance, and important results were obtained.

As it can be seen, the researchers have performed very deep research works on the Azerbaijani piano concerts written mainly in the 20th century. At the same time, when analyzing the creativity of any composer who writes and creates in the modern era, they only take into account certain opinions and ideas about his piano concerto. Thus, in the compositions of national musicologists, there is an urgent need for special research works dedicated to the problems of investigating the stylistic features of piano concertos written by Azerbaijani composers since the beginning of the XXI century. Therefore, we consider that the analysis of piano concerts from the point of view of stylistic features determines the relevance of the dissertation work.

**Object and subject of the research.** The object of the research consists of a number of works of Azerbaijani composers written in the genre of piano concerto in the last 20 years. The subject of the research is the study of priority features, stylistic features, classification, and innovative tendencies of those piano concerts.

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<sup>5</sup> Адигезалзаде, М.З. Исполнительский опыт в интерпретации жанра фортепианного концерта: Учебное пособие / М.З.Адигезалзаде. – Баку: Элма ве тахсил, – 2013. – 86 с.

<sup>6</sup> Ашумова, С.Р. О некоторых жанровых и стилистических особенностях фортепианных концертов Азербайджанских композиторов: Учебное пособие / С.Р.Ашумова. – Баку: Асполиграф, – 2007. – 108 с.

<sup>7</sup> Алиева, Ф.С. Фортепианные концерты Азербайджанских композиторов (1970-2000): / дис. кандидата искусствоведения. / – Баку, 2009. – 200 с.

**Goals and duties of the research.** The purpose of the study is to reveal the stylistic features of the piano concerts created by Azerbaijani composers in the context of the secular development of the genre in the 21st century and to substantiate them with facts.

To achieve the set goal, the following tasks have been defined:

- To carry out a detailed analysis of a number of piano concertos written by Azerbaijani composers in the 21st century;
- Drawing conclusions regarding national traditions in the modern Azerbaijani piano concert, referring to the conducted analyses;
- In the process of research, to reveal the methods of realization of classical traditions in the 21st century Azerbaijani piano concert;
- To determine the aspect of the 21st century Azerbaijani piano concert, which reflects the modern ideas of world academic music;
- To reveal new features of the modern Azerbaijani piano concert;
- Based on the conceptual ideas and ideas obtained as a result of the analysis, to determine the main development directions and ways of the piano concerto genre in the modern stage of the development of Azerbaijani academic music.

**Research methods.** Historical and theoretical methods were mainly used in the research work. Thus, in scientific work, the methods of historical analysis are taken into consideration during the study of the problems of preservation of classical European and national traditions, implementation of certain reforms, as well as determination of new directions of development of this genre in the academic music culture of Azerbaijan. During the theoretical approach applied in the process of analytical analysis of piano concerts, aspects such as the problem of form creation of works, and stylistic features of individual elements of musical language are involved in the research.

In addition, the performed complex analysis involves the methods characteristic of ethnomusicology as a research method. Especially it was preferred to the question of the influence of the characteristics of the national mode on the structure and the full development of concerts, as well as the study of the characteristic lines of the musical language of specific works. Therefore, one of the main tasks of the research is to determine the ways of evolution of the genre in the modern stage of the development of the Azerbaijani piano concerto. Such a position is

directly related to the historical approach when conducting research. Based on the topic of the dissertation, we can say that its methodological base is a complex analysis that includes the interaction of several methods of research at different levels.

The theoretical-practical activity of U.Hajibeyli<sup>8,9,10</sup>, F.Badalbeyli<sup>11</sup>, T.Seyidov<sup>12</sup>, G.Abdullazade<sup>13,14</sup>, S.Gasimova<sup>15,16</sup>, Z.Dadashzade<sup>17</sup>, F.Aliyeva<sup>18,19,20,21</sup> and other outstanding musical figures is considered the main factor in the development of the problems related to the research work.

The scientific works of foreign researchers dedicated to the historical development problems and research of the piano concerto

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<sup>8</sup> Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyli. – Bakı: Apostrof, – 2010. – 176 s.

<sup>9</sup> 24.Hacıbəyli, Ü.Ə. Azərbaycan xalq musiqisinin əsasları. Dərs vəsaiti / Ü.Ə.Hacıbəyli, red., T.M.Seyidov. – Bakı: Təhsil, – 2014. – 48 s.

<sup>10</sup> Hacıbəyov, Ü.Ə. Seçilmiş əsərləri / Ü.Ə.Hacıbəyov, tərt. ed., M.S.Aslanov. – Bakı: Yazıçı, – 1985. – 653 s.

<sup>11</sup> Bədəlbəyli, F.Ş. Məqalələr. Materiallar / F.Ş.Bədəlbəyli, tərt. ed., T.M.Seyidov, A.N.Hüseynova – Bakı: Qapp-poliqraf, – 1997. – 182 s.

<sup>12</sup> Seyidov, T.M. XX əsrin Azərbaycan fortepiano mədəniyyəti / T.M.Seyidov. – Bakı: Təhsil, – 2016. – 336 s.

<sup>13</sup> 2.Abdullazadə, G.A. Qədim və orta əsrlərin musiqi mədəniyyəti: tarixi-fəlsəfi təhlil / G.A.Abdullazadə. – Bakı: Qartal, – 1996. – 292 s.

<sup>14</sup> 3.Abdullazadə, G.A. Azərbaycan muğamlarının fəlsəfi mahiyyəti / G.A.Abdullazadə. – Bakı: Şərq-Qərb, – 1983. – 187 s.

<sup>15</sup> Qasımova, S.C. Xarici ölkələrin musiqi tarixi. Dərslik / S.C.Qasımova. – Bakı: Elm və təhsil, – 2011. – 183 s.

<sup>16</sup> Qasımova, S.C. Azərbaycan musiqi ədəbiyyatı. Dərslik / S.C.Qasımova – Bakı: Elm və təhsil, – 2014. – 488 s.

<sup>17</sup> Dadaşzadə, Z.A. Azərbaycan simfoniyası: 1960-1980-ci illər / Z.A.Dadaşzadə. – Bakı: Ziya, – 2012. – 240 s.

<sup>18</sup> Əliyeva, F.Ş. Musiqi tariximizin sahifələri / F.Ş.Əliyeva. – Bakı: Adiloğlu, – 2003. – 282 s.

<sup>19</sup> Əliyeva, F.Ş. XX əsr Azərbaycan musiqi mədəniyyəti tarixinin qaynaqları: [3 cildə] / F.Ş.Əliyeva. – Bakı: Nurlan, – c.1. – 2005. – 362 s.

<sup>20</sup> Əliyeva, F.Ş. XX əsr Azərbaycan musiqi mədəniyyəti tarixinin qaynaqları [3 cildə] / F.Ş.Əliyeva. – Bakı: Nurlan, – c.2. – 2005. – 419 s.

<sup>21</sup> Əliyeva, F.Ş. XX əsr Azərbaycan musiqisi: tarix və zamanla üz-üzə / F.Ş.Əliyeva. – Bakı: Elm, – 2007. – 314 s.



genre or individual works written in this genre were used as a methodological basis in the research work. These are the results that were revealed after the scientific research of Y.Dolinskaya<sup>22</sup>, L.Raaben<sup>23, 24</sup>, and others.

In order to investigate this issue deeply, relevant funds of the National Library of Azerbaijan, as well as archival materials of the Baku Music Academy named after U.Hajibeyli were used, and several electronic resources were referred to. In addition, discs containing sound and video recordings of piano concerts have been one of the important methods for justifying the result of the set goal.

**The main provisions of the defense** constitute the leading direction of scientific work and are interpreted as follows:

- Stylistic features and characteristic lines of three-part and one-part piano concertos written by Azerbaijani composers in the 21st century;

- An innovative approach to the classical genre in a piano concerto;

- Unity of national and Western traditions in a piano concert;

- Classical traditions of piano concerts;

- Manifestation of national traditions in a modern piano concert;

- Study of the synthesis of multi-part and single-part structures (contrasting complex forms) in a piano concerto.

**The scientific novelty of the research.** For the first time, a number of piano concerts of Azerbaijani composers written from the beginning of the XXI century until now have been analyzed.

Furthermore, for the first time in the research work, the piano concertos of Arif Malikov, S.Ibrahimova No. 4, A.Dadashov No. 2 and No. 3, L.Jafarova, A.Gambarli, R.Agababayev, as well as

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<sup>22</sup> Долинская, Е.Б. Фортепианный концерт в русской музыке XX столетия: Исследовательские очерки / Е.Б. Долинская. – Москва: Композитор, – 2006. – 560 с.

<sup>23</sup> Раабен, Л.Н. Советский инструментальный концерт / Л.Н.Раабен. – Ленинград: Музыка, – 1967. – 307 с.

<sup>24</sup> Раабен, Л.Н. Советский инструментальный концерт, 1968-1975 / Л.Н.Раабен. – Ленинград: Музыка, – 1976. – 80 с.

Y.Khalilov's "Mansuriyya" for piano and folk instruments detailed analysis is taken into consideration.

Based on the results of a detailed analysis of certain piano concertos written in Azerbaijan in the 21st century, for the first time, special attention was paid to revealing the main development directions of the piano concerto genre in the modern stage of Azerbaijani academic music, and the issue of national and classical traditions, as well as the innovative position of the modern Azerbaijani piano concerto, were taken into account.

**The theoretical and practical significance of the research.** The theoretical importance of the research work is that the general analysis of piano concertos written by Azerbaijani composers in the 21st century can be considered an important source for future researchers.

The research work can be used in the process of analyzing the individual stylistic features of Azerbaijani piano concerts, as well as in scientific works dedicated to the problems of the historical development of Azerbaijani academic music.

The practical importance of the work also lies in the fact that its materials - main provisions and results can be used as methodological tools in the "History of Performing Arts" course.

At the same time, separate provisions and results of the research work can be included in the teaching course of "Modern Azerbaijani music history" and "Analysis of musical works" subjects.

**Approbation and application.** The main provisions and a number of results of the dissertation work are reflected in the author's articles published in periodical scientific publications approved by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in the materials of International and Republican Conferences.

**Name of the organization where the dissertation work is carried out.** The dissertation was performed at the "History of Music" department of the Baku Music Academy named after Uzeyir Hajibeyli.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** Dissertation work consists of an introduction, three chapters,

6 paragraphs, a conclusion, a list of used literature, and appendices. Dissertation introduction is 8 pages, 13 410 characters; Chapter I is 16 pages, 28 945 characters; The first paragraph of Chapter II is 19 pages, 36 276 characters; second paragraph is 19 pages, 35 597 marks; The first paragraph of Chapter III is 18 pages, 35 313 characters; second paragraph is 17 pages, 31 267 characters; the third paragraph is 10 pages, 17 902 characters; The result is 9 pages, 15 776 characters. Dissertation work consists of totally 179 pages, and 216 797 characters (excluding the list of used literature and appendices).

## MAIN CONTENT OF THE DISSERTATION

In the introductory part of the dissertation, the relevance and degree of development of the topic are justified, its scientific innovation is declared, the goals and objectives of the research, including the methods applied in the scientific research, the main propositions defended, and the theoretical and practical significance of the research are determined.

Chapter I of the thesis is called "**A brief overview of the evolution of the piano concerto genre. Piano concert in modern academic music**". This chapter discusses the evolution of the piano concerto both in contemporary academic music and through many stages of the historical development of musical art. At the same time, the etymological meaning of the word "concert" is explained here.

The point is that the etymology of the term "concert" is not unambiguously interpreted. The two main original sources of the word "concert" are Latin ("concertare", meaning to claim, struggle, fight) and Italian ("concertare", meaning to arrange, to find the answer, "a concerto" meaning agreement, "di concerti" meaning unanimously). - contradict each other according to their meanings. In any case, it is this unity of struggle and agreement of the participants of the concert (soloist and orchestra), which is impossible to implement at first glance, is the main driving force of the irreplaceable and quickly recognizable dramaturgy of the genre.

According to many researchers, the principle of a concert performance, which is the basis of this genre, has a very ancient tradition and arose long before its appearance. "Thus, Asafyev finds the origin of the principle of concert performance in the depths of ancient times and centuries." He believed that the source of the above-mentioned principle goes back to the time of "choirs alternating in ancient tragedies and Jewish psalms and found a place in Catholic culture as antiphons"<sup>25</sup>.

For the first time in the composer's creativity, the principle of a concert performance, more precisely, the confrontation of separate groups of performers and soloists, showed its embodiment in vocal-polyphonic church music. These were the first and early examples of concerts that appeared in Italy at the end of the 16th century. The authors of the first concerts include Giovanni Gabrieli, Adriano Banchieri and Lodovico Viadana. For the sake of justice, we must mention that the so-called "concert" works written in the mentioned period were quite different from the concert genre that is alive in our imagination in modern times.

Vocal-instrumental concerts created at the end of the 16th – the beginning of the 17th century could have a different composition and structure. Even the word-concert itself was not comprehensive. Works of similar form could be called differently (especially motets). Historically, Johann Sebastian Bach called his cantatas, which he wrote in the more mature periods of his creativity, concertos.

The next stages of the evolution of the piano concerto, a type of instrumental concerto genre, are mentioned in detail. So, initially, the principle of a concert performance, which is the basis of the mentioned genre, is conversed. Then, in the second half of the 17th century, the ensemble works of Giovanni Bononcini and Giuseppe Torelli are discussed.

Then historical points are mentioned about the *concerto grosso*, which stands out among the many genres of the Baroque era.

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<sup>25</sup> Долинская, Е.Б. Фортепианный концерт в русской музыке XX столетия: Исследовательские очерки / Е.Б. Долинская. – Москва: Композитор, – 2006. – 560 с.

In this way, the historical services of composers such as Antonio Vivaldi, Arcangelo Corelli, Johann Sebastian Bach, and George Frideric Handel in the formation of the instrumental concert genre are highlighted and some features of their works are listed in terms of form and content.

The next step in the evolution of the piano concerto genre is a new stage - Viennese classicism. It was at that historical stage, more precisely, in the second half of the 18th century, that the classical type of solo instrumental concert was formed. The creators of this formation were the genius Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. The new solo concerto was significantly different from both the *concerto grosso* and the solo concertos of the previous stage.

All the features of the sample that we accept as the benchmark of an instrumental concert today - the confirmation of the sonata-symphonic series in the structure of the concert, the strictly marked sequence of parts from the point of view of tempo and form, the cadence and its virtuoso content, and other points are explained.

The piano concerto of the Romantic period, which appeared after the Classicism period, is being researched. It is said that the era's generation of musicians, who participated as both virtuoso pianists and composers, defined the appearance of the romantic concerto as a brilliant, technically complex, and at the same time fulfilling genre.

In addition, important innovations and new trends in the structural organization of piano concertos are also highlighted.

Then there is a discussion about the next stage in the development of the piano concerto - the first half of the 20th century. As in the previous stages, the directions of the new era, a different aesthetic vision, as well as the issue of new demands leading to the transformation of the genre are investigated.

In addition to all this, the romantic side of piano concertos continued its development at that time. This is primarily related to the creativity of Sergei Rachmaninoff. The composer, who is the author of four concertos and a rhapsody on the theme of Paganini, creates examples that will open an important page in the history of music for all times. The combination of lyrical, epic, and dramatic

beginnings in 5 works reflecting every stage of the creative period attracts attention as a distinguishing feature.

The new stage in the development of the piano concerto is the second half of the 20th century. As in the previous stage, also here, the main features of the basis of style, image circle, structural organization, means of expression, etc., of piano concerts are their variety and diversity. At the same time, the concerto retains its bright genre features, which allows it to be recognized as a genre during all possible changes and experiments.

When talking about the development of the piano concert genre at the modern stage, an important point is also mentioned. The evolution of the genre we are talking about has caused it to lose its national features on the scale of world music culture. However, these ideas cannot be said about the piano concerts of Azerbaijani composers.

Over-reliance on new recording techniques in concerts (until recently this point met the main criteria in the world academic music world) has led to a more difficult perception of concerts by the listening audience, and at the same time to a decrease in demand for them. However, the composers' interest in the genre features of the ancient stages and changing these features according to their creative fantasies played the role of a savior in the mentioned stage.

At the same time, the history of the development of the national piano concert is reviewed. However, first of all, the problem of the harmony of an instrument of European origin (we are talking about the piano) with folk instruments in the Azerbaijani school of composition is demonstrated for the first time by the genius Uzeyir Hajibeyli.

Then, both the orchestral composition and stylistic features of piano concerts created by Azerbaijani composers are compared.

In addition to all this, the rich heritage of Azerbaijan's performing school, the successes of famous pianists, as well as the influence of the piano school on the creativity of composers are studied.

When talking about the piano concertos written by Azerbaijani composers in the 20th century, some more important points and

interesting features of them are mentioned. For example, the existence of signs of synthesis is discussed first. Thus, Ibrahim Mammadov's "Poem-Toccata", Vasif Adigozelov's "Poem-Apotheosis" for 4 pianos, Yashar Imanov's "Concert-Ballad", Ogtay Kazimov's "Poem-Concerto", Faig Nagiyev's "Toccata-Poem", Elnara Dadashova's "Concert -symphony" shows an improvisational synthesis of several genres.

Further expanding this list, brief consideration is also given to the concerts that add color to our national composition school with their original appearance. Thus, Vasif Adigozelov's 4 concerts for piano and orchestra, Kamal Ahmadov, Azer Rzayev, Vagif Mustafazade, Faraj Garayev, Firangiz Alizade's concert, Sevda Ibrahimova's 3 concerts (4th and 5th concerts were written after 2000), Faig Sujaddinov's piano and 2 concerts for orchestra and 4 concerts for piano and orchestra by Nariman Mammadov are also taken into consideration.

Each of these concerts, written in golden letters on the historical pages of the Azerbaijani school of composition, managed to surprise the audience with their unique colorful palette, technical capabilities, modernity, and dramaturgical lines.

At the same time, in this chapter, the similar and different features of the piano concertos written by Azerbaijani composers at the turn of the 20th and 21st centuries have been revealed, and certain principles of their stylistic features have been investigated. It should also be emphasized that the Azerbaijani composers who wrote and created at the end of the 20th century and the beginning of the 21st century seem to have succeeded in exhibiting the transition of music from century to century in a softer way by creating a unity of stylistic features and time paradigms of different periods.

Chapter II of the dissertation work is called **"Style features of three-part piano concertos with various compositions of Azerbaijani composers in the 21st century"** and consists of two paragraphs. The first paragraph is called **"An innovative approach to the classical genre in piano concerts: based on the concert examples of Azer Dadashov and Ayaz Gambarli"** and the second paragraph is called **"The unity of national and western traditions**

**in piano concerts: based on the concert examples of Lala Jafarova and Jeyhun Allahverdiyev".** Although the composers we are talking about are united by the fine lines of the Gara Garayev school (Azer Dadashov was a student of Gara Garayev, and the other 3 composers were students of Arif Malikov), each of them has a unique creative pen. The first paragraph mentions the time difference between the two composers and their preference for the classic three-part structure of the piano concerto. The authors disagree on the placement and writing of the soloist's virtuoso cadence. Thus, while A.Dadashov demands an improvisational cadence from the pianist, and A.Gambarli places a cadence for the soloist in all three parts of the piece. In fact, although at first glance these examples seem to conform to all the norms of the classical structure, during the analysis it is possible to notice that the composers showed a modern approach by the requirements of the time.

Here, it is emphasized that A.Dadashov turned to the piano concerto genre a short time ago, despite having a sufficient collection of music. A.Dadashov, the author of 3 piano concertos (1st concerto in 2004, 2nd concerto in 2009, 3rd concerto in 2009) is noted for instilling irreplaceable individual characteristics in the application of this genre. This feature is reflected in the style of all three of his concerts. Chamberality, lyricism, and lack of sharp dramaturgical contrast are common features of all three concerts. At the same time, it is the second concert that attracts more attention than the other two concerts due to its different style. Like other concerts of the composer, this sample was written for soloist and chamber orchestra. However, unlike the first and third piano concertos, which were written in one-part form, the mentioned second concerto was composed in a three-part structure, which is traditional for this genre.

Later, A.Gambarli's piano concerto, which stands out among the new generation of composers with its simple, philosophical works, becomes the object of analysis. It is said that A.Gambarli, a student of A.Malikov, one of the outstanding representatives of the Azerbaijani composition school, devotes enough space to programming in his creativity, and in most of his works, he transfers



human feelings and emotions, the impact of different moments of time and events on us to notes in a unique way.

As is known, A.Gambarli skillfully uses modern writing techniques in his works. But it is very surprising that in this particular concert the composer does not resort to this technique at all. While writing the piano concerto, A. Gambarli stated that he had not yet started searching for modern writing techniques. There is another point here that the work is the diploma work of the composer. Certain restrictions in his state exam likely made A.Gambarli rely more on classical norms. But in general, if we compare the currently analyzed concert with other examples, we can emphasize the richness of nuances here in a certain sense.

Concluding the section, a number of features followed during the analysis are summarized. In fact, although at first glance these examples seem to conform to all the norms of the classical structure, during the analysis it is possible to clearly notice that the composers showed a modern approach in accordance with the requirements of the modern time.

In the second paragraph, the People's Artist of the USSR, outstanding composer A.Malikov, who united the two composers, talks about his contribution to them as a teacher. Although the piano concertos of the mentioned composers are written in the classical 3-part form, the manifestation of national traditions is also clear. The different elements of L.Jafarova and J.Allahverdiyev's concertos, which are similar in terms of their structure, written for piano and orchestra, are highlighted.

When considering both concerts, the first thing that attracts our attention is that the works are difficult to perform. This is because composers are also pianists. It is known that these two analyzed works were written according to classical rules. However, the use of national folklore samples, more precisely, ashik music (J.Allahverdiyev), mugham melodies (L.Jafarova), national mode, rhythmic variety, and intense dynamic development indicate the characteristic style of the authors. In these concerts, due to the unity, organic compatibility and synthesis of national and western traditions, the musical language tools of the composers were updated.

The most important difference between the works is that J. Allahverdiyev refuses the cadence in his concert. The mentioned piano concerts require a performer rich in technical capabilities and physically prepared. Passages that constantly replace each other make a very difficult demand on the soloist.

It can be said with certainty that the above-mentioned concerts will have a unique place in the development of the Azerbaijani piano school. Because both works are works of art that deserve to be included in the repertoire of pianists.

Chapter III of the dissertation is called "**Characteristic features of one-part piano concerts with various compositions of Azerbaijani composers in the 21st century**". This chapter consists of three paragraphs. The current chapter is devoted to the analysis of one-part piano concertos written by Azerbaijani composers in the 21st century. The research conducted on the concert samples of composers of different eras helped to reveal that the authors created modern samples by approaching the demands of the time they lived in, as well as the general prism of creative traditions. In the current chapter, the works of Arif Malikov, Sevda Ibrahimova, Azer Dadashov, Yashar Khalilov, and Ruslan Agababayev are analyzed.

The first paragraph is called "**Classical traditions of piano concerts: based on concert examples of Azer Dadashov and Ruslan Agababaev**". In this section, some salient points are touched upon while comparing the works of both composers. Despite the age difference between the authors, they benefited from classical traditions and were able to infuse modern features and national elements into the concerts.

A comparative analysis of A.Dadashov's piano concertos No.1 and No.3 is conducted here. The author's Piano Concerto No.1 is an example of the composer's unconventional attitude towards the known genre. This one-part work demonstrates avoiding the classic three-part structure. However, at the same time, the structure and shape of its single part are quite traditional. Like many authors (starting with F.Liszt), the composer does not aspire to place the lines and features of a multi-part series of works in the one-part structure of a piano concerto. In the structure of the work, the intonations of the song

"Gamarim", which is an example of the master singer Khan Shushinsky, were interpreted in a very professional way. These intonations appear at the nodes of development and play the role of a unique leitmotif.

Concerto No.3 was specially written in 2009 for the competition for the best performance of A.Dadashov's piano works. Like the composer's first concerto, the third concerto was written in one-part form for piano and chamber orchestra.

The analysis of the concerto for piano and symphony orchestra composed in 2003 by R.Agababayev, a well-known musician of the modern era, was addressed for the first time in the dissertation.

The piano concerto, which we analyzed, like practically all modern one-part concertos, shows an example of the composer's innovative attitude towards this genre. The innovative essence of the mentioned work is united in its original interpretation of classical forms, structure, and means of expression.

At the end of the paragraph, when comparing the works of A.Dadashov and R.Agababaev, certain points are mentioned. It is emphasized that the authors infused the concerts with modern features and national elements, benefiting from classical traditions. The preservation of the mode-tonality basis, three-part structure, and reference to the *sonata allegro* form in the works indicate their attachment to classical traditions. At the same time, it should be emphasized about the performance technique of the mentioned music samples that the mastery of the piano instrument of the composers manifests itself in a very bright way.

The next paragraph is called "**The manifestation of national traditions in modern piano concerts: based on examples of concerts by Sevda Ibrahimova and Yashar Khalilov**". In these concerts, the superiority of folk music is discussed rather than the technical difficulties for a pianist. Because, in the concerts analyzed above, melismatic modes specific to folk music, as well as being rich in movements around the functional scales of the moment on which the melody is based, correct presentation of nuances such as stress and breath, movement and fermato, dynamic development and silence, are necessary points for the description of the main idea-

image world of the works. The reference of the composers to the traditions coming from the compositional structure of the mugham genre, as well as motifs with a somewhat improvisational style of mugham performance, indicate the manifestation of national traditions in concerts.

S.Ibrahimova is the author of 5 piano concertos and 1 concertino. Despite being the result of the same composer's pen, each of these works differs from each other with its own style, performance team, and some of them also with their structure. However, this paragraph talks about the composer's concertos No. 4 and 5 written in the 21st century.

Here the main innovative method of S.Ibrahimova is discussed and this innovation is compared with the creativity of European composers. Thus, he added a vocal part to the coda of the piano concerto No. 4.

In the analyzed work, the poetic basis of the vocal part, its meaning and image content are especially investigated. The key words of Islam - "Allahu akbar", "La ilaha illallah" - are played in this part, written for solo performance. Of course, since the early days of the creation of professional music, many composers have used religious motifs and biblical readings in their works. Since Islam was somewhat distant from secular music, composers preferred more "Biblical" texts. Nevertheless, among the Azerbaijani composers, there were those who included the Islamic religion in music. For example, in the "Baku-90" symphony written by Azer Rzayev in 1990 under the influence of the January 20 event, as well as in the work "Khutba, mugham, sura" written by Faraj Garayev for the instrumental ensemble in 1997, there is a place for religious performances. With her innovation, S.Ibrahimova once again showed in modern times that Islamic religion and divine words can be included in any music genre. According to the composer, this is related to his "spiritual world".

Y.Khalilov, who has used different genres of music during his creativity, does not hesitate to show national elements and mugham singing in all his works. In this regard, the artist's "Mansuriyya" has a special place. The main feature that distinguishes the concert we are

talking about from other examples of the genre comes from the character of the orchestral part. The point is that the composer wrote this piece for piano and folk instruments.

During the research period, in many cases, we have faced examples of deep and comprehensive synthesis of classical and national traditions performed by Azerbaijani composers in their piano concerts. The particularities of the mode basis, intonation uniqueness, and even structural organization of these or other works in the genre of piano concerto studied by us clearly and convincingly demonstrate the unique and close connection of the authors with national traditions within the framework of classical lines. However, in this work, Y.Khalilov tries to connect with national musical traditions in a deeper and stronger way. That is why the composer does not use a symphony orchestra, but an orchestra of folk instruments.

At the end of the analysis, certain results are highlighted. Although the pianist is not faced with such complicated technical works in all three concerts, it is important for the soloist to be familiar with folk music for the perfect performance of the party. Because, in these concerts, the melismatic modes typical of folk music, as well as the richness of movements around the functional scales of the mode on which the melody is based, the correct display of nuances such as stress and breath, movement and fermato, dynamic development and silence, is an important point for the description of the main idea-image world of the works. The reference of the composers to the traditions arising from the compositional structure of the mugham genre, as well as motifs with a somewhat improvisational style of mugham performance, indicate the manifestation of national traditions in concerts.

In the last paragraph called "**Synthesis of multi-part and single-part structures in a piano concerto: Arif Malikov's concerto for piano and symphony orchestra**", the piano concerto of A.Malikov, an outstanding composer and genius of our time, is highlighted. Analyzing A.Malikov's piano concerto, we confirmed one point for ourselves that the composer managed to combine the traditions of the classical piano concerto, the characteristic lines of modern academic music, and the deep traces of the national musical

culture in this work in a very professional manner. On the other hand, the analyzed piece of music seems to show the whole creative character of the composer. Anyone who wants to hear A.Malikov's composition and his musical spirit can refer to this work. Here, the composer created a tandem by combining pieces from both ballet music and piano pieces, as if presenting a "creative chronicle" of a long life path.

The presentation of pre-recorded musical material that A.Malikov used in the structure of the concert almost in its original state and in an easily recognizable way reminds one of a very characteristic method of the "collage" technique. On the other hand, the principle of structural organization based on episodes of different nature and volume of the work adds the element of "montage" to the development. This similarity is more evident in the composition of large sections of the concert with fragments.

The research is concluded in the **Result** section of the dissertation. Here, a number of points in determining the role of composers' piano concerts in the musical culture of Azerbaijan are emphasized, and their comparative statement with the classical piano concerto genre is given.

The Azerbaijani school of composition, which has a characteristic national face and valuable traditions in the history of world music culture, actively continues its development on the modern stage. From the first days, when it was formed in the person of the genius Uzeyir Hajibeyli and later his successors, the national composition school presented all the leading genres of academic music on the national ground, working with unique shades. As a result of this creative process, not only opera, ballet, symphony, and other genres were created in Azerbaijan, but also completely different new genres (directly related to the peculiarities of our musical art and national musical thinking) began to emerge. As a result, the Azerbaijani composition school, which conforms to the most relevant and innovative traditions of modern music, has managed to preserve its national character and connection with traditions.

The piano concerto, which is considered one of the important genres of academic music, was not left out of the historical

development process of the national composition school. The piano concerto, whose stylistic features are related to a national character in the work of Azerbaijani composers, is actively developing today and continues to surprise listeners with its innovative interpretation. It should also be emphasized that, as always, the piano concerto is in great demand today, both among authors and listeners.

Based on the results obtained in this section, the following generalizations were made. Based on the data obtained from the analysis of piano concertos written by Azerbaijani composers starting from the beginning of the 21st century, the main traditions and development path of the genre in the modern stage of development of our art were investigated. The most important and even determining factor in achieving the set goal was to promote traditions and innovative ideas in the Azerbaijani piano concert. In this way, it should be specially mentioned that we have come across many stylistic features that confirm the continuous reference of Azerbaijani composers to classical traditions as the main criterion.

First, attention was paid to the issue of the structural organization of piano concerts, then the inheritance of classical traditions, the use of soloist cadence, as well as its rejection, the existence of leitmotifs or leitharmonies, the embodiment of national traditions, the manifestation of modern traditions, the study of innovative features, and similar points were systematically demonstrated by investigating. At the same time, the most important points of the analysis were presented in the form of a special table in the form of short theses.

Finally, it should be emphasized that modern Azerbaijani composers have created brilliant piano concerts since the beginning of the current century. Despite the unique deep creative individuality of each of the authors of the concerts, we were able to reveal common lines that unite the works created by these composers: constant reference to classical traditions (mainly Classicism, to some extent Baroque and Romanticism), preservation and development of national musical traditions. This is related to the most important achievements of traditional music and composition creativity in Azerbaijan. At the same time, Azerbaijani composers did not fall behind in the most

important achievements of piano concerts in world music art. However, they still stayed away from the experiments conducted by many Western composers in the 20th century regarding the piano and its sounding (no extended interpretation of the piano, use of clusters, etc. is observed in any author). At the modern stage of development, the Azerbaijani school of composition is characterized by many innovative achievements in the piano concerto genre. In conclusion, all these stylistic features confirm the inheritance of the best traditions in the modern national school of composition.

**The autor`s following works were published according to the content of the dissertation:**

1. Rüstənova, P.A. Arif Məlikovun yaradıcılıq salnaməsi fortepiano konsertində // III Beynəlxalq Türk Dünyası Araşdırmaları Simpoziumunun materialları, – Bakı: – 25-27 may, – 2016, – s. 293-296.
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