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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF ZOHRAB ADIGOZAL-ZADEH'S
CREATIVITY IN THE DEVELOPMENT OF AZERBAIJANI
PIANO ART**

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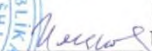
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GENERAL CHARACTERISTICS OF THE WORK

The relevance and scientific development of the research.

Azerbaijani piano art, which developed over a short period of time, is one of the remarkable phenomena of the national musical culture. A comprehensive analysis of the creative activities of prominent representatives of the national piano school is of great importance in the scholarly interpretation of this field. Among them is the People's Artist of Azerbaijan, Professor Zohrab Adigozal-zade. A gifted individual, he established himself in various roles – as a concert soloist, ensemble performer, educator, publicist, and organizer of music education. All these facets of his artistic and creative activity were closely interconnected, collectively shaping the unique image of the musician.

The creative work of Z.Adigozal-zade made a significant contribution to the development of Azerbaijani piano art. His refined sound culture, organic synthesis of lyrical-romantic and intellectual elements, focus on shaping an individual interpretation of each work, prioritization of artistic over technical execution, and a wide-ranging repertoire – these are just some of the defining features of Adigozal-zade's distinctive performance style. Undoubtedly, over the decades, his artistry evolved and was enriched with new nuances, making it increasingly appealing to audiences.

Z.Adigozal-zade's creative biography was inseparably connected with the Azerbaijan State Conservatory named after U.Hajibeyli (now Baku Music Academy – BMA) and the Anadolu University Conservatory in Turkey. After graduating from the ASC and completing postgraduate studies at the Moscow State Tchaikovsky Conservatory, he successfully combined the roles of performing artist and music educator for several decades. His pedagogical principles were based on the close link between training a performing musician and engaging in artistic practice.

As a result of his extensive performance and teaching career, Adigozal-zade was regularly invited to serve as jury chair or member in international competitions, and he held concert tours and master classes in many countries.

Adigozal-zade established himself as a talented pianist with a broad repertoire, a sensitive ensemble partner who regularly performed duets with instrumentalists and vocalists, and took part in trios, quintets, and other formations. His repertoire was diverse, including works by J.S.Bach, G.F.Handel, W.A.Mozart, L.Beethoven, F.Schubert, R.Schumann, F.Chopin, P.I.Tchaikovsky, S.V.Rachmaninoff and others. He was a subtle interpreter of compositions by Gara Garayev, Fikret Amirov, D.Hajibeyov, A.Melikov, and turkish composers. However, his artistic potential was revealed most fully in interpreting the musical legacy of Romantic composers and Azerbaijani composers.

As one of the prominent representatives of the Azerbaijani piano school, Z.Adigozal-zade played an important role in the development of Turkish pianism. Beginning in the 1990s, upon invitation from Turkey's Ministry of Culture, he organized and led the Piano Department at the Anadolu University Conservatory (Eskisehir), which he headed until the end of his life. As a professor of both the Baku Music Academy and Anadolu University, he significantly influenced the development of the Turkish piano school. The "Turkish period" of his artistic and pedagogical activity became a unique reflection of the trends in Azerbaijani pianism in a new context. A comprehensive study of this phase from both performance and music pedagogy perspectives is essential for exploring the history of the Azerbaijani piano school and contributes to expanding our understanding of the national musical art.

A brilliant musician and educator, a follower of the piano traditions of M.Brenner and P.Serebryakov, Z.Adigozal-zade trained several generations of pianists in both Azerbaijan and Turkey, many of whom continue to develop his traditions across the world. Some of his students gained recognition as concert performers and pedagogues. The study of his creative image, musical and educational activities, and pedagogical principles underlines the relevance of this research.

To understand the place and role of his work within Azerbaijani piano art, literature related to various aspects of performance culture was analyzed. Key works included research on the history and theory

of piano art by A.D.Alexeyev “From the History of Piano Pedagogy” («Из истории фортепианной педагогики»¹), “Interpretation of Musical Works” («Интерпретация музыкальных произведений»²), “History of Piano Art” («История фортепианного искусства»³), “The Art of the Clavier” («Клавирное искусство»⁴), “Musical Performance Art of the Late 19th – Early 20th Century” («Музыкально-исполнительское искусство конца XIX – первой половины XX века»⁵), L.E.Gakkel⁶, Y.I.Milstein⁷, A.A.Nikolaev⁸. The monographs by G.G.Neuhaus⁹ and S.E.Feinberg^{10, 11} also had considerable methodological significance. These works by outstanding pianist-pedagogues address how to achieve a unity of artistic and technical elements in performance.

Issues related to Azerbaijani piano culture, reflected in a number of publications, were also instrumental for this research. Thorough investigations of its problems were carried out in the works of T.Seidov, who examined various aspects of Azerbaijani

¹ Алексеев, А.Д. Из истории фортепианной педагогики: Хрестоматия / А.Д.Алексеев. – Киев: Музична Украина, – 1974. – 162 с.

² Алексеев, А.Д. Интерпретация музыкальных произведений / А.Д.Алексеев. – Москва: Государственный музыкально-педагогический институт им. Гнесиных, – 1964. – 92 с.

³ Алексеев, А.Д. История фортепианного искусства / А.Д.Алексеев. – Москва: Музыка, – ч. 3. – 1982. – 286 с.

⁴ Алексеев, А.Д. Клавирное искусство. Очерки и материалы по истории пианизма. Вып.1 / А.Д.Алексеев. – М.-Л.: Музгиз, – 1952. – 251 с.

⁵ Алексеев, А.Д. Музыкально-исполнительское искусство конца XIX – первой половины XX века. В 2 томах / А.Д.Алексеев. – Москва: Композитор, – 1995. – 327 стр.

⁶ Гаккель, Л.Е. Фортепианная музыка XX века: Очерки / Л.Е.Гаккель. – Ленинград: Сов. композитор, – 1990. – 288 с.

⁷ Мильштейн, Я.И. Вопросы теории и истории исполнительства / Я.И.Мильштейн. – Москва: Сов. композитор, – 1983, – 266 с.

⁸ Николаев, А.А. Очерки по истории фортепианной педагогики и теории пианизма: Учебное пособие. / А.А.Николаев. – Москва: Музыка, – 1980. – 112 с.

⁹ Нейгауз, Г.Г. Об искусстве фортепианной игры / Г.Г.Нейгауз. – Москва: Музыка, – 1982. – 300 с.

¹⁰ Фейнберг, С.Е. Мастерство пианиста / С.Е.Фейнберг. – Москва: Музыка, – 1978. – 207 с.

¹¹ Фейнберг, С.Е. Пианизм как искусство / С.Е.Фейнберг. – Москва: Музыка, – 1969. – 598 с.

piano art¹²,¹³. He traced the formation of the Azerbaijani piano school, analyzed its development, and highlighted the activities of key figures. Seidov studied the performing styles and pedagogical principles of distinguished pianists within the context of Azerbaijani music and concluded that national piano art forms an integral part of its artistic culture.

L.Rzayeva's work offers a comprehensive overview of the problems of performance and piano artistry¹⁴.

The careers of leading Azerbaijani musicians have attracted the attention of researchers. The creative path of one of the first Azerbaijani female pianists, teacher and organizer K.Safaraliyeva, is discussed in A.Mailova's research¹⁵.

The pedagogical and performing work of E.Safarova is examined in E.Keberlinskaya's dissertation¹⁶.

The pedagogical portrait and professional principles of O.Abaskuliyev are explored in the works of G.Safarova^{17,18}.

General trends in the development of Azerbaijani piano culture were studied by L.Abaskuliyeva¹⁹.

¹² Сеидов, Т.А. Азербайджанская советская фортепианная музыка (1930-1970) / Т.А.Сеидов. – Баку: Язычы, – 1980. – 149 с.

¹³ Сеидов, Т.А. Азербайджанская фортепианная культура XX века: педагогика, исполнительство и композиторское творчество / Т.А.Сеидов. – Баку: Аз. Гос. Изд., – 2006. – 272 с.

¹⁴ Рзаева, Л.С. Современная фортепианная музыка Азербайджана (проблемы творчества и исполнительства): / автореферат дис. доктора философии по искусствоведению. / – Ленинград, 1990. – 25 с.

¹⁵ Маилова, А.Г. Становление и развитие музыкально-исполнительского творчества К.К.Сафар-Алиевой: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2005, – 25 стр.

¹⁶ Кеберлинская, Э.Р. Творчество Эльмиры Сафаровой и её роль в развитии фортепианного искусства Азербайджана: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2011. – 24 с.

¹⁷ Сафарова, Г.Н. Педагог-созидатель. Статьи. Материалы. Размышления / Г.Н.Сафарова. – Баку: Улдуз, – 2010. – 78 с.

¹⁸ Сафарова, Г.Н. Октай Абаскулиев. Творческий портрет художника / Г.Н.Сафарова. – Баку: Улдуз, – 2005. – 126 с.

¹⁹ Абаскулиева, Л.Г. Основные тенденции формирования и развития Азербайджанской профессиональной фортепианной культуры: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2005. – 28 с.

E.Abbasova's work focuses on the performance features of Azerbaijani composers' piano preludes²⁰.

F.Ahmedbekova²¹ analyzed the role of piano in ensemble interpretations of Azerbaijani chamber-instrumental works, while A.Mammadova²² examined its role in symphonic compositions.

Genre, stylistic, and textural features of F.Amirov's piano music were studied by S.Mekhtieva²³.

N.Rimazi²⁴ explored the stylistic traits and interpretation issues in the piano music of V.Adigozalov.

The issue of authorial text in Azerbaijani composers' performance practice is addressed in the work of Kh.Rzayeva²⁵. M.Sadygzade²⁶ discussed performance interpretation from the standpoint of modern compositional techniques.

The performance challenges faced by contemporary Azerbaijani pianists were the focus of K.Mirbabayev's dissertation²⁷.

²⁰ Аббасова, Э.Л. Исполнительские особенности фортепианных прелюдий Азербайджанских композиторов в контексте эволюции жанра: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2010. – 26 с.

²¹ Ахмедбекова, Ф.Б. Камерно-инструментальное творчество азербайджанских композиторов: Роль фортепиано в ансамблевых интерпретациях: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2004. – 32 с.

²² Мамедова, А.Б. Роль фортепиано в симфонических произведениях Азербайджанских композиторов: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2010, – 30 с.

²³ Мехтиева, С.М. Жанровые, стилевые особенности и фактура в фортепианных произведениях Фикрета Амирова: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2009, – 25 с.

²⁴ Римази, Н.Г. Черты стиля и вопросы интерпретации фортепианной и органной музыки Васифа Адигезалова: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2011. – 26 с.

²⁵ Рзаева, Х.Н. Проблема авторского текста в исполнительской практике современных азербайджанских пианистов: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2007. – 27 с.

²⁶ Садыгзаде, М.Н. Исполнительская интерпретация фортепианной музыки Азербайджанских композиторов в аспекте современной техники письма: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2010. – 25 с.

²⁷ Мирбабаева, К.М. Проблема исполнительства современных азербайджанских пианистов: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2014. – 57 с.

A. Magerramova²⁸ addressed the origins of national performance art and the principle of continuity.

The role of the piano accompanist in professional development is analyzed by K. Sadyrkhanova²⁹.

Y. Sayutkin's work offers valuable factual material on the activities of Azerbaijani pianists abroad³⁰.

The works of the above-mentioned authors, investigating various issues in Azerbaijani piano art, performance, and pedagogy, and determining the place of musicians in the hierarchy of piano artistry, are of undoubted scholarly value.

Although the art of this prominent representative of Azerbaijani musical culture, Z. Adigozal-zade, consistently attracted the attention of his contemporaries, the body of academic literature on him remains quite limited. Most materials are separate publications in newspapers, magazines, and online platforms. The scarcity of literature on Z. Adigozal-zade prompted the search for sources in the archives of the Baku Music Academy named after U. Hajibeyli, Anadolu University (Turkey), and the musician's personal archive. These documents offered a broader perspective on his activities both in Azerbaijan and abroad. Also of great interest were the memories and observations of his students and colleagues, which shed light on his pedagogical principles.

Due to the limited number of available materials, this dissertation also draws upon Adigozal-zade's own work – a brochure ("Piano Miniatures of Fikret Amirov"³¹), interviews³², and firsthand observations by the author of this dissertation, who frequently

²⁸ Магеррамова, А.А. Принцип преемственности в Азербайджанском фортепианно-исполнительском искусстве: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2008. – 26 с.

²⁹ Садырханова, К.Р. Роль концертмейстерского мастерства в профессиональном становлении солистов: / автореферат дис. доктора философии по искусствоведению. / – Баку, 2010. – 25 с.

³⁰ Саюткин, Ю.С. Деятельность представителей азербайджанской фортепианной школы за рубежом: / дис. доктора философии по искусствоведению. / – Баку, 2011. – 149 с.

³¹ Адигезалзаде, З.А. Фортепианные миниатюры Ф.Амирова / З.А.Адигезалзаде. – Баку: Ишыг, – 1979. – 32 с.

³² Адигезалзаде, З.А. // Газета «Зеркало». – 2007. 10 ноября, – с. 32

attended his masterclasses³³. Given that no dedicated study of Z.Adigozal-zade's multifaceted career has yet been undertaken in Azerbaijani musicology, the sources listed above provide the scholarly basis for the information used in this dissertation.

The first reviews of Adigozal-zade's successes appeared in the press in the 1960s, in connection with his striking performances and preparations for international competitions. These publications drew attention to the young talent and outlined the prospects for his artistic journey. Articles in periodicals provided details about various events in the pianist's life, enriching the picture of his performance persona.

In the following decades, his concerts consistently received positive reviews. Critics noted the pianist's high professionalism, mastery of the piano's tonal palette, and originality in artistic interpretation.

However, it is evident that existing works of various genres dedicated to Adigozal-zade's career do not fully explore all aspects of his talent. Thus, specialized studies that reveal the full scope of his performance, pedagogical, and organizational achievements have yet to be produced. A comprehensive assessment of his work and an analysis of the interrelation between the various areas of his creative activity are still lacking.

The object and subject of the research. The object of the research is the piano art of Azerbaijan. The subject of the research is the performance and pedagogical activity of Z.Adigozal-zade, the analysis of his interpretations of piano works by both international and Azerbaijani composers, as well as the identification of his unique performance techniques.

The purpose and objectives of the research. The aim of the research is to identify the place and role of Z.Adigozal-zade's creative work in the piano art of Azerbaijan. Based on this aim, the following objectives are set in the dissertation:

- to examine the factors that contributed to the formation and development of Z.Adigozal-zade's personality;
- to characterize the pianist's artistic image;

³³ Мурадова, С. Штрихи к портрету // Газета «Зеркало». – 2011, 30 апреля. – с. 24

- to analyze the musician's performance style based on existing recordings, determine the distinctive features of his interpretations, and identify his repertoire preferences;
- to define Z.Adigozal-zade's pedagogical principles;
- to study his performance and pedagogical activity within the context of the traditions of the Azerbaijani piano school;
- to determine his contribution to the development of piano performance and music pedagogy in Turkey;
- to substantiate the unity of his artistic and pedagogical principles;
- to define the place and role of Z.Adigozal-zade's work in Azerbaijani musical culture.

The research methods. The study of the place and role of Z.Adigozal-zade's creative work in the piano art of Azerbaijan required the use of empirical methods: interviews, observations, conversations with students and colleagues, work with archival materials, and analysis of records, audio, and video recordings. These methods made it possible to characterize Z.Adigozal-zade's artistic image, comprehend his creative legacy, trace various aspects of his activity – including solo and ensemble performance – and identify the key features of his performing style. Conversations and recollections of students and colleagues, as well as the author's personal observations, allowed for conclusions to be drawn regarding his pedagogical principles and methodological approaches.

The research also employed a historical-biographical approach, which enabled the study of his professional development, the formation of his artistic and pedagogical principles, and the specific ways in which the established traditions of the national piano school were reinterpreted.

Additionally, the research process required the use of an analytical method, which included the study of materials related to Z.Adigozal-zade's creative activity – such as recordings of his performances, methodological recommendations for selected works, and his annotations in musical scores.

Main clauses defended:

- The creative work of Z.Adigozal-zade is a significant phenomenon in the history of Azerbaijani piano culture;

- The dominant focus of the musician's creativity was performance art,

which defined all other areas of his activity;

- Posters, programs of solo and chamber performances, recordings, and archival materials reflect the evolution of his performance style and repertoire;

- Z.Adigozal-zade's pedagogical activity organically continued the traditions of the Azerbaijani piano school and was aimed at shaping a well-rounded professional musician;

- His organizational, performance, and pedagogical work made a substantial contribution to the development of Turkey's piano traditions and music education. Its impact is also evident in the multifaceted nature of his artistic pursuits (solo performance, ensemble playing);

- Alongside the continuity of several performance and pedagogical approaches, Adigozal-zade's work demonstrates originality and distinctive pedagogical features, including: the active inclusion of contemporary repertoire alongside devotion to the classical legacy, and the pursuit of new artistic and technical challenges;

- The creative activities of his students in Azerbaijan and abroad have become a natural continuation of Adigozal-zade's pedagogical traditions.

The scientific novelty of the research lies in the fact that, for the first time:

- An attempt has been made to conduct a comprehensive study of Z.Adigozal-zade's performance and pedagogical activities;

- The factors contributing to the formation and development of his personality, which influenced the characteristics of his artistic style and pedagogical approach, have been identified and analyzed;

- The features of the musician's performance style have been studied;

- Through an analytical approach, the pedagogical principles he applied in both his artistic and teaching practices have been revealed and systematized;

- The unity of Z.Adigozal-zade's performance and pedagogical principles has been substantiated;

- Previously unexplored archival materials related to the multifaceted work of the musician have been introduced into scholarly circulation;

- The place and significance of his creative work within the traditions of the Azerbaijani piano school have been defined.

The theoretical and practical significance of the research lies in the comprehensive study of Z.Adigozal-zade's work, and the examination of his formation and development as a pianist and educator. The artistic and pedagogical principles of the musician have been identified, revealing their continuity with the traditions of national piano art. The study of the place and role of Adigozal-zade's creative work enriches the understanding of the Azerbaijani piano school in the second half of the 20th and the early decades of the 21st century.

The practical significance of the research is that its materials can be used in the educational process – in special and general piano classes at secondary and higher music institutions, as well as in lecture courses on the history and theory of piano art and the history of Azerbaijani music.

Approbation and application. The results of the dissertation research were tested through publications containing the main provisions and conclusions of the work in scientific journals peer-reviewed by the Higher Attestation Commission (HAC), as well as through the author's presentations at various scientific and practical conferences. The materials and conclusions of the dissertation were also validated during discussions at the meeting of the Department of Music History at the Uzeyir Hajibeyli Baku Music Academy.

The name of the institution where the dissertation work was performed. The department of "History of Music" of Uzeyir Hajibeyli Baku Academy of Music has been fulfilled.

The total volume of the dissertation is marked with a separate volume of the structural sections of the dissertation. Regarding the volume of the structural sections, the Introduction consists of 12 pages with 15 875 characters; Chapter I – 46 pages with 73 681 characters; Chapter II – 48 pages with 54 098 characters; Chapter III – 34 pages with 50 132 characters and the Conclusion – 8 pages with 12 656 characters. The total length of the research, excluding the List of References and Appendices, is 147 pages and 206 445 characters.

THE MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation **“The Artistic and Pedagogical Activity of Z.Adigozal-zade in the Context of Azerbaijani Piano Art”** consists of three paragraphs.

In the first paragraph, titled **“Azerbaijani Piano Art: Origins and Traditions”** the historical development of national piano performance is presented.

The formation and development of piano art in Azerbaijan in the 20th century began with the opening of the first music school by A.N.Ermolayeva (1896), which was later transformed into the Baku Music College of the Russian Musical Society (1916).

With the emergence of national composition and a new type of music education, a systematic process began in the formation of Azerbaijani piano performance and pedagogy.

The chronological starting point was the establishment of the Azerbaijan State Conservatory in 1921 and the involvement of Uzeyir Hajibeyli in teaching, alongside other prominent musicians who laid the foundation for professional music education.

The performance, pedagogical, and educational activities of teachers such as G.Sharoyev, M.Brenner, K.Safaraliyeva, and many others contributed to the rapid development of piano performance and the rise of Azerbaijani pianists on the world stage.

The next generations of pianist-pedagogues – R.Atakishiyev, E.Nazirova, Z.Adigozal-zade, E.Safarova, F.Badalbeyli, T.Seyidov, and others – continued to develop their teachers’ methods. Their

focus was on prioritizing artistic and meaningful expression over technicality, recognizing the composer's vision, encouraging students' creativity, and developing their imaginative thinking.

The Azerbaijani piano school constantly renewed and transformed itself, thanks to the individuality of its followers.

The national school of piano performance emerged from the interaction of European and Russian musical cultures, through the synthesis of Western compositional, performance, and pedagogical traditions.

Its development progressed more dynamically than that of Western Europe. A significant page in the history of Azerbaijani piano culture is the success of F.Badalbeyli, a student of M.Brenner. In 1967, he won third prize at the International Smetana Competition in Czechoslovakia, and in 1968, he won the Vianna da Motta International Competition in Lisbon. He became the first Azerbaijani pianist to be awarded at international competitions.

In a short time, due to a well-structured education system, a sufficient number of professional national specialists were trained, and institutions ensuring continuity were created (children's music schools, colleges, conservatories), along with a wide repertoire base.

In the second paragraph of the dissertation, titled **“Characteristics of the Creative and Pedagogical Path of Z.Adigozal-zade During His Work in Azerbaijan”** the life and artistic activity of the musician is traced.

A descendant of the Karabakh bey lineage, from an early age he received systematic musical education at Music School No.2 in the class of R.D.Gelman. From the seventh grade, he studied at the Secondary Music School (SMS), and later at the Azerbaijan State Conservatory in the class of Professor M.Brenner.

In 1961, at the All-Union Tchaikovsky Competition in Moscow, Z.Adigozal-zade was among the representatives from the Azerbaijani delegation. He passed the preliminary audition and was selected for the second round, which took place in the Great Hall of the Conservatory.

His desire to further enhance his professional skills led him to postgraduate studies at the St.Petersburg Conservatory in the class of Professor P.Serebryakov.

In 1970, having received education from two conservatories and holding a diploma from the All-Union competition, Z.Adigozal-zade began teaching at the Azerbaijan State Conservatory.

Alongside his teaching work, he actively engaged in concert activities and presented papers at various conferences.

His talented piano performance captivated growing audiences in the former Soviet republics, as well as in European and Arab countries.

For his concerts, he always chose technically complex works from both world and national classical repertoires, including Partitas by J.S.Bach, Liszt's Sonata, Chopin's Ballade No.1, Rachmaninoff's Piano Concerto No.2, Prokofiev's Sonatas No.3 and 7, and Tchaikovsky's Piano Concerto No.1.

During this period, a duet was formed with violinist S.Ganiev, becoming the first ensemble to interpret Gara Garayev's Sonata for Violin and Piano.

Z.Adigozal-zade actively combined teaching and methodological work with performance and research.

He participated in all televised concerts of the "Schoolchildren's Music Club" ("Музыкального клуба школьника"), performing works by Azerbaijani composers. Over the years, he served on juries of several competitions and participated in subscription concerts at the Philharmonic.

Among his publications, the brochure "Piano Miniatures" ("Фортепианные миниатюры Ф.Амирова") by F.Amirov and an article dedicated to the concert life of the republic are notable.

In 1981, a vinyl record featuring piano works by F.Amirov performed by Z.Adigozal-zade was released. A few years later, another record featuring works by J.Hajiev and S.Ibrahimova was released. He also wrote a cadenza for the piano concerto by V.Mustafazadeh.

For several years, he served as the rector of the People's Conservatory, established under the Azerbaijan State Conservatory.

In the early 1980s, he was awarded the academic title of Professor (1980) and was honored with the title People's Artist of Azerbaijan (1982).

Z.Adigozal-zade was the first performer and editor of several piano compositions by Azerbaijani composers.

The third paragraph of the first chapter, titled **“The Role of Z.Adigozal-zade in the Development of Turkish Pianism”** highlights that he was the first Azerbaijani pianist-pedagogue to begin teaching in Turkey.

He worked for over 22 years (1990–2012) as Head of the Piano Department at Anadolu University Conservatory in the city of Eskisehir.

During this time, Z.Adigozal-zade was awarded the diploma “Best Teacher of the Year” and initiated the annual international festivals held in Eskisehir under his leadership.

Students of the university participated in international festivals and performed at numerous concert venues, including the Rachmaninoff Hall of the Moscow Conservatory.

He frequently served as a jury member and often as chairman at competitions held in Istanbul, Ankara, Izmir, Edirne, and Eskisehir, and presented papers on Azerbaijani piano music and education at various conferences.

Z.Adigozal-zade facilitated the visit of talented children from the Vladimir Spivakov Foundation to Eskisehir for concerts, and organized an art exhibition by gifted children on the theme of the consequences of earthquakes in Turkey.

At his initiative, a cooperation agreement was signed between the Moscow Conservatory and the Eskisehir Conservatory (1990).

He maintained an active concert career, giving solo and symphonic performances, touring various countries, and conducting masterclasses.

During these years, he was repeatedly invited to serve as the chair of state examinations at the conservatories of St.Petersburg, Novosibirsk, and Tbilisi.

His wide-ranging repertoire included works from Western European classics to modern composers – J.S.Bach, G.F.Handel,

W.A.Mozart, L.Beethoven, E.Chausson, S.Prokofiev, D.Shostakovich, R.Shchedrin, and Azerbaijani composers.

At the invitation of the Drama Theater in the city of Bursa, Z.Adigozal-zade provided musical accompaniment for the operetta “If Not This One, Then That One”(“He так, так эта”)

In his creative activity, he paid special attention to chamber music. He frequently participated in international festivals in Istanbul and Izmir alongside USSR People’s Artist L.Imanov.

He formed a quintet from his chamber music students, which included O.Kocigit, M.Sumer, O.Sumer, E.Moralioglu, and E.Onen. Over time, they began their own independent concert careers and are now actively involved in Turkey’s cultural life.

Z.Adigozal-zade regularly performed with the “Yunus Emre” string quartet, with concert programs featuring works by U.Erkin, A.Saygun, G.Garayev, and Kh.Mirzazade.

Z.Adigozal-zade maintained strong ties with Azerbaijan, frequently visiting Baku to give masterclasses, perform in concerts, and serve on the jury of the First International Scientific and Performance Competition and Conference of Pianists named after Gara Garayev.

Thus, as one of Azerbaijan’s most talented performing musicians, he continued to develop the traditions of the Azerbaijani piano school abroad.

His multifaceted musical and artistic activity contributed to the growth of the national piano culture and the establishment of a unique piano teaching school in Turkey.

Chapter Two of the dissertation, “**The Performance Style Characteristics of Zohrab Adigozal-zade**” explores the distinctive features of his artistic approach. An analysis of his interpretations of various works – such as D.Gershwin’s “Preludes” (“Прелюдий”), K.Karaev’s “24 Preludes” (“24 прелюдии”), F.Amirov’s “12 Miniatures” (“12 миниатюр”), F.Amirov and E.Nazirova’s “Concerto for Piano and Symphony Orchestra on Arabic Themes” (“Концерта для фортепиано и симфонического оркестра на арабские темы”), as well as numerous television recordings, LPs, and CDs – demonstrates the originality of his pianistic style.

Following in the traditions of his teachers, Adigozal-zade turned to works from various genres and eras in his performances. However, he showed a particular preference for the music of the Romantic period and works by Azerbaijani composers. His interpretations revealed a multi-layered understanding of musical content, while his style was marked by a delicate fusion of virtuosity, coloristic nuance, and polyphonic texture. Notable traits of his performance manner include impulsiveness and an emphasis on the emotional and psychological aspects of musical imagery. His classical tendencies were most evident in his affinity for the music of L.Beethoven. His interpretations of Mozart's Piano Concertos No.20 and 22, and Beethoven's Piano Sonatas No.1, 5, 6, and 23, displayed deep insight into the subtleties of classical music.

His coloristic and virtuosic pianism was vividly evident in his interpretations of works by F.Schubert, F.Chopin, R.Schumann, F.Mendelssohn, F.Liszt, and J.Brahms. Adigozal-zade's repertoire reflected the soft, color-rich, and romantic nature of his playing. His Romanticism was characterized by philosophical depth and a bright palette. He masterfully interpreted Schumann's works and Chopin's Ballade No.1, Etudes, Nocturnes, Mazurkas, Waltzes, Polonaises, and Scherzos.

In his performance of Gershwin's Prelude with a symphony orchestra, he accurately conveyed the jazz rhythms, the bluesy tones, the passionate spirit of spirituals, and formed a harmonious ensemble with the orchestra. Adigozal-zade captured jazz elements like grace notes and syncopation with precision, highlighting tone color "shifts," emphasizing subtle voice-leading, and illuminating the pianissimo passages of the central section with special tone shades.

When performing this Prelude at a calm tempo, the pianist faithfully conveyed the lullaby character intended by the composer. Hallmarks of his interpretations of works by F.Amirov, K.Karaev, and U.Hajibeyov include expressive concentration, rich sound, highlighted figuration, and distinctive intonation. In K.Karaev's "24 Preludes"("24 прелюдии"), Adigozal-zade sensitively captured the dramaturgical development, polyphonic and jazz-inspired elements,

and national character of the pieces, revealing the essence of the composer's music.

His interpretation of F.Amirov and E.Nazirova's "Concerto for Piano and Symphony Orchestra on Arabic Themes" ("Концерта для фортепиано и симфонического оркестра на арабские темы") was distinguished by a refined sense of orchestration, impulsive and dynamic execution, a broad range of tonal colors, flawless chord technique, a keen sense of rhythm, and a nuanced understanding of Eastern musical idioms.

A refined musician and brilliant virtuoso, Adigozal-zade avoided excessive gestures and loud playing. His expressive interpretation was balanced with a rich palette of timbres and a highly cultured tone.

His artistic versatility was evident in his broad activities, which combined solo performance, ensemble playing, public music engagement, and pedagogy. Throughout his career, he performed with symphony orchestras conducted by Niyazi, R.Abdullayev, R.Melikaslanov, N.Rzayev, Ch.Hajibeyov, V.Yesipov, H.Simsek, V.Jordan, Y.Temirkanov, and Y.Serebryakov.

Chamber music was also a crucial part of his pianistic artistry. Adigozal-zade consistently impressed as a pianist who deeply sensed the style and spirit of each work, as well as a sensitive chamber musician. His exceptional ensemble skills were shown in his keen sense of his colleagues' "musical pulse" and precise synchronicity in crafting a musical image. He often shared the stage with L.Imanov and S.Ganiyev; during his time in Turkey, with tar-guitarist A.Undsai, cellists O.Tunca and E.Onen, violinists O.Sumer and O.Dorduncu, and violist Y.Gencay. With these musicians, he performed at international festivals, presenting works by European, Azerbaijani, and Turkish composers.

Chapter Three, titled "**Zohrab Adigozal-zade's Pedagogical Principles and His Role in Training Musical Personnel**" is devoted to an analysis of his pedagogical work and teaching philosophy. Inheriting the exceptional pedagogical qualities of his distinguished mentors – M.Brenner, Y.Flier, and P.Serebryakov – Adigozal-zade effectively developed their principles within his

teaching practice. His pedagogical methods combined the traditions of the Moscow and St.Petersburg piano schools into a unified system, enriched by his own emotional and personal qualities.

In lessons, Adigozal-zade would listen to a piece from beginning to end before pointing out the flaws in a student's performance. He would begin by expressing his general impression of the piece without focusing on minutiae, instead highlighting prominent aspects such as form, tempo, and character. He then directed the student's attention to the musical image, sound quality, and pedal use. He expected students to implement his feedback immediately and often demonstrated the desired result himself while seated at a second piano.

During his lessons, Adigozal-zade addressed both technical and artistic elements of a piece and emphasized that all small details serve the greater expressive goal. He believed that overly formal performances by contemporary pianists and teachers led to a loss of the spirit and inner essence of the music. In his view, an excessive focus on precision resulted in soulless playing. Therefore, he strove to nurture the individual creativity of each young pianist.

Adigozal-zade noted that the high emotionality and dramatic nature typical of the Azerbaijani piano school were not common in other traditions. He believed this was a defining feature of the Azerbaijani pianistic style. In interviews, he remarked that the overly poetic style of some Western pianists was not aligned with his own artistic preferences.

Adigozal-zade's exceptional pedagogical talent, along with the teaching system he developed during his years at the Azerbaijan State Conservatory (now Baku Music Academy) and the Anadolu University Conservatory in Turkey, had a significant impact on the development of piano performance. His work helped cultivate highly professional musicians, many of whom became prizewinners at both national and international competitions.

The conclusion of the dissertation emphasizes that the People's Artist of Azerbaijan and Professor Zohrab Adigozal-zade is one of the most prominent representatives of Azerbaijani musical culture. For several decades, he worked fruitfully in both Azerbaijan

and Turkey. His extensive and multifaceted creative biography reflects significant achievements in various areas of musical activity, including performance, pedagogy, public outreach, and organizational work.

For many years, Adigozal-zade was active as a concert pianist, performing a wide repertoire and promoting Azerbaijani music and works by Turkish composers – a testament to his tireless educational and cultural efforts. His high level of activity and constant creative pursuit ensured the great success of his artistic career.

Adigozal-zade's musical journey began in the 1960s, during a period of cultural flourishing in Azerbaijan, and continued into the 21st century, by which time new artistic ideals had emerged. Despite the social and political upheavals of the 1990s, he remained true to his professional and spiritual values and continued his work. From this period onward, his artistic endeavors were closely connected with the Conservatory of Anadolu University in Turkey, where he carried out extensive organizational, pedagogical, and performance activities, contributing significantly to the development of Turkish piano art. Adigozal-zade became the first Azerbaijani pianist to begin a teaching career in Turkey.

For over two decades, he led the Department of Special Piano, where he formed a qualified teaching staff, attracted highly skilled specialists, and established strong educational standards.

Thanks to his efforts, the city of Eskisehir (Turkey) became the annual venue for an International Music Festival. At his initiative, a student quintet was formed at the Anadolu University Conservatory. This ensemble – which included Ozlem Kocyigit, Murat Sumer, Ozlem Sumer, Ebru Moralioğlu, and Emel Onen – eventually expanded its performance activities and remains actively involved in the country's cultural life.

Adigozal-zade's pianistic art and pedagogical work spanned a wide range of musical phenomena. He preserved and developed the finest traditions of Azerbaijani musical culture, introduced new stylistic approaches to interpretation, expanded the piano repertoire, and elevated the analytical depth of pianistic creativity. He showed a profound interest in chamber music and gained recognition as an

outstanding ensemble performer. His partners on stage included both vocalists and instrumentalists; he frequently performed in quintets and other ensembles. Adigozal-zade saw no fundamental distinction between solo and ensemble performance – his repertoire extended beyond works by classical composers and often featured lesser-known pieces and contemporary music. He regarded ensemble playing as a space for creative dialogue and often involved young musicians in such collaborations.

His performance style was lyrical and intellectual, free from superficiality and excessive theatricality, and had already taken shape in the early years of his concert career. His desire to reveal the psychological and intellectual subtext of music, along with his inner refinement, gave his interpretations of Romantic composers such as R.Schumann, F.Chopin, and F.Mendelssohn a restrained emotionality.

Over time, the evolution of Adigozal-zade's artistry moved toward a deeper internalization of dramatic content and a stronger use of contrast, particularly in his interpretations of J.S.Bach's works and Beethoven's piano sonatas. His emotionally rich and meaningful performances were distinguished by precise dynamic nuances and a highly cultivated tone. A special sense of intonational expressiveness and a focus on the processual nature of texture and thematic development characterized his renditions of works by K.Karaev, F.Amirov, D.Hajibeyov, T.Guliyev, S.Ibrahimova, and A.Saygun.

In the later years of his career, Adigozal-zade's pianism took on a more refined, chamber-like phrasing. His deeply insightful interpretive style was largely shaped by his outstanding teachers – M.Brenner and P.Serebryakov – from whom he inherited qualities that resonated with his artistic individuality: a focus on conveying the inner world, psychological depth, and emotional flexibility.

This continuity was also evident in his approach to musical structure and sound production. His bold choices in dynamics and tempo often led to a flexible realization of a work's architectural design, allowing for a deeper insight into the composer's creative world.

One of the distinguishing features of Adigozal-zade's personal style was his interpretation of metric and rhythmic relationships, especially in Romantic music. Here, his performance reflected the temporal flexibility typical of Romantic composers, which he combined with a precise reading of the composer's intentions.

Analysis of Adigozal-zade's interpretations reveals a deep understanding of stylistic and performance characteristics of modern pianism. His interpretations of Romantic composers, in particular, expanded the expressive potential of dramatic content in their works. He was drawn to features such as the poetic and imaginative aspects of Romantic music, as well as the improvisatory tempo-rhythmic qualities of non-Romantic composers like S.Prokofiev and B.Bartók. This fusion of diverse performance techniques resulted in the multifaceted and distinctive nature of his pianistic style.

His repertoire encompassed classical, Romantic, and modern works, reflecting the artistic trends of his time. His repertoire choices also pointed to the development direction of Soviet and Azerbaijani pianistic art.

Adigozal-zade's uninterrupted concert activity took him to numerous cities across the former USSR and many foreign countries. His performance and teaching careers complemented each other – his professional principles developed in tandem with his concert practice and work with students. His approach to performance served as the foundation for his teaching. In his pedagogy, he identified methods for uniting artistic development and technical training for beginning pianists and found effective ways to overcome technical challenges. He relied on the principles of positional technique and fingering that he had mastered during his studies at the Azerbaijan and Moscow State Conservatories, and these became essential components of his teaching methodology. A brilliant educator, he trained dozens of students in both Azerbaijan and Turkey and played a vital role in shaping their artistic paths.

Zohrab Adigozal-zade's multifaceted contributions – as pianist, educator, organizer, and cultural advocate – played a significant role in advancing both Azerbaijani and Turkish piano traditions. His legacy remains relevant today and continues to be reinterpreted

through the work of his numerous students, among whom are renowned pianists, competition laureates, professors, and concertmasters.

The significance of Adigozal-zade's achievements is difficult to overstate. Beyond his performing and concert activities, he actively gave masterclasses, lectures, and presentations. For many years, he successfully led the People's Conservatory affiliated with the Azerbaijan State Conservatory, which played an important role in popularizing classical music and attracting talented youth to professional music education.

The artistic legacy of Zohrab Adigozal-zade is a valuable chapter in the history of Azerbaijani piano art – one that reflects a highly personal artistic voice. The originality and uniqueness of his interpretations of works from various periods and styles were grounded in his profound musical knowledge, careful textual analysis, refined artistic intuition, and creative thought process.

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