

# REPUBLIC OF AZERBAIJAN

*On the rights of the manuscript*

## ABSTRACT

of the dissertation for degree of Doctor of Philosophy

### STYLE CHARACTERISTICS OF JALAL ABBASOV'S CREATION

Speciality: 6213.01 – Music art

Field of science: Art study

Applicant: **Sevinj Tofiq Seyidova**

**Baku – 2023**

The work was performed at the Department of "Music Theory" at the Baku Music Academy named after U.Hajibeyli

Scientific supervisor: **Doctor of Science, Associate Professor  
Aytaj Elkhan Rahimova**

Official opponents: **Correspondent member of ANAS,  
Doctor of Science, Professor  
Rena Azer Mammadova**

**Doctor of Philosophy on Art Study,  
Professor  
Mehriban Fikret Ahmadova**

**Doctor of Philosophy on Art Study,  
Associate Professor  
Jale Elman Gulamova**

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli

Chairman of the  
Dissertation council: **Doctor of Philosophy on Art Study,  
Professor  
Ulviyya Ismayil Imanova**

Scientific secretary of the  
Dissertation council: **Doctor of Science, Associate Professor  
Leyla Ramiz Zohrabova**

Chairman of the  
scientific seminar: **Doctor of Science, Professor  
Imruz Mammad Sadikh Afandiyeva**



## **GENERAL CHARACTERISTICS OF THE WORK**

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

The main aspect in the creativity of each composer is individuality. This important aspect determines the degree of talent, the breadth of creative pursuits. It is the study of the author's style that allows us to comment on the features of the artist's artistic thinking, his searches in the world of images, and the creative face formed in the contradictory vortex of modern life. At the end of the 20th century and the beginning of the 21st century, in the course of the development of historical processes, the interaction and at the same time conflict of different directions and styles in the musical space, the paradoxical compatibility of inconsistencies has turned the individualization of the creative styles of composers into one of the topical topics of musicology.

Honored artist Jalal Ashraf Abbasov, one of the brightest figures of modern Azerbaijani musical culture, has achieved the most ambitious and global goals related to the new semantics and aesthetics of the national composition school in his work, having individual compositional characteristics. The composer, who uses compositional techniques such as aleatorics, sonorous technique, collage, minimalism, and polystylistics in his work, has realized the eclectic mix of styles of the new era, his assimilation to the national background with his original writing style. The polymetry, rhythmic asymmetry, variation, ostinacy, paradoxical logic of music that does not fit into the framework of one period, one style, sharp contrasts in the stylistic amplitude of music and content in his works prompt us to investigate the stylistic features of J.Abbasov's work.

Throughout his creative-intellectual activity, the composer, who has rich erudition and is familiar with the achievements of the world cultural heritage, is witnessing the fundamental renewal of intonation, harmony, rhythm, timbre, and similar parameters. The musical language, which is the main means of communication of J.Abbasov's creativity, stands out for its complexity and originality. On the one hand, the composer, who thinks in his native musical language, on the other hand, acts as an unusual interpreter of original folklore elements.

This requires a wider study of the composer's unique musical language. Respecting national musical traditions, the composer managed to reconcile national musical thinking with the synthesis of world musical traditions in his own unique way. From this point of view, his creative position is unchanged: humanism, peace-loving, classical heritage, respect for folk creativity, respect, loyalty, professionalism, seeking innovation, constantly learning, developing.

J.Abbasov's profound works written in various genres have been performed not only in our country, but also abroad - in the USA, Germany, Austria, France, Italy, Norway, Turkey, Russia, South Korea, Indonesia, Uzbekistan, Georgia, and Ukraine.

Due to such high quality, his works were performed by many foreign performers and collectives as "Seattle Chamber Players" of the USA, "Le Quator Gaudí" of France, "Ensemble Reconsil Wien" of Austria, "Oslo Kammer-Akademie" of Norway, "Studiya Novoy Muziki" of Russia and "Ansambl Marka Pekarskogo", The National Symphony Orchestra of Ukraine and others have attracted attention.

We are witnessing the patriotic position of the composer J. Abbasov, who is from the Shusha, which is considered the historical place of the beautiful land of our country, Karabakh, throughout his work. The composer's cantata "Mərdlik" ("The Bravery"), his fourth symphony "Səni bir daha görə bilsəydim" ("If I could see you again..."), "In memoriam..." for orchestra and children's choir in memory of our martyrs, monoopera "Ümid" ("Hope") for mezzo – soprano and symphony orchestra, choral and symphonic "Şanlı Azərbaycan" ("Glorious Azerbaijan") piece for orchestra reflect the heroic examples of the sons of Azerbaijan who stood up for the unity of the Sikh people for the sake of the sacred work of the Motherland, the integrity of our lands that were subjected to Armenian aggression throughout history, and are still relevant today. *"I am thinking about many problems of the world we are surrounded by: first of all, the intense inner world of my contemporary, his life, struggle, efforts, searches. "Life or death?" – from the point of view of this philosophical question – I understand all the global issues of modernity..."*<sup>1</sup>.

---

<sup>1</sup> Dadaşova, N.K. Cəlal Abbasov / N.K.Dadaşova. – Bakı: Şərq-Qərb, – 2014. – 31 s.

In the presented dissertation work, the creative style of the composer was investigated for the first time based on the analysis of his works of different genres separately. Original searches, the richness of the orchestra's palette, complex metro-rhythmic features, variation, ostinato principles, and similar factors give reason to comment on the uniqueness of the composer's creative style and the relevance of his research work.

Z.Gafarova, I.Efendiyeva, N.Dadashova, S.Guliyeva, N.Gasimova, L.Aliyeva, N.Mammadova, L.Bayramova wrote remarkable articles about the work of J.Abbasov, a prominent representative of modern Azerbaijani musical culture. In various newspapers and magazines published in the republic Z.Gafarova's<sup>2</sup> "Искусство навсегда" ("Eternal Art"), L.Aliyeva's<sup>3</sup> "Bir bəstəkarın vətənpərvərlik mövqeyi" ("Patriotic Position of a Composer"), I.Efendiyeva's<sup>4</sup> "Uğurlu sənətin aşığı" ("Lover of Successful Art"), N.Gasimova's<sup>5</sup> "На меридианах творчества" ("Creative Meridians"), S.Guliyeva's<sup>6</sup> "Музыка свыше, или откровение композитора" ("Music from God and or open confession of the composer"), E.Dadashova's<sup>7</sup> "Музыка, повествующая о мире" ("Peace glorifying music"), L.Bayramova's<sup>8</sup> "Мир глазами композитора" ("The world through the glance of the composer"), F.Fatullayev's<sup>9</sup> "С.Аббасовун "Where are you, Ulysses?" əsərində kollajın rolu və əhəmiyyəti" ("J.Abbasov's "Where are you, Ulysses?" the role and importance of

---

<sup>2</sup> Кафарова, З.Г. Искусство навсегда // – Баку: Каспий, – 2018, 19 апреля.– с.8.

<sup>3</sup> Əliyeva, L.V. Bir bəstəkarın vətənpərvərlik mövqeyi // – Bakı: Kaspi – 2017, 16 may. – s.4.

<sup>4</sup> Əfəndiyeva, İ.M. Uğurlu sənətin aşığı // – Bakı: Vışka, – 2017, 19 may. – s.4.

<sup>5</sup> Касимова, Н.К. На меридианах творчества / Н.К.Касимова. – Баку: Гянджлик, – 1984. – 128с.

<sup>6</sup> Кулиева, С.С.Музыка свыше, или откровение композитора // – Баку: Каспий, – 2016, 11 мая. – с.3.

<sup>7</sup> Дадашева, Э.Р. Музыка, повествующая о мире // – Баку: Каспий, 2016, 21 сентября. – с.3.

<sup>8</sup> Байрамова, Л.В. Мир глазами композитора. // – Газета Баку: Каспий, – 2017, 29 декабря. – с.3.

<sup>9</sup> Fətullayev, F.F. Cəlal Abbasovun "Where are you, Ulysses?" əsərində kollajın rolu və əhəmiyyəti // – Bakı: Konservatoriya, – 2017. №1 (35), – s.68-72.

collage in his work") articles, N.Dadashova's<sup>10</sup> brochure "Cəlal Abbasov" ("Jalal Abbasov") were presented to the public.

While working on the research, precious provisions from various sources of foreign and Azerbaijani musicology played an important role. However, it should be noted that there is no monograph dedicated to J.Abbasov's work in the scientific literature.

For the first time in our researched dissertation, the stylistic features of the works written by the composer in different genres – chamber-instrumental, symphonic, vocal works were investigated separately, selected works were analyzed and the parameters of the composer's creative style were determined.

**The object and subject of the research.** The object of the research is the creativity of J.Abbasov in the context of the modern Azerbaijani school of composition, and the subject is the stylistic features of the works of various genres included in the creativity of J.Abbasov, the artistic principles of the composer's style, and the manifestation of new progressive stylistic directions.

**The purpose and objectives of the research.** The research aims to reveal all the features that characterize J.Abbasov's music, which is characteristic of all areas of his creativity – chamber-instrumental, vocal-instrumental, symphonic, and choral works, in a wide and detailed manner. The main tasks of the research:

- To show a general overview of J.Abbasov's creativity in its historical evolution;
- To study the development stages of the composer's creativity;
- To review the features of the moment-intonation, metro-rhythm, timbre, texture, harmony, and overall composition structure in J.Abbasov's works of various genres;
- To characterize the stylistic completeness of the composer's chamber-instrumental creativity;
- View J.Abbasov's vocal works in the context of his creative style;
- To discover the specifics of means of expression in the composer's musical style;

---

<sup>10</sup> Dadaşova, N.K. Cəlal Abbasov / N.K.Dadaşova. – Bakı: Şərq-Qərb, – 2014. – 31 s.

- Characterizing J.Abbasov's creativity in the context of the development of XX-XXI century musical art, summarizing the stylistic features of his works, and drawing a conclusion.

**The research methods.** The research was conducted based on the scientific-theoretical and historical methods to study the theoretical aspects of J.Abbasov's creativity, to assess it from a scientific point of view. We have used theoretical and analytical methods in the analysis of content and form, traditionality and innovation, integration process of different writing styles. Our methodological concept is based on the method of approaching J.Abbasov's works from the point of view of genre theory:

- chamber instrumental works;
- choral works;
- symphonic works.

In the research, articles, and books of many musicologists, their scientific-theoretical views are taken as a methodological basis. As an analysis method, we consider the full-system analysis method appropriate and effective. We rely on categories with a specific precise purpose, approved by theoretical experience. For example, thematic, musical language, means of musical expression, composition parameters, functionality of composition parameters, etc.

Main clauses defended. As the material of the analytical research, the works of J.Abbasov, which essentially have the power of generalization in the context of his creativity, were selected. **The main provisions** defended are the following:

- General characteristics of J.Abbasov's creativity;
- Realization of the monogram, collage method, which is one of the composition techniques of 20th-century music, in the composer's work "Postludio";
- J.Abbasov's innovations regarding genre selection in professional music of Azerbaijan. J.Abbasov's new approach to the "Munajat" genre, which is a lyrical genre of Eastern poetry, originating from ancient Turkish religious ceremonies, with the original musical language;
- The composition of the form that creates compatibility with the Mugham series in the composer's second string quartet;

- Description of the principles of modern programmed symphonic in the composer's work;
- The third symphony called “Sülhün səsi” ("Voice of Peace"), the embodiment of the unity of modern-style music with the text of laments, which are folk mourning poetry and classical Azerbaijani poetry;
- Personification of orchestral timbres in the fourth symphony called “Səni bir daha görə bilsəydim” ("If I could see you again"), theatricalization of the symphony genre as a result of the concert performance principle of individual solo instruments;
- In “Haradasan, Uliss?” ("Where are you, Ulysses?") for symphony orchestra, as a result of the unification of classical music elements and modern music elements, a new sound reality, the emergence of new musical thinking, the realization of modern compositional methods such as polystylistic, minimalism, collage elements;
- Revival of the culture of the spring ceremony in J.Abbasov's choral works;
- In the “Həyat oxumaları” ("Life Readings") cantata, the elements related to neo-folklorism, the character elements of the archaic ceremony system are embodied;
- Manifestation of Rubai poetic form in J.Abbasov's work;
- Glorification of Nasimi's (1369-1417) divine love ideas and philosophical lyricism in the composer's ghazal romances;
- Characteristics of dramaturgy and format in J.Abbasov's work;
- Interpretation of J.Abbasov's writing style in the prism of national thinking.

**The scientific novelty of the research** is that for the first time, J.Abbasov's creativity was investigated in its entirety from the historical, musical-theoretical, and aesthetic points of view, and the composer's unique stylistic features were studied based on the material of his works in all genres.

For the first time in scientific work, the main feature of the composer's creative style is the meditateness of the way of thinking, individual approach to the selection of the subject, original timbre searches "Munajat I", Second string quartet, fourth "If I could see you



again..." for 15 performers. is explained in a wide, detailed analysis of his symphony. At the same time, the influence of J.Abbasov's instrumental thinking on his vocal creativity, the semantic determination of each unit of the musical text on the aspects of content, language, and structure, elements related to neo-folklorism are interpreted for the first time in the cantatas "Həyat oxumaları" ("Life Readings") and "Bahar mərasimi" ("Spring Ceremony").

For the first time in Azerbaijani musical culture, the successful creative searches of the composer, who reflects the lyrical philosophical thoughts of this genre using the rubai poetic form, are presented in the "Rübailər" ("Rubai's") vocal series. Referring to the traditions of the ghazal-romance genre founded by Uzeyir Bey, the religious and mystical ideas of the genius Nasimi are sung by J. Abbasov in a different musical language. In addition, the vocal series "Ay işığında" ("In the Light of the Moon") written on poems the poet Rasim Garajan, the romance "Unutmusan" ("You forgot") written on poem Tofiq Nurali, "Niyə itirdin məni" ("Why did you lose me") and "Sənsiz keçən günlərim" ("My days spent without you") in the romances written on poems Mammad Aslan reveal the phenomenon of the composer's creative intuition in the context of the traditions and intellectual pursuits of the Azerbaijani school of composition.

### **The theoretical and practical significance of the research.**

The characteristic features of J.Abbasov's creativity are highlighted in the research work by examining all the stages of his compositional activity – from his youth to the perfect period of his creativity. The theoretical and practical significance of the research is that its materials can be used in the teaching of "Azerbaijani music history" and "Modern music" courses in higher educational institutions – Baku Music Academy, Azerbaijan National Conservatory, University of Culture and Arts, Azerbaijan Pedagogical University. In addition, the scientific provisions and materials of the research can serve as a useful source for future scientific research studies investigating the creativity of J.Abbasov and modern Azerbaijani composers.

**Approbation and application.** The topic of the research work, its separate parts, and its provisions are reflected in the author's published articles and theses.

Several articles related to the research work were published in "The Bulletin of Kyiv National University of Culture and Arts", "Musiqi dünyası" ("Music World"), "Mədəniyyət/Culture" ("Culture"), "Konservatoriya" ("Conservatory"), "Sənət akademiyası" ("Art Academy"), "Mədəniyyət dünyası" ("World of Culture"), "Axtarışlar" ("Searches"), as well as It was also published in volume V of "Azərbaycan musiqi tarixi" ("Azerbaijani musical history") published by "Elm" publishing house of the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences. In addition, reports on scientific work were made at many scientific conferences – the IV and VIII International Congress of Music and Dance, XXII and XXIII Republican scientific conferences of Doctoral students and young researchers of the Ministry of Education of the Republic of Azerbaijan.

**The name of the institution where the dissertation work was performed.** The department of "Music Theory" 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.** The dissertation consists of an introduction, three chapters, eight paragraphs, a conclusion, a list of used literature, and appendices. Regarding the volume of the structural sections of the dissertation, the introduction is 8 pages (13 456 characters), Chapter I is 79 pages (114 623 characters), Chapter II is 45 pages (56 723 characters), Chapter III is 23 pages (43 343 characters), and the conclusion is 8 pages (14 040 characters) consists. The total volume of the research work, excluding the list of used literature, consists of 165 pages and 244 341 characters.

## **THE MAIN CONTENT OF THE DISSERTATION**

**The Introduction** part of the dissertation, the relevance and degree of development of the topic is justified, its scientific novelty is explained, the goals and tasks 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 "Individual Features of Jalal Abbasov's Instrumental Creativity"** of the dissertation consists of three paragraphs. The first paragraph entitled **1.1. "J.Abbasov's creativity in the context of the development of musical art of XX-XXI centuries. An overview of his works"** gives a general description of the composer's creative path. It is noted that by enriching the traditions of the Azerbaijani school of composition with new content and images, J.Abbasov was able to create memorable works in various genres of music. In the first period of his creativity, he achieved the ideal unity of tradition and innovation in every work he wrote for chamber-instrumental, vocal, or orchestra.<sup>11</sup>

In his "Sonata" for *violin and piano*, which was first performed in 1979 at the 5th festival of Azerbaijani composers, J.Abbasov showed himself as a very interesting, individual-style, deep-thinking young composer from the very first performance. The first symphony for chamber orchestra, "Meditations" for three instruments (*flute, cello, piano*) and "Postlude to the Memory of Gara Garayev" created in the early 80s signaled the emergence of a new young talented composer in Azerbaijani musical culture.<sup>12</sup>

Although Second Symphony (1984) for symphony orchestra and tape recorder is closely related to classical traditions in terms of both form and writing technique, the individuality of the composer's creative style is evident in these works. The third symphony (1985) called "Sülhün səsi" ("Sound of Peace") constitutes a new phase of the composer's symphonic creativity with its new script. J.Abbasov, who organically combined the wise poetry of B.Vahabzade (1925-2009) and the text of laments, which is folk mourning ceremony poetry, with the modern style music, expertly combined modern composition methods with improvisational mugham elements, succeeded in creating a complex sound space in the symphony. The next stage of the composer's symphonic creativity was marked by his fourth symphony "Səni bir daha görə bilsəydim..." ("If I could see

---

<sup>11</sup> Seyidova, S.T. Cəlal Abbasovun musiqi dünyası // – Bakı: Musiqi dünyası, – 2018. №4/77, – s.12-16.

<sup>12</sup> Seyidova, S.T. Cəlal Abbasov // – Bakı: Azərbaycan musiqi tarixi, Elm, – c.5. – 2020. – s.574-608.

you again...") (1997) and "Haradasan, Ulyss?" ("Where are you, Ulysses?") for a large symphony orchestra (1997-2008) organizes program works. Both works are original compositions distinguished by modern writing techniques and new musical language.

J.Abbasov, who is closely connected to national spiritual values and national roots in his creativity, is interested in the rich and colorful poetic source in Azerbaijani musical folklore. In the first period of his creativity, referring to ancient Azerbaijani texts, he wrote "Həyat oxumaları" ("Life Readings") (1983) for a cappella choir, "Bahar mərasimi" ("Spring Ceremony") (1986) for mixed choir, *oboe*, percussion, "Mərdlik" ("The Bravery"), (1992) for a cappella choir, as well as "Ninni" ("Lullaby") (1995) for a cappella mixed choir to Turkish folk texts and a cappella women's choir to folk texts he composed the compositions "Mən ölüm, sən qal oğlan" ("I'll die, only you stay ") (1999).

His deep interest in the interaction of words and music found full expression in his vocal music. J.Abbasov is the author of many songs and romances. For this, he turned to the works of various poets. Here, we will read both the classics (the novel "Küsmüşəm" ("I am miffed") to the words of M.P.Vagif (1717-1797) the monologue "Nəsihətlər" ("Admonitions") to the poems of Mahdumgulu Faraghi (1733-1813), "İki qəzəl" ("Two ghazals") to the poems of Nasimi, the ghazal-monologue "Sən olaydın" ("If you be") to the words of A.Vahid (1895-1965) and the names of modern poets (a vocal series to the poems of T.Nurali and M.Aslan (1939–2015), "Sevgi nəğməsi" ("Song of Love") written on poem of B.Vahabzade, "Vaxt var ikən" ("While is time") to the text of R.Rza (1910-1981) and the song "Kar tanesi" ("Snowflake") to the poem of the Turkish poet NedimUchar (1945-2018).

**In the second paragraph 1.2. "Characteristics of moment-intonation in J.Abbasov's chamber-instrumental works",** it is noted that in the composer's works in this field, the themes and images, philosophical and aesthetic concepts, parallel existence of different directions, musical language, modus-intonation features, genre, and form innovation are reflected. The composer, in search of an original timbre, turned to various genres of chamber instrumental

music. The main feature of J.Abbasov's creative style is the meditative way of thinking and individual approach to the choice of subject.

This section of the dissertation provides an analysis of "Postludio in memoriam Gara Garayev" for organ dedicated by the composer to the memory of Gara Garayev (1918-1982) in 1983, "Munajat I" for solo *contrabasso* (1992), "Variations" for the *piano* (1977) and second string quartet.

"Postludio" dedicated to the memory of G.Garayev by J.Abbasov for the *organ* is a complex philosophical work distinguished by its dramatism, infinity of musical movement, clearly expressed procedurally<sup>13</sup>. The originality of the work is explained by its melodic-harmonic language, flexible metro-rhythmic, and unobstructed interpretation of the form. Thus, in addition to atonal music, elements of diatonic, aleatoric, collage, and national music are also manifested in the work. The performance of "Postludio" also requires a special creative approach from the organist, so in some episodes, the performer is given freedom in the interpretation of the performance style of the piece.

The peculiarity of "Postludio" is that the author used the subject monogram based on the surname of G.Garayev. Garayev's abbreviation– *g-a-d-a-e-b* serves as the leitmotif of the work. In the structure of "Postludio", giving tonic properties to the sound "g" based on the ostinato motif consisting of the sounds "a-b-g" of the monogram reminds the structure of the singing of "Maye"(Basic sound of modus). Thus, the repetition of this thematically important element obtains different intonation forms of sounding, which are characteristic of Azerbaijani music.

Together with the theme monogram with the reference step "g" sound, reminiscent of the introduction of the folk song "Qalanın dibində" ("At the Bottom of the Castle"), the theme with the reference step "e" sound puts the piece into an interesting compositional framework. In the work, a small piece of music from the "e moll" chorale prelude by the composer I.S.Bach (1685-1750),

---

<sup>13</sup>Seyidova, S.T. Cəlal Abbasovun kamera-instrumental yaradıcılığı // – Bakı: Mədəniyyət/Culture, – 2020. – s.93-96.

who uses the collage method, reflects a farewell to an entire era of art, a genius like Garayev.

Skillful mastery of the art of composition, personal style improved over the years, wide erudition - all these important features that describe the creative portrait of the composer enable him to implement innovative ideas in the genre search of his works. As a bright example, we can show the work "Munajat I" for solo *contrabasso*, an instrument with complex performance possibilities. J. Abbasov is the first composer who applied to the "Munajat I" genre in the professional music of Azerbaijan. Munajat – first appeared in the form of rhymed prose according to the surahs from the Koran, and later became one of the beloved lyrical genres by being confirmed in Sufi poetry in the form of poetry<sup>14</sup>. In the work "Munajat I" the sound ("a" sound) arising from silence, expanding its range in different rhythmic variants and different registers, gradually conquers the space, creating a theatrical-dramaturgical effect. Its ostinate repetition throughout the entire form reminds us of such a quality of the form structure of the Azerbaijani mugham – ostinato repetition of the thematically essential "Maye" complex, tonal cadence throughout the entire form of the mugham. The rules of the composer's musical thinking in various manifestations are based on the principle of emotional-ethical thinking in a time-space sense, crossing the boundaries of logical structure thinking.

In the Second String Quartet, presented as a sufficiently compact 5-part series, Parts I, III and V conventionally present the refrain and its altered repetitions (mugham improvisations), Parts II and IV (Part II is associated with color and Part IV is associated with percussive mugham) as episodes the composer interprets the rondo form in his way. The expressive cadence of "Segah", which turns all parts of the quartet into the main leitintonation of the work, sometimes manifesting itself (in the choruses), sometimes "hiding" in the pizzicato of the II part, or ennobling the "indecent" rhythmic ostinato of the IV part, forms the basis of the moment<sup>15</sup>.

---

<sup>14</sup> Seyidova, S.T. Cəlal Abbasovun "Münacat I" əsərinin xüsusiyyətləri // – Kiyev: Vicnik, – 2021. – №2 (94), – s.273-286.

<sup>15</sup> Seyidova, S.T. Cəlal Abbasovun iki saylı simli kvartetində məqam-intonasiya xüsusiyyətləri // – Bakı: Mədəniyyət dünyası, – 2022.№31,–s.62-71.

The influence of the "Garayev school" is felt in the "Variations" written by J.Abbasov for the *piano* in his youth (1977). Each of the 14 variations embodies a certain associative pattern. The basis of thematism is diatonic, clear in its moment-intonation expression, and at the same time, multifaceted intonation order. The analysis of variations shows that the purity of the original thematic core is complicated by a consistent line of development from variation to variation. Its enrichment takes place through the inclusion of multi-component structure and intonation contrasts in the text.<sup>16</sup>

The unity of generality and individuality plays an important role in J.Abbasov's works. It seems to be expressed in the unity of the horizontal and vertical lines of the delicate sides that separate the viewing layers of the world. The meaning of the development is to reveal the semantics and context of the individual "voice".

An important theoretical aspect of the analysis of J.Abbasov's works is the functionality of the given material. As a basis, either the expressive element of music or this or that point-intonation function, formative factor, etc. can be taken.

**Third paragraph 1.3. "The manifestation of the principles of modern programmed symphonic in the works of J.Abbasov".** In the symphonic work of the composer, who is not indifferent to the various manifestations characteristic of the current stage of the historical development of musical culture, the aesthetic platforms of intonation, composition, harmony, timbre, etc. we are witnessing a fundamental update of the parameters. The inner-psychological conflict observed in J.Abbasov's symphonies has deep drama. This comes directly from the core of the concept, which has a philosophical and vital content.

The interaction of the parts of the form is noted as a special style aspect of the composer's symphonic works. Thus, the structure of the whole and the harmony between its parts are boldly violated, and as a result, the form acquires a special activity and purposefulness.

---

<sup>16</sup> Seyidova, S.T. Fortepiano üçün variasiyalar // – Bakı: Sənət Akademiyası, – 2021. № 2 (14), – s.104-115.

J.Abbasov's third symphony “**Sülhün səsi**” (“**The Voice of Peace**”) for strings, *organ*, percussion instruments, reciter, and women's choir, written in 1985, is a poem that reflects the serious and deep thoughts of a modern composer about time. creates a complex sound space. Along with B. Vahabzade's wise, humane, and pathetic poems, the author organically combines them with modern-style music, using the text of laments, which are mourning poetry of our people. The dramaturgical concept of the work is formed by the confrontation of three large parts that are united in a single line of development.

An interesting aspect of the symphony is the strict framing of the reciter's part based on a precise rhythmic measure. So, to convey the emotions related to the text to the listener, the intonations are directed by the author to rise and fall. For this purpose, 7 heights are determined by including an additional line from above and below the line.

The first part of the symphony is unique mugham meditations (elements of "Rast" and "Bayati-Shiraz" modus), the middle part is polyphonic variations consisting of moaning intonations of mourning, the third part "To be or to die?" during the choice between, the stubborn repetition of the march theme against the background of ostinato rhythmic figures organically joins the general flow of the symphony. The symphony is theatrically expressive. The attempt to complete the internal process logically, to fully explain one's musical thought, purposefully leads the dramaturgy of the work towards the victory of moral and conscientious duty. The third symphony is a panoramic picture of the path of life. The landscape of the world, and the environment is changing, but the realities that are happening reinforce the basic semantics. In this work, J.Abbasov reflects on the stages of the path of the individual, who thinks, observes, and evaluates the life path of the people, and their future destiny. The third symphony is a bright example of a modern pictorial symphonic, which found a solution based on Eastern culture.

The next stage of the composer's symphonic creativity is the fourth symphony (1997) called “*Səni bir daha görə bilsəydim...*” (“If I could see you again...”). This work is dedicated to the dear memory



of the author's father – people's artist, composer Ashraf Abbasov (1920-1992), and Shusha, which is considered a historical place of his homeland, Karabakh. The symphony is perceived as a single, monolithic composition due to the commonality of the thematic basis of the sections and the presence of reprise. As a result of the economical use of musical means of expression and freedom in timbre harmony, the importance of each orchestral element and timbre detail increases. The personification of orchestral timbres, the principle of concert performance of individual solo instruments leads to the theatricalization of the genre in J.Abbasov's symphony. This makes it possible to describe the fate of a person who experienced a great tragedy through each performing instrument. A performance is presented on the stage in which each participant, with an individual intonation line, enacts the role played. The description of the continuous movement of living life is matched by fragments of deeply moving solo lyrics in the work. The inner dramatic subtext of the author's thoughts and the most sacred feelings that the composer wants to convey to the listener can be heard from the introduction of the symphony ("If I could see you again..."). In this work, the trend of individualization of the musical form observed in the music of modern composers shows itself quite clearly<sup>17</sup>. The symphony is distinguished by the clarity of the construction, the order of ideas, distinguished by the composer's way of thinking, and creative individuality. Rejecting the traditional sonata form, J.Abbasov uses the features of the double variation form with his originality, enriching it with variant development of the thematic material. The structure of the work is as follows: AB A<sub>1</sub>B<sub>1</sub> A<sub>2</sub>B<sub>2</sub> code. Due to the difference in image, a relationship similar to the interaction between the themes of sonata form is created between two different and at the same time complementary spheres of intonation. The principle of variation, which acts as a motive development of the musical material in the work, is of particular importance.

In J.Abbasov's symphony, the ostinato method is used in another way, forming all layers of thematically complete musical

---

<sup>17</sup> Seyidova, S.T. Cəlal Abbasov. Simfoniya № 4. "Səni bir daha görə bilsəydim.."/> – Bakı: Konservatoriya, – 2020. № 4 (49), – s.54-60.

material. This is related to the general conceptual-image idea of the symphony. The alternation of small notes at a fast tempo in a small volume range, providing the material with a multi-layered rhythmic beat, and the constant vibration of the full sound mass - all this creates an impression of continuous movement, distinguished by a brilliantly expressed rotation style. Polyostinato given in this context creates the effect of parallel movement of several intonation lines along a closed circle, revealing the idea of living life related to the inevitability of events, the inevitable course.

As a result of the unification of aleatorics, sonorics, polystylistics, and collage elements from the 20th-century modern composition techniques, J.Abbasov created "Haradasan, Ulysses?" ("**Where are you, Ulysses?**") (1997/2008) for a classical symphony orchestra created a new sound reality. Although the dramaturgy related to the theme of the journey, in terms of the characteristics of the format, the work describes an original structure that is completely different from the traditional form, with the inclusion of classical music elements – a collage example from the "*a moll*" prelude of the English composer Henry Purcell (1659-1695) into modern music, a perfect, very interesting symphonic composition was created. The dramaturgy of the two leitmotifs, which complement each other at the beginning of the work, increases against the background of the sharp expression of the strong and weak time dimension. Microelements, micro formulas, despite their small size, have great tensile strength. This happens, on the one hand, due to the great musical expressiveness of the thematically important cores, on the other hand, due to skillful work and the development of those formulas throughout the work<sup>18</sup>.

In the section **1.3."Manifestation of the principles of modern programmed symphonic in J.Abbasov's work"**, the conclusion is reached that despite being faithful to the principles of modern form construction, J.Abbasov chooses his path. This is manifested in the diversity of the integrity of the composition and the original form organization, in the clear division of the main areas of the form. The high professionalism of J.Abbasov's symphonic creativity is evident

---

<sup>18</sup> Seyidova, S.T. Cəlal Abbasovun "Haradasan, Ulysses?" əsərində dramaturgiya və formatəşkilinin xüsusiyyətləri // – Bakı: Axtarışlar, – 2022. №1 (42), – s.165-172

in many qualities of his style. The composer's ability to develop the original material over a long period is particularly noteworthy. In other words, the original core in J. Abbasov's works is so capacious and content that it can "hold" the dramaturgy from the beginning to the end. The analysis of J. Abbasov's symphonic works reveals some features in his scores, such as ostinato rhythmic background, variant work, complex melodic lines consisting of increased and reduced intervals, and short call motives. In the initial impulses of the themes of the composer's works, he reveals such characteristics, such as bright semantic expressive nuances, which are recognizable and remain unchanged in all the numerous variant changes.

In general, the examination of the individual characteristics of J. Abbasov's instrumental creativity reveals the originality of the contemporary composer's thinking in the fields of theme, genre selection, meditateness of thinking, sudden transformation of musical characteristics, adaptation of different style systems within the work, mood, harmony, polyphony, timbre, metro-rhythm.

**Chapter II "Genre Features in Jalal Abbasov's Vocal Work"** and consists of 3 paragraphs. **2.1. In the first paragraph entitled "Principles of the interaction of poetry and music in J. Abbasov's chamber-vocal works"**, it is noted that in his work, vocal lyrics are distinguished by their point-intonation and metrical re-semanticization. Leitmotiv, leitintonation, recitative speech intonations, and contrasting dialogues are of special importance in the description of poetic images. Point modulations according to the stage of development of the text, pauses in conveying the emotional state, and glissandos given both in volume and in whispers reveal the special thinking principles of the composer, who pays attention to every detail of the poetic text, in the harmony of words and music.

In the interpretation of means of expression, originality, their role in the work, and their specificity are of great importance. In J. Abbasov's works of the romance genre, the unity of style manifests itself in the characteristic means of lyrical expressiveness. The 3 novels given in the analysis of the vocal series "Ay işığında" ("In the Light of the Moon") written by Rasim Garajan – "Ay üzür" ("Moon Floats"), "Küçəmizdə ay sınıb..." ("The Moon is Broken in Our

Street...") and "İçimdə bir mahnı" ("A Song Inside Me") can be called a unique monologue-declamation as an emotional and psychological deep appeal to a wide audience.

The analysis of the novels "Unutmusan" ("You Forgot") to the words of Tofig Nurali, "Niyə itirdin məni" ("Why Did You Lose Me") and "Sənsiz keçən günlərim" ("My Days Spent Without You") to the words of Mammad Aslan shows that in these musical monologues, the composer often builds lyrical and poetical verses as the basis of form and refers to their modified repetitions. As a rule, repetitions are given as important modified options (aa1, bb1, a2b2, etc.). If in the novel "Niyə itirdin məni" ("Why Did You Lose Me") the bright lyrical moments of the world of desire and dreams are expressed by the intonations of the "Shushtar" modus, In the romance "Sənsiz keçən günlərim" ("My Days Spent Without You") the variability of the "Rasi", "Bayati-Shiraz", and "Shur" positions, which are closely related to the poetic content, manifests itself.

Relying on the traditions of genius Uzeyir Bey, J.Abbasov created his unique musical style in his ghazals and romances. In the ghazal romances "Könlüm pərişan..." ("My heart is Broken...") and "Rəvamıdır həbib" ("Is worthy, dear"), which he wrote by referring to Nasimi's poetry, the ideas of divine love, the feelings of love for man and God were sung in a rich musical language. In the romance "Konlum parishan" the intonations of the "Segah" mugham go beyond the framework of the modus-tonal system characteristic of classical music and are directed to the complex laws of scale and rhythm. In the 2nd romance, he interprets the artistic power of the ghazal in a unique, different way, referring to the intonations of the "Chahargah" modus. In both ghazal romances, the *nona* leitinterval reflects the pain and suffering from the beginning to the end and leads to infinity. This result creates a framing effect. One gets the impression that this leitinterval was preparing this summary from the beginning. At the end of the ghazal romance, the word "Nasimi" is given in a low-pitched *glissando* without loudness, leading to eternity.<sup>19</sup>

---

<sup>19</sup> Seyidova, S.T. Cəlal Abbasov musiqisində Nəsiminin ilahi eşq ideyalarının təəcəssümü // – Bakı: Musiqi dünyası, – 2019. №4 (81), – s.17-19.

In terms of musical language, the synthesis and interaction of national semantics and modern musical style play an essential role in J.Abbasov's vocal works. Comparison of the national accent system with chromaticism, dissonance sound complexes is often observed in romances. Modulations, contrasting substitution of national moments are based on logical dramaturgical development.

In vocal works, the accompaniment part performs at the same level as the vocal part. The accompaniment acts not only in the role of the background, but also as a participant in the events. In the piano accompaniment, the composer allows imitation of the methods of folk instrumental performance. All this proves that J.Abbasov's romances are closely connected with the national musical culture.

In the second paragraph entitled **2.2. "Revival of ceremonial culture in J.Abbasov's cantatas"**, their stylistic features are examined in the analysis of "Həyat oxumaları" ("Life Readings") and "Bahar mərasimi" ("Spring Ceremony") cantatas. In the first cantata "Həyat oxumaları" ("Life Readings") for choir a capella, characteristic viola style features for the first period of the composer's creativity – elements belonging to neo-folklorism are revealed. In the work, reaching the depths of the Azerbaijani folk ceremonial system, the composer tries to highlight the main details of both the poetic text and the musical material and to repeat it. The circle of images of the cantata, which consists of four sections, is related to the embodiment of the characteristic elements of the archaic ceremonial system. In the description of nature images, the phonetics of folk ceremonial texts and accented reading of speech attract attention.

A single line of dramaturgical development can be observed in the overall composition of the work. Thus, the harmony between parts I and IV of the cantata, the dedication of both numbers to the Sun-fire image frames the series.

The interludes, which play the role of a connecting function between the parts, ensure the continuity of the interlinked development processes and ensure the dynamism of the compositional structure of the work. Interludes differ from cantata parts due to modern writing techniques. If in the numbers the parts of

the choir are selected with the accuracy of traditional notation, a different style of writing is observed in the interludes. The different directional lines described in the B interlude characterize the direction of the wind that will be sounded on the strings of the *piano* as a texture type of sonorous technique. In the interlude marked "C", the irregular scattering of notes on the sheet of music is presented as a pointillism writing technique reminiscent of raindrops. As a result of the synthesis of two different note writing techniques, an original compositional structure emerges.

The "Bahar mərasimi" ("Spring Ceremony") cantata is one of the first examples of the unique uniqueness and richness of the Novruz holiday ceremony in the works of Azerbaijani composers. This cantata for mixed choir, *oboe*, and percussion consists of 10 numbers. The numbers such as "Novruz", ("Nowruz") "Səməni" (Malt), "Üzərlik" ("Excuse"), "Tonqal" ("Bonfire"), "Qız oyunu" ("Girl game"), and "Oğlan oyunu" ("Boy game") which are attributes of the spring ceremony, describe the national thinking, life, and everyday life, customs, and traditions of the people. The image of Kosa, one of the main characters of Novruz holiday, is revived by three main elements – the characteristic rhythm and form of the *blocchi di metallo*, the "crossing" unison of the male choir, as well as the falsetto appeals of the solo *tenor* (Kosa). The music with funny tones is based on the accent-intonation formula typical of "Kosa-Kosa" Azerbaijani folk music.

In the analyzed work, the characteristic features of J.Abbasov's style: the process of gradual formation of musical energy, the clarity and precision of the compositional structure, the energy "dynamics" characteristic of the composer, and ostinato are of great importance. The sounds of the choir, *oboe*, and percussion instruments seem to organically merge, creating a huge apotheosis of the work. A dynamic ostinato that includes colorful rhythmic figures and rhythmic accents vividly characterizes this episode.

In the 3rd paragraph entitled **2.3. "Manifestation of the Rubai poetic form in J.Abbasov's work"** it is noted that the application to the Rubai poetic form for the first time in the Azerbaijani school of composition found its solution in the work of J.Abbasov. This once

again demonstrates the diversity of the composer's creative pursuits. The vocal series "Rübailer" (1994) written by the composer for an unaccompanied choir is dedicated to the 500th anniversary of the great Azerbaijani poet Muhammad Fuzuli.(1494-1556) In rubai, great love of life, and self-sacrifice in the path of love are praised in a deep philosophical and emotional aspect. Since the rubai collected in series are built on a single idea, they are perceived as a whole. This is also encouraged by the fact that they are based on a certain modus-tonality plan, which creates a kind of "hidden series". Thus, the first and last rubaies in the series are based on the "*Shur*" modus, creating a certain framework and strengthening the modus-intonation connection between the songs.

**Chapter III "Aspects of stylistic analysis in the works of Jalal Abbasov"** and consists of two paragraphs. 3.1. In the paragraph "**Some features of the evolution process in J.Abbasov's works**" it is mentioned that one of the important aspects of J.Abbasov's style is the synthesis of national musical traditions with modern music. This synthesis manifests itself in individually solving the interaction of cultures. When talking about the national music sources in the composer's work, it should be noted that the transformation of mugham music, imitation of mugham performance, and the style of playing folk instruments in his works show a special attitude, respect, and care for this art.

The composer's stylistic features are a significant aspect of the thematics of his works. Thus, short thematic models, despite their laconicism, have a strong potential for internal development.

In J.Abbasov's works, the metrorhythmic structure, distinguished by its versatility and individual interpretation, individualizes the composer's creativity and creates his unique style. So, his works are distinguished by their special rhythmic energy. Two factors should be noted here: on the one hand, to maintain rhythmic equality, on the other hand, to overcome the equal size of cell structures, and in some cases to actively destroy them, factor II indicates a limited type of aleatoric technique.

**3.2.** Another important aspect of the theoretical analysis of J.Abbasov's works is noted in the paragraph "**Characteristics of**

**dramaturgy and format in J. Abbasov's work**" is dramaturgy. The continuity of the sound stream is ensured based on the variant structure of the musical material. In this sense, let's note that in J. Abbasov's works, such a stylistic aspect as keeping the expression at one level for a long time attracts attention. The processuality of the form is created by introducing new ideas into the musical text. The distinctive feature of J. Abbasov's works is the individual meaning of the form. In the words of B.V. Asafyev: "*Form is the result of the process of crystallization of interrelated sound elements in our consciousness. If the form is related to the characteristics of the given material, the selection and placement of the parts of the work depends on the organized way of thinking of the composer*"<sup>20</sup>.

Two important stylistic trends can be observed in the format of the composer's works. On the one hand, the introduction of new musical ideas leads to the climax of the dramaturgy of the work into the process of form development, on the other hand, the tendency of the tension to gradually intensify with the emergence of a new dramaturgical phase in the organization of the form. The sudden transformation of musical characteristics is a special stylistic feature of J. Abbasov's works and has individual evocative content. Using the collage system, the composer achieves new sound material in a different style. In the work of J. Abbasov, the process of theatricalization of the symphony is evident. The personification of instruments and orchestra timbres to revive the image of a real person, the stages of his life path, leads to the theatricalization of the genre in many of J. Abbasov's symphonies.

In the **Conclusion** section of the dissertation, the reconciliation of modern musical speech with the renewal of the national musical language in J. Abbasov's work is emphasized once again. To solve his creative tasks, the composer created his author's style based on the progressive achievements of modern music. The personal style of the composer, which is clearly distinguished in his works, shows him as a high-level professional artist. Let's list several important results obtained in the study of J. Abbasov's stylistic features:

---

<sup>20</sup> Асафьев, Б.В. Книга о Стравинском / Б.В. Асафьев. – Ленинград: Музыка, – 1977. – 279 с.



1. In J. Abbasov's work, polystylistics manifests itself as a dominant feature of the individuality of the author's style. The principles of polystylistics indicate the semantic basis of the composer's musical language with the expansion of time and space boundaries, departure from the traditional form, and the abundance of genre-style components.

2. J. Abbasov gives wide space to intertextual trends such as monograms and collages as the basis of contrast-dramatic concepts in his work. A non-musical symbol – a monogram created based on literal symbols, the possibilities of updating the musical language using the collage method from the classical music treasury are demonstrated.

3. In the works of J. Abbasov, the technique of aleatorics, which leads to the opening of new possibilities in performance from modern writing styles, is also observed. The composer mainly prefers mobile textures and limited aleatorics.

4. Turning to modern compositional writing techniques, J. Abbasov realizes his ideas about the diversity of the sound space within the framework of his style. Many pages related to sonorous techniques in the composer's work attract attention. The combination of the second interval, which is an important aspect of sonorous music, forms the intonation basis of J. Abbasov's musical language.

5. The approach to national sources in professional music determines the individuality of J. Abbasov's stylistic features. The interest in folk creativity, the search for new layers of meaning, and the discovery of new sources of intonation in folklore provide the basis for the uniqueness of the artistic logic inherent in each of the composer's works. Referring to folklore elements within the framework of a system with internal regularities expands and enriches the expressive possibilities of his music.

6. The paradox of the composer's artistic thinking and world perception lies in the unconventionality of the genre solution, topic selection, and the elegant and complex structure of his works. The composer, who has an individual approach to theme and genre searches, has signed many firsts.

7. In J.Abbasov's works, the initial core is so capacious and content that it can develop the initial material for a long time and "keep" the dramaturgy from the beginning to the end. The composer's works are based on the parity of the original material and its variant progression. The exact expression of the original material refers to the principle of similar factors, which stimulates the development of variants of the material.

8. The composer's harmonic language is distinguished by its complexity. Simple clear harmonies and chromatic alternation, quarter-fifth chords, clusters consisting of second sound harmonies show the richness of the structure consisting of sound complex given on horizontal and vertical lines.

9. The composer in search of original timbre uses rare tools to achieve expressive colors.

10. J.Abbasov's orchestral style reflects the trends of modern instrumentalism with its unique timbre graphics, sparingly used timbre expressiveness, colorful instrumental solos, and original ensemble combinations.

11. A new approach to tonality, which is the "business card" of modern music, is manifested individually in J.Abbasov's work. In the composer's works, the concept of the modus is the combination of various sound harmonies around a specific sound base.

Thus, the leading parameters of J.Abbasov's creative style were investigated in the research work, the content, structure, modus-intonation, form-creating features, and national identification features that distinguished the composer's music and gave him a bright individuality were revealed.

**The main results of the dissertation work are published in the following scientific articles:**

1. Seyidova, S.T. Cəlal Abbasovun musiqi dünyası // – Bakı: Musiqi dünyası, – 2018. 4/77, – s.12-16
2. Seyidova, S.T. Cəlal Abbasov // – Bakı: Azərbaycan musiqi tarixi, Elm, – c.5. – 2020.– s.574-608
3. Seyidova, S.T. Cəlal Abbasovun kamera-instrumental yaradıcılığı // – Bakı: Mədəniyyət/Culture, – 2020. – s.93-96

4. Seyidova, S.T. Features of Jalal Abbassov's work "Munajat – I" // – Kyiv: Vicnik, – 2021. – № 2 (4), –p.273-286
5. Seyidova, S.T. Cəlal Abbasovun iki sayılı simli kvartetində məqam-intonasiya xüsusiyyətləri // – Bakı: Mədəniyyət dünyası, – 2022.
6. Seyidova, S.T. Fortepiano üçün variasiyalar // – Bakı: Sənət Akademiyası, – 2021. № 2 (14), – s.104-115
7. Seyidova, S.T. Cəlal Abbasov. Simfoniya № 4. "Səni bir daha görə bilsəydim.."// – Bakı: Konservatoriya, – 2020. № 4 (49), – s.54-60
8. Seyidova, S.T. Cəlal Abbasovun "Haradasan, Ulis?" əsərində dramaturgiya və formatəşkilinin xüsusiyyətləri // – Naxçıvan: Axtarışlar, – 2022. №1 (42), – s.165-172
9. Seyidova, S.T. Cəlal Abbasov musiqisində Nəsiminin ilahi eşq ideyalarının təcəssümü // – Bakı: Musiqi dünyası, – 2019. №4 (81), – s.17-19
10. Seyidova, S.T. Bəstəkar Cəlal Abbasovun yaradıcılığında vətənpərvərlik mövzusu // Doktorant və gənc tədqiqatçıların XXII respublika elmi konfransının materialları, – Bakı: "ADPI", – 22-23 noyabr, – 2018. – s.516-519.
11. Seyidova, S.T. Celal Abbasovun "Rubailer" kantatı//IV Uluslararası Müzik ve Dans Kongresi, – Türkiyə: – Müzik eğitimi yayınları No.108. Kültür Kitapları Serisi No.32, – 19-21 oktyabr, – 2018, – s.393-398
12. Seyidova, S.T. Celal Abbasov'un koro eserlerinde tören kültürünün canlandırılması // VIII Uluslararası Müzik ve Dans Kongresi, – Türkiyə: – Müzik eğitimi yayınları No.108. Kültür Kitapları Serisi No.32, – 1-3 oktyabr, – 2021, – s.547-556.

*S.T. Seyidova*







The defense will be held on 22 December 2023 at 14:00 at the meeting of the Dissertation Council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Shamsi Badalbeyli str. 98.

Dissertation is accessible at the library of the Baku Music Academy named after Uzeyir Hajibeyli.

Electronic version of the abstract is available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 22 November 2023.

Signed for print: 20.11.2023

Paper format: 60x84 1/16

Volume: 44 302

Number of hard copies: 20