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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE THEME OF THE NEAR EAST IN THE WORKS OF  
EUROPEAN AND RUSSIAN COMPOSERS (1950–2015)**

Specialty: 6213.01 – Music art

Field of science: Art study

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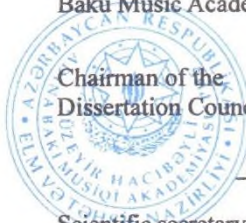
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## GENERAL CHARACTERISTICS OF THE RESEARCH

**The topicality and research degree of the subject.** In the modern era, one of the main factors that determine the development and, indeed, the very existence of any field of art and creativity, and that make it appealing to the global citizen whose access to information is expanding day by day in a world long open to cultural exchange is its reliance on intercultural dialogue and the internal connections among cultures. Today, compelling manifestations of these intercultural interactions can be observed across all cultural spheres. Within this context of cultural integration, all branches of art, and particularly music, are experiencing enrichment through new progressive ideas, innovative content and forms, and diverse expressive means.

The historical context, developmental perspectives, essence, and even psychological aspects of these relationships have been studied by philosophers, cultural theorists, and sociologists of various eras. In the twentieth century, one of the most significant contributions to these studies was made by the scholar and literary theorist Edward Said<sup>1</sup>, whose work “Orientalism” laid the foundation for “postcolonial theory”. In his analysis, Said examines not only the prevailing socio-political realities of his time but also a range of artistic works, thereby revealing deeper causes of the problem that cannot be fully understood from a purely cultural perspective. Unlike many artists who view cultural dialogue and integration as arising primarily from goodwill, Said emphasizes the following points: “Cultures are hybrid and heterogeneous, and cultures and civilizations are so interdependent and interconnected that any generalizations or schematic representations of their individuality are bound to fail. Can one speak today of Western civilization without taking into account the ideological fixation that grants a selective superiority to a small set of values and ideas that have historically caused conquest, migration, travel, and the mixing of peoples, ultimately leading to the complex identities of contemporary Western nations?”

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<sup>1</sup> Саид, Э. В. Ориентализм: Западные концепции Востока / Э.В.Саид.- пер. с англ. и коммент. А. В. Говорунова, послесл. К. А. Крылова. - СПб.: Русский Мир,- 2006.- 637 с.

Moreover, since a significant part of cultural integration is related to music, the topic is also highly relevant to the field of musicology. Musicologists note the historically developed diverse methods by which European and Russian composers have engaged with the theme of the Near East. The English musicologist M.Koerner<sup>2</sup>, focusing on the stylistic features of the composer's musical language, highlights three main reasons for the turn toward the Near Eastern music:

1. Exotic elements are used solely to impart a certain appeal and "charm" to the work.
2. Exotic tonal systems function as an integral part of the composer's own style.
3. Exoticism, employed as a form of stylization, serves the creation of a new musical style.

The twentieth century was a complex period marked by the emergence of new creative contexts that would come to define the developmental parameters of European and Russian cultures. Composers, demonstrating a new musical mindset, turned to entirely different as well as individual and innovative methods, introducing novel approaches in form, harmonic language, meter-rhythm, and many other components and features that characterize this era. At the same time, the rise of transcendental tendencies and the growing significance of mystical and religious themes made the Eastern world particularly attractive to a number of composers.

The renewed relevance of the Orientalism movement at the turn of the twentieth and twenty-first centuries, as a direction of synthesizing East-West relations, has further underscored the importance of research in this field. In the early twentieth century, our great composer Uzeyir Hajibeyli exemplified a phenomenological approach to creativity, achieving a synthesis between the two cultures in a highly organic and natural manner, without violating the principles of either Western or Eastern musical semantics. However, parallel processes and certain trends that emerged under Soviet ideological pressures made it necessary for

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<sup>2</sup> Carner, M., G. R. The Exotic Element in Puccini // *The Musical Quarterly* 22/1. - 1936. – p. 45-67.

Russian composers to maintain Orientalism and apply it stylistically. As a result, numerous Orientalist works appeared in Azerbaijan and several other Soviet republics. The gradual formation of the scientific foundations of musical Orientalism, fostered by Oriental studies institutes, ethnomusicologists specializing in Eastern folklore, and the emerging scholarly literature, contributed to the broader development of the topic. Following independence, our national musical culture, within the context of developing contemporary political, social, and cultural relations, began to attract the attention of various foreign composers. Consequently, research has revealed the creation of a number of works by composers from different countries, each varying in artistic value, related to Azerbaijan.

In the contemporary era, against the backdrop of the development of cultural and creative relations, the identification and analysis of works associated with the Orientalism movement, the provision of an objective scholarly evaluation of these works, and the familiarization of the musicological community with them underscore the relevance of this study. The majority of the works analyzed in this research have been examined comprehensively for the first time, with particular attention to the contemporary manifestations of Orientalism. Moreover, musical manuscripts of several works have been discovered for the first time in archives and various libraries.

It should be noted that during the preparation of this dissertation, a wide range of research works and scientific-theoretical concepts on Orientalism by prominent scholars including C.Jung<sup>3</sup>, B.Asafyev<sup>4</sup>, N.Konrad<sup>5</sup>, V.Konen<sup>6</sup>, V.Belyayev<sup>7,8,9,10</sup>,

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<sup>3</sup> Юнг, К. Г. Различие между восточным и западным мышлением // Сознание и бессознательное. СПб., - 1997. - с. 500-522.

<sup>4</sup> Асафьев, Б.В. Музыка моей родины / Б.В.Асафьев.- Избранные труды, ТОМ IV. М.: АН СССР. - 1955.- с. 69-153.

<sup>5</sup> Конрад, Н. Запад и Восток: Статьи. / Н.Конрад – Москва: Наука, - 1966. – с. 519.; (2-е изд.) – Москва: Наука, - 1972. – с. 496.

<sup>6</sup> Конен, В. Значение внеевропейских культур для музыки XX века // Конен В. Очерки по истории зарубежной музыки. // – Москва: Музыка, - 1997. – с. 434.

<sup>7</sup> Беляев, В.М. Музыкальная культура Азербайджана // Очерки по истории музыки народов СССР. Вып.2. – Москва: Музгиз, - 1963, с. 5-81.

<sup>8</sup> Беляев, В.М. Азербайджанская народная песня. О музыкальном фольклоре и древней письменности. // – Москва: Советский композитор, - 1971, с. 108-162.

V.Vinogradov<sup>11</sup>, T.Adorno<sup>12</sup>, I.Nekrasova<sup>13</sup>, S.Savenko<sup>14</sup>, N.Chakhvadze<sup>15,16</sup>, D.Taylor<sup>17</sup>, Y.Kholopov<sup>18</sup>, L.Rapatskaya<sup>19</sup>, V.Yunusova<sup>20</sup> and others have been drawn upon. Furthermore, within Azerbaijani musicology, the concept of Orientalism and East-West musical and cultural relations have been the focus of research by several esteemed scholars. Various stages of European and particularly Russian music history, as well as the structures and forms manifested in composers' works, have been studied in depth. In this

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<sup>9</sup> Беляев, В.М. Творческие связи азербайджанского искусства. // Советское искусство, - №42, 1938. - с. 102-104.

<sup>10</sup> Беляев, В.М. Ладовые системы в музыке народов СССР. // В.М.Беляев. 1888-1968, М.: Советский композитор, - 1990.- 386-395

<sup>11</sup> Виноградов, В. Национальное и интернациональное в музыке Советского Востока / В.Виноградов.- Вып. 1. – Москва, - 1979.

<sup>12</sup> Адорно, Т. Эстетическая теория / Е.Адорно. – пер. с нем. А.В, Дранова. – Москва: Республика, - 2001. – 527 с.

<sup>13</sup> Некрасова, Г.А. Концепция ориентализма в отечественном музыкознании XX века. // Материалы VI международной научной конференции «Музыка народов мира в XXI веке: проблемы и перспективы» Москва: - 2012.- с. 16-27.

<sup>14</sup> Савенко, С.И. Ориентализм авангарда на русской музыкальной почве // Русское искусство между Западом и Востоком: Материалы конференции. Москва, Сентябрь, 1994 / Отв. ред. Д.В. Сарабьянов. – Москва: ТИП, - 1997. – с. 249-257.

<sup>15</sup> Чахвадзе, Н.В. Русско-восточный и западно-восточный художественные диалоги как системы Текст. / Н. В. Чахвадзе // European Social Science Journal (Европейский журнал социальных наук). – 2012. – 2 (18). – с. 283-289.

<sup>16</sup> Н.Чахвадзе, О принципиальных различиях русско-восточного и западно-восточного художественного диалога. // Musiqi dünyasi, - 2021.- s. 73-77.

<sup>17</sup> Taylor, D.T. Beyond Exoticism: Western Music and the World / D.T.Taylor. - Durham: Duke University Press, - 2007. – p. 328.

<sup>18</sup> Холопов, Ю.Н. Новые парадигмы музыкальной эстетики XX в. // Онлайн-библиотека Ю. Н. Холопова. URL: <https://www.holopov.ru/pgdom.html>

<sup>19</sup> Рапацкая, Л.А. Проблема ориентализма в русской музыкальной культуре XVIII-XIX вв. // Взаимоотношения народов России, Сибири и стран Востока. История и современность: Международная научно практическая конференция. М.: Иркутск, - 1995. - с. 31-35.

<sup>20</sup> Юнусова, В.Н. Внеевропейские музыкальные культуры в XX веке (заметки по следам статьи В. Конен) // Голос человеческий. К 100-летию со дня рождения Валентины Джозефовны Конен (1909–1991). – Москва: Московская консерватория, - 2011. - с. 222.

regard, the studies of I.Abezgauz<sup>21</sup>, L.Karagicheva<sup>22,23</sup>, R.Zohrabov<sup>24</sup>, B.Huseynli<sup>25</sup>, N.Mehdiyeva<sup>26</sup>, T.Karimova<sup>27</sup>, E.Huseynova<sup>28</sup>, I.Pazycheva<sup>29,30,31,32,33</sup> should be given special mention.

**The object and subject of the research.** The object of the research comprises a number of works by European and Russian composers related to the Near East and, specifically, to Azerbaijan, created at the end of the twentieth and the beginning of the twenty-

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<sup>21</sup> Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова (о художественных открытиях композитора). // М.: Советский композитор, - 1987.- 232 с.

<sup>22</sup> Карагичева Л.В. К истории темы «Персидского хпра» М.И.Глинки // Ученые записки АГК им. Уз. Гаджибекова, 1974, №2.

<sup>23</sup> Карагичева Л.В. Любопытный документ «русского ориентализма» // Советская музыка, 1974, №2.

<sup>24</sup> Zöhrabov R.F. Rus alimi Azərbaycan musiqisi haqqında. // Ədəbiyyat və incəsənət» qəzeti, 22 iyul, 1972.

<sup>25</sup> Гусейнли Б.Х. В.М.Беляев и азербайджанская музыкальная фольклористика. // В.М.Беляев 1888-1968. – Москва: Советский композитор, 1990, с. 464-474.

<sup>26</sup> Мехтиева Н.М. Опера Р.М.Глиэра «Шах-Сэнэм» и русский ориентализм. Баку: АГК им. У.Гаджибекова, 1992, 88 с.

<sup>27</sup> Керимова Т. «Турецкое» в произведениях В. А. Моцарта в свете концепции этнослуха. Материалы Международной научной конференции. «Традиционная музыка: музыка, танец, обряд» 2019. с. 125.

<sup>28</sup> Hüseynova E.Ə. Azərbaycan xalq musiqisi rus musiqi xadimlərinin tədqiqatlarında. – В.: Elm, 2009. – 132 s.

<sup>29</sup> Пазычева И.В. Восточная традиция в русской музыке XIX века. Баку, «Elm və təhsil», 2017, 242 с.

<sup>30</sup> Пазычева И.В. Азербайджанская музыка в системе русского ориентального стиля XIX – начала XX веков. Сборник докладов IV Бакинского Международного Симпозиума «Азербайджан в многовековых многогранных культурных взаимосвязях». Баку: Насир, 1999, с. 173-176.

<sup>31</sup> Пазычева И.В. К вопросу изучения «русской музыки о Востоке» (на примере фортепианной фантазии «Исламей» М.Балакирева). Методическая разработка к курсу «История музыки» для студентов историко-теоретического факультета. Баку: БМА им. Уз. Гаджибейли, 2002, 32 с.

<sup>32</sup> Пазычева И.В. Исследуя истоки «русской музыки о Востоке» (к вопросу об отражении вариантно-синтаксических структур азербайджанского мелоса) // Материалы II Всероссийской научной конференции с международным участием «Фольклор в контексте культуры», Махачкала, ДГПУ, 2012, с. 51-5.

<sup>33</sup> Пазычева И.В. Традиции ориентализма в творчестве Новой русской музыкальной школы. Автореф. дис... канд. искусствоведения. Баку, 2000, 26 с.

first centuries. The subject of the study is concerned with the analysis of various components of musical language, forms and styles, meter-rhythmic structures, and moment systems manifested in these works.

**The aim and objectives of the research.** The aim of the research is to achieve progress in the analysis of the development level of East–West cultural and musical relations at the present stage, as well as expanding the scholarly information base on the subject. The following objectives are expected to be carried out in connection with the topic:

- To identify and carry out a detailed analysis of new works related to the Near East composed at the end of the twentieth and the beginning of the twenty-first centuries;
- To analyze a number of works that emerged as a result of cultural relations established after Azerbaijan gained independence;
- To reveal the common and distinctive features of various compositional schools in relation to the topic on the basis of the conducted analyses, and to draw conclusions regarding certain regularities;
- To determine the place and role of the Orientalism movement within the processes of contemporary world academic music;
- To define the future prospects of the Orientalist style and the works written in this style in terms of promoting Azerbaijani culture.

**Research methods.** In the present research, historical and theoretical methods have been employed. In order to identify and systematize the historical aspects of the subject and to determine the stages of its development and new directions, the use of historical methods has been deemed essential. Furthermore, to provide an objective evaluation of the processes under study, reliance upon historical analysis has been required. In addition, in order to determine the current and future place of each studied work in music history, it is essential to analyze its theoretical aspects and make appropriate assessments. It is imperative to apply the theoretical analysis methods to examine the form, style, intonation core, meter-rhythm structures, and a number of other characteristics of the works, and to determine whether they arise from the composer's internal natural resources. Since many of the works investigated are directly related to Azerbaijani national music,

certain analytical methods of ethnomusicology have been applied, and the relationship between the national identity of the musical modes of the works and their figurative-emotional spheres has been determined through comparative analysis. In addition, given that many components of contemporary academic music require it, intertextual analysis has also been regarded as an important factor. Owing to the multidimensional nature of the dissertation's research object, the methodological basis has in certain cases been implemented through the interrelation of several methods.

In the process of writing the dissertation, the studies devoted to East–West musical relations, the manifestations of Orientalism in the works of composers, as well as scientific research analyzing it as an independent style, have been taken as a methodological foundation. The scientific and methodological principles presented in the works of B. Asafyev, N. Konrad, Ralph P. Locke, V. Konen, I. Abezgaуз, L. Karagicheva, I. Pazycheva, and several other scholars have been applied.

**The main provisions put forward for defense.** The following provisions were put forward in the research work:

- Musical orientalism has entered a new stage of development from the 50s of the XX century to the present day, manifesting itself in different content categories.

- The increase in literary translations makes the work of many Eastern poets interesting for European and Russian composers. This leads to the creation of a number of new musical works.

- For some European and Russian composers whose domestic resources are insufficient, the East is a source of new images and content, melody-intonation, different timbre harmonies and rhythmic structures.

- After Azerbaijan gained independence, topics related to its history and culture began to be reflected in the works of foreign composers against the background of existing political and social realities.

- In the context of music political science, conveying historical realities to the world community through musical works is one of the realities of the modern era.

- Analysis of the stylistic and linguistic features of works written by foreign composers about Azerbaijan, as well as their

objective and critical assessment, is one of the topical topics of modern musicology.

**The scientific innovation of the dissertation.** The main scientific innovation of the present research lies in the fact that the majority of the works under consideration have been studied for the first time. A detailed analysis of Pierre Thillo's symphony "Yanardag" and his concerto "Khojaly-613", Alexander Tchaikovsky's "Khojaly – Requiem", Romain Zante's quartet "In Memory of Khojaly Victims", Herman Rechberger's concerto "Flames" and his collection of "Two Songs", Jincheng Zhang's "Tandem", Alexander Peskanov's "Azery Rhapsody", Avner Dorman's "Azerbaijani Dance", Yuri Survillan's series of "Six Miniatures", A. I. Mariani's waltz "On the Caspian Shore", Alexander Volkonsky's "Mugham", Alexander Levkovich's "Elegy of Sorrow", Suleiman Yudakov's "Dancing Suite", and Stefano Muscaritolo's "A Dialogue with Fuzuli" has been carried out for the first time and the manifestations of Orientalism in the contemporary era have been evaluated from both scientific and critical perspectives.

**The theoretical and practical significance of the research.** The significance of the research according to the stated provisions lies in its potential use as a source for future scholarly investigations to be carried out by both local and foreign musicologists. In addition, certain conclusions obtained and particular aspects of the analysis may be taken as a basis in the teaching of music criticism courses. The materials of the dissertation may also be employed as supplementary resources in the teaching of the course on the history of 21st-century music. For researchers of other nationalities, the conclusions reached, the perspective adopted, and the methodological approaches applied by the musicologist, as a bearer of the local culture, may serve as a means of revealing new aspects of Orientalism.

**Approbation and application.** The main provisions and findings of the dissertation have been reflected in the author's articles published in periodical scientific journals approved by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in the proceedings of international and local conferences.

**The name of the organization where the research work has been performed.** The dissertation was performed and submitted for discussion at the Department of “History and Theory of Music” of the Azerbaijan National Conservatory.

**The structure of the dissertation.** The dissertation consists of an Introduction, three Chapters, Paragraphs, a seven Conclusion, a list of References, and Appendices. The introduction comprises 11 pages 20899 characters; Chapter I includes the first paragraph of 11 pages (33097 characters), the second paragraph of 11 pages (20051 characters), and the third paragraph of 13 pages (25275 characters); Chapter II consists of the first paragraph of 12 pages (23805 characters) and the second paragraph of 8 pages (17791 characters); Chapter III contains the first paragraph of 17 pages (30062 characters) and the second paragraph of 11 pages (19064 characters). The conclusion comprises 11 pages (20092 characters). The total volume of the dissertation is 162 pages, 207852 characters (excluding the list of references and appendices).

The dissertation consists of an introduction, three chapters, seven paragraphs, a conclusion, a list of used literature, a sitemap and appendices. The introduction of the dissertation is 11 pages, 20899 characters; Chapter I is 43 pages, 83988 characters; Chapter II is 22 pages, 43985 characters; Chapter III is 26 pages, 49700 characters; the conclusion is 11 pages, 20139 characters. The total volume of the dissertation is 112 pages, 218711 characters (excluding the list of used literature and appendices).

## MAIN CONTENT OF THE RESEARCH

The **Introduction** of the dissertation outlines the relevance of the topic, the degree of its study, the object and subject of the research, the aim and objectives, the provisions submitted for defense, and the scientific innovation of the work.

The first chapter of the dissertation is entitled “**Contemporary Academic Music and the Orientalism Movement.**” This chapter comprises three paragraphs. The first paragraph is called “**Ways of Synthesizing Eastern and Western Musical Systems in the Works of Pierre Thillo and Romain Zante.**” The conducted research has identified new directions of French musical Orientalism that have

emerged in the contemporary era. Pierre Thilloy, a modern French composer who consistently incorporates and is inspired by Eastern-themed subjects in his work, is observed to be open to diverse approaches. As a result of his strong interest in the musical cultures of other nations, and his inclination to study and apply them in his own compositions, the composer composed his 7th symphony “Yanardag” in 2005, following his first visit to Azerbaijan. The image of the volcano (Yanardag) subsequently served as an impetus for the composer to express his global reflections on human history. The title of the work directs the audience to a certain program and realm of imagery. However, Thilloy does not rely on concrete Eastern music or intonations as his expressive medium. Instead, he uses musical material and orchestration techniques capable of generating a strong emotional impact. The symphony “Yanardag” was first performed in Baku in 2015, at the Azerbaijan State Philharmonic Hall, under the direction of the conductor Ayyub Guliyev, by the Azerbaijan State Symphony Orchestra. The symphony, written for a large symphony orchestra, string quartet, and solo violin (only in the final movement), consists of five movements. This programmatic symphony, composed at the beginning of the twenty-first century, can be considered somewhat traditional and conservative rather than innovative, giving an impression more akin to a multi-part suite than a true symphony. The work does not exhibit the dramatic conflict or struggle between good and evil, which is characteristic of the symphonic genre, nor does it demonstrate the thematic conceptual development or inter-movement content coordination from the first to the last movement. The abundance of descriptive moments allows the piece to be characterized, in part, as applied music, suitable for cinema or theater. Moreover, the realities of the postmodern era are such that all existing styles and means of self-expression employed by the composer are considered permissible and justified. If any musical work related to Azerbaijan is treated as a medium for cultural recognition and historical awareness, the symphony can be regarded as a highly engaging and enlightening example.

The second work composed by the composer related to Azerbaijan is considered to be artistically superior. Among the three

works by foreign composers concerning the Khojaly genocide, the first belongs to the French composer Pierre Thilloy. Making a brief historical reference, it should be noted that on the night of February 25–26, 1992, the city of Khojaly was occupied by the Armed Forces of Armenia with the participation of Russia's 366th Motorized Rifle Regiment, and a genocide was carried out against the Azerbaijani Turks residing in Khojaly. As a result of the Khojaly genocide, 613 residents were killed, including 63 children, 106 women, and 70 elderly people. Eight families were completely annihilated. Twenty-five children lost both parents, and 130 children lost one parent. Additionally, 487 individuals were injured, including 76 children, and 1275 people were taken captive. The fate of 150 captives, including 68 women and 26 children, remains unknown to this day.

“Khojaly-613” is a three-movement concerto composed for chamber orchestra, solo violin, and balaban (later replaced by clarinet). Unlike the symphony “Yanardag”, in this work the composer extensively employed national musical material, folk songs, and dances both as stylistic and melodic foundations. Quotations from the folk songs “Küçələrə su səpmişəm” (“I have Sprinkled Water on the Streets”) and “Ay Lachin” (or “Hey, Lachin”), sections written on the Shur mode, the extensive use of 6/8 rhythmic structures, the employment of the balaban to enhance the sense of tragedy, as well as collage and other contemporary compositional techniques, were sometimes organically, sometimes conventionally integrated into the original compositional text.

The first movement of the concerto, for solo violin and clarinet, is based on the intonational core of the folk song “Küçələrə su səpmişəm” (“I have Sprinkled Water on the Streets”). Whereas the first movement conveys deep sorrow and a sense of helplessness, the second movement predominantly depicts struggle and pursuit. It is considered that the composer, without departing from certain established templates in music history, attempts to illustrate the described scenes through repeated punctuated figures in the percussion instruments, double bass, and cello parts. The third movement, titled “Epitaph”, exists in several performance variants. Through this movement, the composer commemorates those who perished, paying

tribute to them. In the version analyzed, performed with symphonic orchestra, the central improvised section is rendered by the violin. At the premiere in Baku, a fragment, or more precisely, a quote from the folk song “Sarı gəlin” (“Blonde Bride”) is played on the balaban. Although the work holds significant importance in conveying the truths about Khojaly to the international community, certain internal dramaturgical inconsistencies must be noted. The composer’s initial recourse to folklore in relation to the subject of the concerto proved effective, however, subsequent issues arose during the integration of original material, particularly concerning harmonic language, melodic line, and formal approaches in the development of the form.

Compared to other works written on this subject, Romain Zante’s quartet is simpler and clearer, even to some extent an interpretation of the tragedy in a more banal language. It seems as if the composer transferred his experience in cinema to this piece, setting the goal of evoking certain events in the listener’s imagination without the use of film. By highlighting the long-established stereotypes of musical semantics, he seeks to create psychological tension and achieve his purpose through effects such as the juxtaposition of good and evil images. The quartet “In Memory of Khojaly Victims” was composed for violin, viola, cello, and piano. The quartet consists of three movements, each based on a particular program: 1) “Memories of a Tragic Time”; 2) “The Conflict”; 3) “For the Fallen”; and an epilogue – “Funeral March”. In his works, Romain Zante relies largely on traditional means of musical expression. His style, which also embodies the dramaturgical development principles of 20th- and 21st-century film music, may appear somewhat simple, however, it stands out for its clarity of imagery and ability to generate a strong emotional background.

In conclusion, we can say that in modern times, French orientalism, while preserving a number of traditions, has also acquired new qualities and features in terms of meaning and content. As always, the sound-timbre palette of works is of great importance for French composers, but in modern times they enrich these opportunities by turning to the national musical instruments of other peoples. Quotation, collage, imitation are one of the main principles

of working with national music for P. Tiloua, and Eastern images are a means for the composer to overcome his own creative boundaries

The second paragraph of the first chapter is entitled **“New Features of Russian Musical Orientalism in the Works of A. Tchaikovsky and A. Peskanov.”** Russian musical orientalism, which has deep-rooted traditions, has in modern times acquired a number of new features, while also preserving its appeal to traditional forms. One of the most remarkable works written in connection with the Khojaly tragedy is A. Tchaikovsky’s symphonic variations “Khojaly – Funeral Music” (the score contains six variations, each of which is marked). What draws attention in this work is the quotation from the folk song “Ay Lachin” used in a manner incompatible with its modal-harmonic structure. By doing so, the composer creates a certain boundary between national and non-national musical material, and against the background of these differences, he seeks to further intensify the figurative-emotional sphere. Among the works written in recent years by foreign composers on Azerbaijani themes, it can be said that “Khojaly – Funeral Music” holds a special place. In 2016, under the artistic direction of conductor D. Yablonsky, the work was performed during a U.S. tour by the Jerusalem Symphony Orchestra with the participation of pianist F. Badalbeyli and tar player S. Pashazade, in 17 cities across 11 states. Coinciding with the anniversary of the Khojaly massacre, brochures and booklets were published within the framework of this concert tour. During this major promotional event, the historical truths about the Khojaly genocide were conveyed to people from the most prestigious stages through the language of music.

In A. Peskanov’s work “Azerbaijani Rhapsody”, we observe that he resolves the methods of development resembling mugham improvisations, various ornamental elements, and intonational modules within his own individual style, giving preference to a synthesis between Eastern and Western musical elements. This piece, composed for chamber orchestra and piano, consists of three parts: “Mugham”, “Leyli and Majnun”, and “Dilbaz Horses.” Although in terms of performance techniques, texture, and structural freedom of form, the composer benefits from several achievements of contemporary academic music, in matters of modal intonation he

retains the traditional Russian perspective on the East. This manifests itself in the simple homophonic-harmonic structures that determine the brightness of the melodic line and its improvisatory character, in the uniformity of the emotional sphere, and in a certain sentimentality. The absence of strong contrasts between the musical images of the concerto's parts also stems from this.

The third paragraph of the first chapter is entitled **“Modern Scientific Paradigms and H. Rexberger’s ‘Flames’ Concerto.”** The analyses conducted reveal the developmental tendencies between Eastern and Western cultures in European music history from the 18th century up to the present day. In this context, the creativity of the Finnish composer Herman Rexberger, particularly his “Flames” Concerto for clarinet and orchestra, is of special interest. Visiting Baku for the first time in 1998, the composer, inspired by his acquaintance with Azerbaijani history and cultural heritage, wrote a number of works differing in genre, content, and scale. The first of these is the three-part concerto “Flames” for clarinet, string ensemble, quartet, and percussion, inspired by the Ateshgah temple. The work was first performed in 2003 at the “Crusell” Music Festival by the Lahti Symphony Orchestra under the direction of conductor Osmo Vänskä, with clarinet soloist Mikko Raasakka. Another concerto for clarinet, written at the end of the 20th century, “Eastern Fantasy” by the Russian-Soviet composer G. Chernov, is of interest in terms of its exploration of new timbral nuances and performance methods of the instrument, as well as the confirmation of the existing sound-timbre patterns and psychological labels in world academic music. The work was composed in 1980 and first performed in Baghdad. Based on the analysis of both works, it can be said that the timbre of the clarinet possesses certain typological features, which explains why other composers also turn to this instrument when depicting Eastern imagery.

As a result of the analysis conducted in the paragraph, we can say that the oriental essence of the works of the Finnish composer H. Rexberger is closely related to his emphasis on rhythm-meter issues, and based on this, the dramaturgical significance of percussion instruments. Another important point is that the composer boldly uses

Azerbaijani national musical structures - *tasnif*, *rang*, etc., and at the same time does not strive for any organic synthesis, openly imitating our national music. Since both analyzed concerts were written for the clarinet instrument (P. Tilua also chose the clarinet as the second solo instrument in his work “*Khojaly – 613*”), we come to the conclusion that the composers thought that the timbre of this instrument was closer and more suitable to the Eastern world. Although, unlike H. Rexberger, A. Chernov did not refer to specific *rang* and *tasnif* as the title and theme in his concert, certain points in the character and style of the parts, the principle of their sequence provide grounds for comparisons with the structure of the *mugham dastgah*.

The second chapter of the dissertation is entitled “**Typological and Non-Typological Interpretation Problems in Works Written by Drawing upon Azerbaijani National Music.**” This chapter consists of two paragraphs. The first paragraph is entitled “**The East–West Dichotomy in the Works of L. Berio, E. Artemyev, and A. Volkonsky.**” One of the well-known facts of music history is that in the 19th century, the Russian classic M. I. Glinka, in the “Chorus of Persian Maidens” scene of his opera “*Ruslan and Lyudmila*,” made use of the Azerbaijani folk song “*Qalanın dibində*” (“At the Foot of the Fortress”). In the 20th century, the first European composer to turn to Azerbaijani folk song was Luciano Berio (1925–2003). In 1963, he composed the cycle “*Folk Songs*” for mezzo-soprano and ensemble, which included the Azerbaijani folk song “*Bu gün ayın üçüdür*” (“Today is the Third of the Month”). In 1973, he prepared a new version of the cycle arranged for orchestra and voice.

In the enchanting music composed by E. Artemyev (1937–2022), a prominent representative of contemporary academic Russian music, for the film “*Stalker*,” the use of the *Bayati-Shiraz mugham* together with electroacoustic means also arouses interest. In “*Stalker*,” we witness the assimilation of Western themes – and the musical thought system as a whole – into Eastern musical traditions. In this context, A. Volkonsky’s “*Mugham for Tar and Harpsichord*” (1974) should also be particularly noted. The work is entirely based on non-rhythmic *mugham* improvisations and is constructed upon the *Maye* and *Shur-Shahnaz* sections of the *Shur mugham*. In this piece,

which was not notated, the composer, as a result of long rehearsals, succeeded in creating a form-structure marked by a line of ascent and descent leading toward the climax.

The second paragraph is entitled **“Methods of Working with Azerbaijani Folklore Motifs in the Works of Soviet and Contemporary Composers.”** The works written by Soviet composers such as Y. Survillo and S. Yudakov (1916–1970) on Azerbaijani themes embody the characteristic approaches of their time. Y. Survillo’s symphonic suite “Six Miniatures” includes the parts “Northern Round Dance,” “Karelian – Finn,” “Chuvash,” “Lithuanian Lullaby,” “Tatar,” and “Azerbaijani.” As their titles suggest, the composer, inspired by the folklore of different peoples, created contrasting musical miniatures, attempting to depict diverse ethnographic landscapes. S. Yudakov’s “Dance Suite” was initially composed in 1945 as an ensemble piece for two pianos. Later, the first part of the suite – “Festive Procession in Khorezm” – was orchestrated and gained popularity. The second part of the suite is entitled “Azerbaijani Lyric Dance” and the third part “Fergana Dance.” The use of 6/8 meter, which is a fundamental element of Azerbaijani national dances, the persistent dotted rhythms, certain improvisatory-type passages, and the richness of melismas, on the one hand, reflect the desire for closeness to the original musical language, but on the other hand, reveal a process of stylization and convey the orientalist nature of these works. The “Azerbaijani Dance” by Avner Dorman (b. 1975), a Jewish-American composer, is a virtuosic, large-scale piano piece of complex structure, combining both classical and jazz harmonies and means of expression. The term “dance” in the title of this piano piece is rather conventional. Unlike other authors, this work does not rely on 6/8 meter or on constant, unchanging rhythmic accompaniment; instead, it approaches the concept of dance more freely. Rather than drawing from traditional dance melodies, it is based primarily on stylistic features of contemporary Azerbaijani jazz performers who have gained wide popularity in recent decades.

As a result of the conducted analyses, we can say that a number of works written during the Soviet period, whose historical context and

stylistic features are of interest, have been revealed. They were mainly found to be related to Azerbaijani dance music elements. Here, rhythm and meter have a form-creating importance. A number of works were created against the background of the political and cultural conditions of the time, a manifestation of the artificially instilled policy of “friendship of peoples”. In the modern era, the perception of our national dances, the fact that foreign composers have a new ear experience in a certain sense, has been enriched with different rhythms and intonations, based on the characteristics of musical ecology.

The third chapter of the dissertation is entitled **“The Interrelationship Between Eastern Poetry and the Western Musical Language.”** This chapter consists of two paragraphs. The first, **“On the General Analysis of Works Written to the Ghazals of H. Shirazi, J. Rumi, and M.Sh. Vazeh,”** examines three prominent figures of the 20th century: the vocal series “Songs of Love of the Hafiz” and “Songs of the Loving Muezzin” by Polish composer Karol Szymanowski (1882-1937), the Tatar composer Sofia Gubaidulina (1931–2025), with her cantatas “Night in Memphis” and “Rubaiyat”, written in the 1960s, and Philip Glass (b. 1937), with his multimedia opera “Monsters of Grace,” composed in 1997 on the basis of Rumi’s poetry. The analysis reveals, stemming from the specific nature of the artistic content, different methods of employing Eastern components in these works.

In his vocal series written to the words of Hafiz Shirazi, K. Shimanovsky includes elements such as altered chords of the harmonic major, various melismas, dotted 3/6, 8/6 time signatures, and imitation of the sound and performance characteristics of the qanun instrument. The Eastern images in the series are a factor that determines the composer's appeal to new musical means of expression, different from his personal style. This also explains the deep emotionality of the work's imagery and content.

“Rubaiyat” was written on the basis of the quatrains of three great figures of medieval Eastern poetry – Omar Khayyam, Khagani Shirvani, and Hafiz Shirazi. The selected quatrains were not chosen randomly; in terms of content, they embody the notions of love, justice, struggle, and asceticism within Eastern philosophical

thought, which in turn contributed to the great success of this cantata, one of the composer's most powerful and memorable works. Here, the components of word-meaning and music complement one another organically. The composer, who always paid great attention to the organization of the timbral aspect of a work and succeeded in achieving unusual new timbres from instruments, in this work also posed a number of complex but essential tasks for the performers, particularly for the soloist, in order to convey the essence of the composition. Philip Glass, too, highlighted timbral issues in his own distinctive manner, giving wide space to instrumental passages of deliberately simplified, illustrative character, performed on instruments such as the flute imitating the ney, the oud, and the sitar. The analysis of these composers' works shows that the expression of the Eastern concept is connected with the original fusion of the work's content and its timbral sphere.

The second paragraph is entitled **“The Culturological Significance of Certain Works by H. Rexberger, G. Zhang, and S. Muscaritolo.”** Research has revealed the existence of several remarkable vocal-instrumental works within the sphere of contemporary academic music that are based on the poetry of Azerbaijani poets. The first of these is a small vocal cycle of two songs—“Night and Spring” and “From Sunrise to Sunset” – composed in 2001 by the Finnish composer Herman Rexberger. The romances are set to the poems of the poet Chingiz Alioghlu. From the analysis of the composer's other works, we can conclude that his primary means of creating an oriental character – clearly perceptible modal foundations and rhythmic ostinato – are also evident here. Among the interesting works written in recent years, we can mention the cycle “3 Solos: Tandem, Courage, Beginning” by the American composer Geng Zhang. The first part of the cycle, “Tandem,” is a work with elements of instrumental theatre based on a poem by the poet and theologian Nariman Gasimoghlu. “Tandem” is composed for piano and reflects a thoroughly modern musical language and approach, characterized by aleatoric sonorities and a pointillistic musical texture, forming a composition of complex structure. In a global and conceptual sense, the tandem manifests itself in the work

as the union of Islam and Christianity. Christian youth revolve around the Muslim performer and the black piano symbolizing the Kaaba, reciting verses that call upon the Divine. This feature highlights the culturological aspect of the work, allowing it to be regarded as a fascinating phenomenon.

The vocal-instrumental poem “A Dialogue with Fuzuli” (2014) by Italian composer Stefano Muscaritolo (b. 1980), premiered at the L. Pavarotti Theater in Modena, Italy, attracts interest as a unique example of Orientalism in the analyzed direction. “A Dialogue with Fuzuli” can be perceived as the Italian composer’s dialogue not only with Fuzuli but with the entire Eastern musical and poetic tradition. The composer deliberately resorts to imitation techniques of Azerbaijani national instruments: the violin imitates the kamancha, the flute imitates the tutek, the clarinet and oboe mimic the balaban, while the piano imitates both the playing technique and timbral features of the ghaval (tambourine). This indicates that the composer primarily perceives our national music through the category of timbre, underlining the significance of tone color diversity in character creation.

The main conclusions drawn from the analyses conducted are presented in the **Conclusion** section of the dissertation. These analyses allow for classification into several groups:

- Works written on commission with various ensembles aimed at raising global awareness of the Khojaly tragedy: P.Thilloy’s “Khojaly – 613” concerto, A.Tchaikovsky’s “Khojaly – Music of Mourning” symphonic variations, R.Zante’s “In Memory of the Victims of Khojaly” quartet;

- Works inspired by the poetry of Azerbaijani poets: S.Muscaritolo – vocal-instrumental poem “A Dialogue with Fuzuli” set to the words of Fuzuli, H.Rechberger – “Two Songs” set to the poetry of C. Alioghlu, G.Zhang – “Tandem” based on a poem by Nariman Gasimoghlu;

- Works based on historical-ethnographic imagery of Azerbaijan: H.Rechberger’s “Gobustan Rhythms” ballet and “Flames” concerto, P.Thilloy’s “Yanardagh” symphony, A.Peskanov’s “Dilbaz Horses”;

- Works composed using quotes, analogies, and collages of Azerbaijani mugham and folk music: L.Berio’s “Folk Songs” vocal

cycle, A.Volkonsky's "Mugham", Y. Survillo's "Six Miniatures", S. Yudakov's "Dance Suite", A.Dorman's "Azerbaijani Dance";

– Works arising from arrangements of Azerbaijani songs and melodies: R.Zante's "Separation", Alexander Levkovich's "Elegy".

Folk music is of particular interest to foreign composers as it provides the most comprehensive information about a nation's musical culture, traditions, mental characteristics, and identity.

In addition to folk songs, compositions by Y.Survillo, S.Yudakov, and A.Dorman – written under the influence of Azerbaijani dance music – demonstrate how accepted dance canons have evolved over time. The works "Azerbaijani Dance" by Y. Survillo and S. Yudakov, composed during the Soviet era, typologically emphasize the role of meter-rhythm elements, the 6/8 time signature, and rhythmic accompaniment. A. Dorman's "Azerbaijani Dance" reflects a new understanding of melos (aural tradition) related to our national music under the influence of the recently developing ethno-jazz movement, manifesting itself in all structural elements of the piece.

It is observed that large-scale works related to Azerbaijan are mostly created on commission and are frequently dedicated to the Khojaly theme. Various official institutions attempt to convey the truth about the tragedy to the global community through these commissioned works. Analysis of P.Thilloy's "Khojaly – 613", R.Zante's quartet "In Memory of the Victims of Khojaly", and Alexander Tchaikovsky's symphonic variations "Khojaly – Music of Mourning" reveals several conclusions about the composers' attitudes toward Azerbaijani imagery and national music. First and foremost, the use of folk song quotations, references to mugham and rhythmic genres serve as initial reference points for the composers. Their preference for the Bayati-Shiraz mode when forming the harmonic foundation of their compositions stems from their ability to draw parallels with the minor scale familiar to them. The accompaniment of the theme with simple harmonies or more often with a prolonged tonic tone is characteristic of both composers. Based on these findings, it can be stated that this very trait necessitates a linear, imitative, and sometimes polyphonic

development in the musical texture of the works. A closer look at the composers' other works reveals that these methods are not part of their general compositional language but are specifically used in these pieces as practical solutions. Moreover, at the dramaturgical conflict points and development-type sections of the works, the composers often deviate from the internal rules of the mode, using alterations that introduce dissonances into the overall soundscape. Each composer resolves these dissonances in different ways.

A.Tchaikovsky is the only composer who, in addition to referencing folklore and mugham, also incorporates a direct quotation from a work by another composer. This is the introductory theme of Fikret Amirov's symphonic mugham "Shur".

In the analyzed works, it becomes clear that many composers consider familiarity with Azerbaijani national instruments, their use, and the imitation of their timbral characteristics to be essential. For example, Pierre Thilloy, by including the balaban in his composition "Khojaly – 613", enables it to perform free mugham-style improvisations. H.Rechberger transforms the clarinet into a representative of the Eastern world in his concerto "Flames" and attempts to interpret the violin as a kamancha. Similarly, G.V. Chernov's "Eastern Fantasy" is also written for solo clarinet and orchestra. In addition to the clarinet, Rechberger understands the significant role of percussion instruments and rhythmic accompaniment in Azerbaijani music and actively employs percussion in "Flames". Y. Survillo, in the "Azerbaijan" piece from his "Six Miniatures" cycle, brings the accompaniment of the ghalval (tambourine) to the forefront.

In all the mentioned works, composers attempt to interpret the Eastern theme through mugham-like passages that lack fixed rhythmic meter, are technically complex, and enriched with various ornamental elements. The structural form of Chernov's piece suggests that the composer may have based it on the dastgah structure of mugham. The alternation of successive mugham-style improvisations with rhythmically strict rengs and tasnifs appears to constitute the compositional structure. Although multi-component form structures are common in contemporary compositions, in this case, it can be concluded that such form emerged specifically due to mugham

influence. In contrast, A.Peskanov, despite naming the first part of his “Azerbaijani Rhapsody” as “Mugham”, treats the genre and its form-building principles quite loosely. In general, while mugham serves as a means for many modern Azerbaijani composers to express philosophical, psychological, global, and humanistic ideas, foreign composers can only grasp and utilize its external attributes. They identify the tonic and attempt to achieve an East-West synthesis through elaborate technical passages, modal wandering, and the removal of rhythmic divisions in certain sections – as seen in H.Rechberger’s “Flames” and “Two Songs” and G.V. Chernov’s “Eastern Fantasy”. Only two examples of East-West synthesis analyzed – E.Artemyev’s music for the film “Stalker” and A.Volkonsky’s composition “Mugham” – retain the sanctity of the mugham genre while emphasizing its spiritual meaning. In the first case, the composer achieves this through unique electronic soundscapes and harmonic backgrounds. In the second, Volkonsky places mugham at the center and creates an unusual but effective contrast by combining the tar and the harpsichord, two instruments that seem completely incompatible at first glance. The significant differences in musical thinking between the East and the West result in challenges for foreign composers in constructing inner dramaturgical development within orientalist compositions. This is particularly evident in the works of A.Peskanov and P.Thillooy. Their intention to write in an Eastern style from beginning to end leads to inconsistencies due to the alteration of modal-intonational centers, making modulation between maqams nearly impossible. To avoid this issue, Alexander Tchaikovsky structures his piece with an alternation of national and non-national sections. In contrast, European composers tend to free themselves from such constraints entirely. They discover different and innovative forms – open form, static form, meditative form, etc. – and approach the East from literary, artistic, philosophical, and anthropological perspectives, interpreting it based on Eastern mentality.

Research shows that many works related to the East were inspired by poetic texts. In fact, this process began in the 18th–19th centuries and became more widespread in the 20th century due to the emergence of new translations.

Among modern Azerbaijani poets, Ch.Alioghlu's poetry inspired Hermann Rechberger's "Two Songs", and N.Gasimoghlu's poetry served as the basis for Geng Zhang's "Tandem" – both attracting attention through different approaches. H.Rechberger prefers to create a composition with Eastern color based on the poet's images and cultural background. The Italian composer Stefano Muscaritolo, on the other hand, enriches the orchestral part of his "Dialogue with Fuzuli" with national musical elements rather than emphasizing the vocal part. G.Zhang's "Tandem" arises from the breadth of contemporary cultural exchanges and the thematic content of the poet's text. For a composer capable of constructing a tandem between religion, voice, instruments, word, and music, national identity has no particular significance.

It is also worth noting that none of the works related to Azerbaijan include themes about Islam or its musical rituals.

In the field of contemporary academic music, the importance of conceptual ideas and meaningful content is increasingly prominent. Since the East represents an inexhaustible source of deep philosophical concepts, it is inevitable that future global musical works will emerge from the convergence of these two cultural worlds. A more concrete aspect of this matter is the need to spark interest among foreign composers in Azerbaijan's history and various areas of culture – and, through the valuable works they produce, promote our country and art on the world's most prestigious stages.

**The main theses of the dissertation have been reflected in the author's following scientific works:**

1. Abbasova, V.B. Об использовании азербайджанской народной музыки в творчестве французского композитора Пюера Тиллоя // – "Qloballaşan dünyada musiqi ənənələri" I Beynəlxalq elmi-praktiki konfransın materialları, – Bakı, – 26-27 oktyabr, – 2017. – s. 200-204.
2. Abbasova, V.B. Bəstəkar Sofiya Qubaydulina yaradıcılığının Şərq motivləri // – Bakı: Konservatoriya, – 2017. №3(37), – s. 62-67.
3. Abbasova, V.B. A.Çaykovskinin "Mətam musiqisi" əsərinin təhlilinə dair // – Bakı: Mədəniyyət dünyası, – 2018. №2,

- s. 122-126.
4. Abbasova, V.B. Musiqi oriyentalizminin tarixi və nəzəri aspektləri // – Bakı: Harmoniya, – 2019. №18. Elektron (jurnal) <http://harmony.musiqi-dunya.az/RUS/archivereader.asp?txtid=849&s=1&iss=30>
  5. Abbasova, V.B. A.Peskanovun “Azərbaycan rapsodiyası”nın oriyental xüsusiyyətləri // Doktorant və gənc tədqiqatçıların XXIII Respublika Elmi Konfransının materialları, – Bakı, – 3-4 dekabr, – 2019. – s. 271-273.
  6. Abbasova, V.B. Fransız musiqi oriyentalizmi və Pyer Tiluanın “Yanardağ” simfoniyası // VIII uluslar arası müzik ve dand konqresi, – Bakı, 1-3 oktyabr, – 2021. – s. 582-586.
  7. Abbasova, V.B. Müasir elmi paradiqma kontekstində musiqidə Şərqi-Qərb sintezi // – “Türkoşlu xalqların musiqi mədəniyyətinin tədqiqi problemləri” XXI Beynəlxalq elmi-praktiki konfransın materialları, – Bakı, – 12-13 mart, – 2022. – s. 52-55.
  8. Abbasova, V.B. A.Volkonski: Avangard üslubu çərçivəsində Şərqi üslubuna müraciət formaları // – “Qloballaşan dünyada musiqi ənənələri” II Beynəlxalq elmi-praktiki konfransın materialları, – Bakı, – 14-16 oktyabr, – 2022. – s. 316-319.
  9. Abbasova, V.B. Postmodern dövrünün Şərqi mədəniyyəti vasitəsilə meydana çıxan bədii-estetik təmayülləri // – Bakı: Sənət Akademiyası, – 2023. №4(24), – s. 100-107.
  10. Abbasova, V.B. Roman Zantenin “In memory of Khojaly victims” əsərinin təhlilinə dair // – Naxçıvan: Axtarışlar, – 2023. №2, – s. 261.
  11. Аббасова, В.Б. “Реквием Ходжалы” Александра Чайковского в контексте взаимосвязи музыкальных культур Востока и Запада // – Москва: Музыка и время, – 2023, №3, – с. 38-41.
  12. Аббасова, В.Б. К проблеме ориентализма в творчестве С. Мускаритоло // – Международная научно-практическая конференция “Роль личности в истории”, посвященная 100-летию со дня рождения Сыдыка Мухамеджанова, – Алматы, – 12 апреля, – 2024, – с. 164-168.

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