CEYLA GANİOĞLU ABOUT THE ARTISTIC AND PERFORMING FEATURES OF VIOLIN WORKS OF GARA GARAYEV Bilkent University 2019

ABOUT THE ARTISTIC AND PERFORMING FEATURES OF VIOLIN WORKS OF GARA GARAYEV

Art Proficiency Thesis

by
CEYLA GANİOĞLU

Department of
Music
İhsan Doğramacı Bilkent University
Ankara

May 2019

ABOUT THE ARTISTIC AND PERFORMING FEATURES OF VIOLIN WORKS OF GARA GARAYEV

The Graduate School of Economics and Social Sciences
of
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by

CEYLA GANİOĞLU

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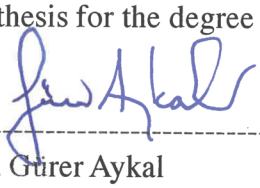

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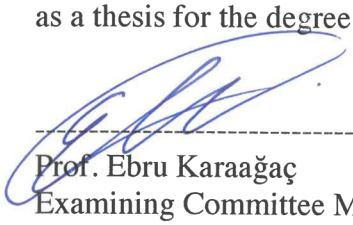

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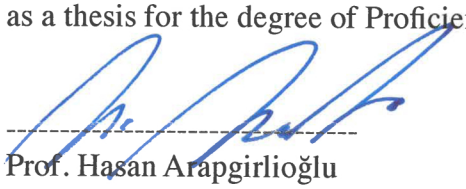

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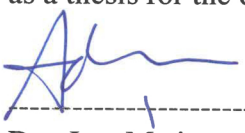

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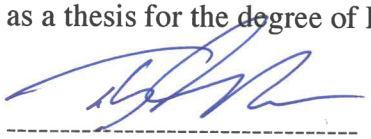

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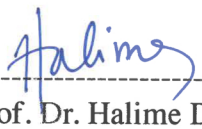

Prof. Dr. Halime Demirkan
Director

ABSTRACT

ABOUT THE ARTISTIC AND PERFORMING FEATURES OF VIOLIN WORKS OF GARA GARAYEV

Ganioğlu, Ceyla

Proficiency in Music, Department of Music

Supervisor: Prof. Gürer Aykal

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Garayev's unique talents of music opened a new page in Azerbaijan's music of 20th century. He adapted an untypical way of making music in which he was able to combine the traditional and the modern type. There are several substances that were brought in music of Azerbaijan by Garayev such as new themes, new images, and new means of composing. He achieved success not only in the areas of the national ballet, choral, and chamber music but also panned out well considering sonata for violin and piano and the violin concerto. These works represents main aspects and characteristics of Garayev's music like implementation of national traditions while applying new methods of the 20th century, specifically neo-classicism and serial technique.

In both sonata for violin and piano and the violin concerto, he reflects a perspective of synthesis of the two musical systems that are the Eastern and the Western. Hidden

features of the past reveal while the means of modern music are observable in sonata for violin and piano. That is why, one can claim that Azerbaijani music was enriched by Garavey through his unusual implementations of new modern techniques. The work is shaped by some common features which provides an opportunity to unite all its parts internally in order to create true unity. Individual uniqueness of harmonic language, great quality of linear motions, and polyphonic forms are all used featly by the composer. Hence, while one senses the qualities and characteristics of the national musical language, s/he is able to experience classical and contemporary music in this work.

Gara Garayev carries the outputs of the past and conceives an innovative synthesis where those outputs meet present techniques. This synthesis symbolizes the national musical thought with mostly Western patterns of genres and forms. Thus, with his high unmatched genre, in which esthetical principles, rules of traditional, and aspects of modern music such as twelve-tone system exist, Azerbaijan's music was enriched and transported into a new level.

Keywords: Concerto, Folk, Garayev, Mugham, Nationalism, Serial, Sonata, Traditional, Twelve Tone, Violin

ÖZET

KEMAN SANATÇISI KARA KARAYEV'İN SANATSAL VE PERFORMANS ÖZELLİKLERİ

Ganioğlu, Ceyla

Sanatta Yeterlilik, Müzik Bölümü

Tez Danışmanı: Prof. Gürer Aykal

Mayıs 2019

Kara Karayev (Gara Garayev)'in eşsiz müzik yetenekleri, 20. yüzyıl Azerbaycan müziğinde yeni bir sayfa açtı. Geleneksel ve modern müziği birleştiren Karayev, yaptığı bestelerde alışılmadık bir tarz benimsedi. Yeni temalar ve yeni simgeler, Karavey'in Azerbaycan müziğine getirdiği reformlardan bazıları olarak örnek gösterilebilir. Ulusal bale, koro ve oda müziğindeki başarılarının yanı sıra keman piyano sonatı ve keman konçertosunda da ses getiren sonuçlar ortaya çıkardı. Bu çalışmalar, Karayev müziğinde, geleneksel ve modern tınıların iç içe geçtiğini bir kez daha göstermişlerdir. Eserler, Karayev müziğinin temel özelliklerini yansıtırken aynı zamanda 20. Yüzyıl bestecilik metotları olan; neo-klasik ve seri tekniklerle bestelenerek tarihteki yerlerini almışlardır.

Hem keman piyano sonatı hem de keman konçertosunda, Karayev Doğu ve Batı müziğini sentezlemiş ve yeni bir perspektif sunmuştur. Keman piyano sonatı

içerisinde geçmişin saklı izlerini görebileceğimiz gibi modern müziğin parçalarını da rahatlıkla gözlemleyebiliriz. Karayev, alışılmadık uygulamaları ve kendine has tekniği ile Azerbaycan müziğine yeni bir bakış açısı getirmiştir. Eserleri bir bütünlük içinde şekillenmiştir. Çalışmaları, hem ulusal müzikten hem de klasik ve çağdaş müzikten parçalar barındırıyorlardır.

Kara Karayev geçmişin izlerini de taşıyarak günümüz tekniklerini kullanmış ve yaratıcı bir bütünlük ortaya çıkarmıştır. Bu sentez ulusal müzik felsefesini ve Batı'nın tür ve formlarını sembolize etmektedir. Böylece, estetik kuralları, geleneksel uygulamaları ve modern müziğin özelliklerini – 12 ton müziği gibi- kendi eserlerine göre uyarlamış ve Azerbaycan müziğine yenilik katmış ve yeni bir seviyeye çıkartmıştır.

Anahtar Kelimeler: Geleneksel, Halk, Karayev, Keman, Konçerto, Makam, Mugham, On iki ton, Seri, Sonat.

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CHAPTER I

INTRODUCTION

This work is dedicated to the creativity of Gara Garayev, who is a one of the most important representative of the Azerbaijani compositional school. His multi-faceted creative activity represents an entire stage in the history of Azerbaijan's music of 20th century. Garayev is like other composers, who searched for their own style in the art, which also defined and embodied their personalities. He was able to find a way of organically combining deep bases of creativity with traditions of world literature. Continuing the traditions of the national compositional school established by Uzeyir Hajibeyov, Garayev has summarized the achievements of various schools and trends of the twentieth century and also greatly enriched Azerbaijani music with new themes, images.

Representing virtually all genres of music, Garayev's achievements are especially meaningful in the Azerbaijani symphonic music. He made an invaluable contribution to the development of the national ballet, choral music, and chamber music. His original handwriting manifested itself in the genres of opera, musical theatre, film music, and live theatre.

Garayev's works often became "repertoire" compositions from the day of creation, assuming an important role, such as Sonata for Violin with Piano and the Violin Concert with Orchestra. These works have consistently been included in the repertoires of the best performers, both Azerbaijani and foreign. Not every performer has what it takes to understand the high artistic value of these works, because the content and require that the performer possess not only a high degree of training and mastery of various performance techniques, but also require a developed sense of high culture and broad outlook. For a true "reading" of Garayev's essays, it is important to know the peculiarities of Garayev's individual creative style.

Reference to the compositions mentioned above this paper is dictated by the fact that each of them is a landmark work, not only in Garayev's works, but also in the history of national composers' creativity within Azerbaijani chamber-instrumental and symphonic music. These works reflect the main artistic ambition of the composer, being the artistic results of his quest. Similarly to other works by Garayev, one can see an organic synthesis of the stylistic peculiarities of the national laws of music genres, formed in line with European composers' creativity.

These works by Garayev also hold great significance regarding implementation of national traditions while remaining in line with the stylistic trends and new methods by composers of the twentieth century, in particular neo-classicism (the Sonata) and serial equipment (Concerto). Both works are marked by the composer's innovative pursuits and can be considered valuable contributions not only to Azerbaijani music, but also to violin literature as a whole.

This paper evaluates Garayev’s violin works in terms of their role in the composer's career and overall musical innovation by making an analysis involving both their theoretical and performative aspects. As a result of the analysis, conclusions are made about the artistic and technical features of these works.

CHAPTER II

ABOUT SOME FEATURES OF GARA GARAYEV'S CREATIVE GENRE

"I'm not so arrogant as to use the expression 'my pupil' while talking about, for example, the great Soviet composer Gara Garayev. However, I will always be proud that this wonderful musician, just like another great representative of Azerbaijan symphony, Jovdet Hajiyev, studied at the Moscow Conservatory in the class of composition, the leadership of which has been entrusted to me," writes Garayev's teacher, one of the great composers of the twentieth century, Dmitri Shostakovich (Swartz, 2009: 679-683).

Violin works by Garayev absorbed the most characteristic features of his creative style. Each composition of him is unique and "Garayev's style" is recognizable from the first bars. At the same time, this style formed under the direct influence of national and foreign musical traditions of different times to which one should pay attention. Because of that, in this part of work it has been deemed appropriate to reveal some of the creative handwriting of the composer, in order to consider his violin works in the overall context of his style.

Nearly all musicological studies devoted to the work of Garayev underline that he unusually boldly and freely incorporates all the achievements of the past and present in his art. His works draw continuity with the work of the representatives of the pre-classical style, with art by the great polyphonic J. S. Bach, symphonies of P. Tchaikovsky, principles of musical drama and style by D. Shostakovich, S. Prokofiev, and I. F. Stravinsky, with the "mineral-education" by A. Schoenberg, and with characteristic techniques of contemporary pop music and jazz. But with all this, Gara Garayev, remains a distinctive artistic personality with his own handwriting. He is one of those who propels the movement of the music forward. All of his writings bear the stamp of a unique personality, which is unmistakably recognizable by some special inner temperament, noble and spirited manner statements, simple belief, and logical thought. With strong roots, he linked rich and unique specific traditions and forms to principles of development, international and metro rhythmic organization of Azerbaijan folk music such as song-dance culture, the art of Ashough (Ashiq- folk singer and poet) and Khananda (Xanende- singers of Mugham). Much in Garayev's style comes from the philosophical sophistication and from the principle of long deployment of Mugham, the pearl of the classical art of the East. The originality and richness of modality can be found in Garayev's original interpretation. The "Ashough's" harmony and the principles of tuning of the saz had a huge influence on the harmonic language of the composer. The elements of polyphony, which are included in folk band forms of performance, are multifaceted and were developed in various works by Garayev. It is important that he was a delicate connoisseur of the music of his people, but he never imitates its modal. Artistic means of expression of Azerbaijani folklore do not turn in exotic seasoning: each technique is subordinated

to its own imaginative task; it combines with other features of Garayev's style, one of the elements of his musical dictionary.

2.1 Mugham

Mugham, on which Azerbaijani traditional music is based as a genre, can be identified as a sub-branch of the broad-spectrum mode tradition, which was born in Middle Asia and the Middle East. Although the conceptions of Maqam and Mugham are similar, it had been assumed in Azerbaijani music theory that they are independent yet affiliated notions, which include different meanings. With respect to this approach, Mugham is an improvisatory constructed vocal and instrumental music. Maqam, on the other hand, is a mode, which is a sequence, consisting of varyingly constructed sounds of specific functions (Ismayilov, 1984: 9).

Among musicologists in Azerbaijan, Mugham is defined as a professional verbal (parol) music. Following this definition, Zohrabov criticizes the "traditional music" label, which Western musicologists tend to use for Mugham and defends Azerbaijani music as being divided into two sub-branches; verbal (parol) and folk music (Zohrabov, 1991: 6).

Mugham, which is based on improvisation, is traditionally performed by a band, which includes kemancha, tar, and reed (shepherd's pipe). Classic Mugham, which also exists today, is considered to be a rich and valuable asset of Azerbaijani traditional music.

Prior to and during the Soviet period, it would be to the point to propose that Mugham, in terms of musicality and literarily, had illustrated a “vital transformation.” Mugham, which is seen in Azerbaijani lands and has a deep intellectual system, had always been revitalized by Azerbaijan folk and musicians under any circumstances.

The compositions of Azerbaijani musicians are inherently concerned with maqams. This concern is the touch stone of their national characteristics. In 1948, Fikret Emirov laid the foundations of the symphonic maqam genre by composing “Şur”’ and “Kürd-Ovşarı” maqams. Symphonic “Rast” maqam of the glorious composer and maestro, Niyazi (1949) is also a maqam, which is composed in this style (Cafer, 2015: 139).

Garayev played an important role in enriching genres of Azerbaijani music. Some previously existing genres images were changed through his compositions, while some genres, which were entered by him at first, also changed their role in the nation’s musical creative output. As already mentioned, Garayev had highly productive merits in the development of symphonic music, ballet, chamber, instrumental, vocal music, movie soundtrack, and stage music. This is an incomplete list of works that brought the composer worldwide fame; the opera “Motherland” (which was written as co-authorship with Jovdet Hajiyev), the ballets “Seven Beauties” and “Path of Thunder,”, three symphonies, the symphonic poem “Leyli and Majnun,” symphonic sketches “Don Quixote,” “Albanian Rhapsody,” suite “Vietnam,” choral works, numerous chamber instrumental and vocal works, and music for films and dramatic performances.

Garayev is a privotal composer-innovator. It is an unquestionable advantage of his music that he has always been recognized by all. At the early stages of his career, prior to the onset of maturity, Garayev had already established himself as a composer who had set a goal of a strong and comprehensive upgrade of much traditional folk-professional music. Already in the compositions of this period, he bravely, and creatively to reconsidered much of what had been long established in the musical consciousness of the people and their practices of national music.

At the same time as he inherited the principles of musical creativity and aesthetic postulates of Uzeyir Hajibeyli's classical national music, Garayev boldly announced his intention to take a step forward in comparison to the work of this universally recognized father of the national school of composition. He did not articulate this overtly, but rather through his creativity and by finding new ways within it.

Garayev was a student of significant composer of modernity, Dmitri Shostakovich, from whom he learned many artistic principles and types of technique. The innovative "penmanship" (hattat- handwriting) of his music teacher had a great influence on Garayev's personality and worldview. The effects on his attitude toward technique and on aesthetic criteria of art are particularly observable. For him, the usual framework of national traditions of music seemed narrow. He heard it going beyond the spheres of narrow genre forms and established national intonation. Someone had to say the "new word" after Uzeyir Hajibeyli. Someone had to make a decisive step forward in the development of professional forms of composing music. This "new word" and the step forward were encapsulated in a person, Gara Garayev.

“Garayev is an artist whose each work not only includes something about his personal biography, but also they have an important role in Azerbaijan and throughout the Soviet music” (Newspaper - *Bakinskiy Rabochiy*, 1965, April 19). These words of Rodion Shchedrin (1965) demonstrate the permanent place and the importance of Garayev’s creativity in the modern world.

The composer has long been gone, but great and genuine interest in his works, increasing just as in the heyday of his talent and skill, has not been exhausted to this day. Gara Garayev is one of the first Azerbaijani composers who won the world’s recognition for his national music and who nominated it to the orbit of international music. Like many prominent artists of the past and present, Garayev was characterized first and foremost as exemplifying a keen sense of his time.

From the first steps on his creative journey, Garayev showed himself as a highly talented and deeply original artist who bravely blazed new paths for national music. His continuous creative findings confirm his identity as an innovative composer.

The national style, which was made by Garayev, became the new word in the Azerbaijani music. The traditional characteristics were changed and enriched by the composer’s personal approach. Garayev’s art contributed not only to a significant upgrade international spheres of Azerbaijani music, drawing on its variety of timbre and rhythm, and also extending the usual amplitude of its imaginative world, which until then had been mainly associated with the epic, lyric, and genre characteristics.

With particular strength and depth, the works of Garayev, present the philosophical and psychological foundation which became a part of the emotional world of Azerbaijani music as the epic or the song and dance element.

Garayev always tried to find something new for improving his works. Even using the twelve-tone technique of composition, the composer does not strive to the “burn bridges,” which connect his music to the historical patterns of the world and national musical experience. The connections with the classical musical legacy are very strong and perceptible in Garayev’s musical style. No matter which sources nurture his creative idea, Garayev never turns in a straightforward direction that would undermine his musical identity. In contrast, based on the interaction and synthesis of various stylistic sources, Garayev’s style features unique personality and unity of the whole. The traditional basis serves as a fertile ground for the composer that nurtures the innovative aspirations of the outstanding master.

As with any great artist, for Garayev, there are no large and small or difficult and easy genres. Symphony and the mass song, and musical-scenic composition and variety miniature - all are created under the sign of high insistence to themselves, head-on craftsmanship, and the process of seeking such artistic and expressive means which may more closely match the selected theme and genre compositions. That is why, to this day, what was created by him on the student’s bench still does not lose its creative importance. That is why now the appearance of each of Garayev’s compositions is perceived as a new work of a great artist, as an important contribution to the development of art. In a complete sense, Garayev was a “liberated” composer. He wrote different styles of music such as classical, romantic, and impressionistic and twelve-tone. His piano play “Statue” at Tsarskoye Selo, clearly shows features of impressionism. Many pages of his ballet music, lyrical duets, and some of prelude for piano also show us the romantic aspirations of the composer. Some part of Garayev’s works have clear neo-classical features. These include his Sonata for violin and piano, piano’s prelude and fourth notebook, where

the composer “recalls” pre-classical genres and forms, but now at the level of modern means of expression. In the third symphony, this generated great debate at the time and was only accepted in the musical world. The composer used Arnold Schoenberg’s serial technique for the first time in Azerbaijani music. But in all cases, whatever stylistic trends applied, he never lost his own “image”; this unique creative handwriting of the composer has always strong roots in national musical art; it is always certainly associated with national thinking. Creating music that is permeated with the intonations of a national oral musical art, and music would seem quite distant from him.

CHAPTER III

ABOUT THE ARTISTIC AND PERFORMING FEATURES OF GARA GARAYEV'S

3.1 Sonato for Violin and Piano

This chapter addresses Garayev's Sonata for violin and piano and the Concerto for violin and orchestra. Both works are analyzed it is considered to identify and characterize the creative penmanship of the composer, to determine its characteristics from the viewpoint of synthesis of the two musical systems of the East and West, characterized by their artistic and technical peculiarities, and to consider them through performance.

Garayev wrote the Sonata for violin and piano and Concerto for piano with orchestra during the 1960s. Some of researchers think that this was the last period of the composer's creativity, covering roughly two decades (1960-1982). Other authors who have written about Garayev regard this period as the penultimate stage in his career, as in the 70-80s of the last century, in their opinion, there was a new trend. Not giving preference to any one of these positions, one can certainly agree that composer began a radically new quest in the 1960s. In 60 years, there have been

great changes in Garayev's creative positions and he finally ceased to conform to the media system in which he had worked in previous years. He specifically expressed this himself in one of his letters to Y. Slonimska in which he spoke about his work in the 1940s and 50s, when he was the winner of many honors and awards (Karagachevaya, 1994: 94). "Much in me has changed. Worse character: irritable and angry (internally, not externally). I became less sensitive, more daring and attacking... steel is quite a different criteria in ethics and aesthetics. Age has changed the setup: everything I wrote and did before, it seems to me naive, silly and overly enthusiastic." Reaching highest level of professionalism and fame, Garyev did not want to rest on his laurels, but rather approached his work with the audacity of a young seeker and a pioneer focusing on the development of the new and the unexplored. Later in the same letter he writes: "In music, I ruthlessly broke myself." (Karagachevaya, 1994: 130).

The Concerto for violin, with his Third Symphony became his turning-point. However, before writing this difficult composition, some years earlier, Garayev had written another composition for violin, the sonata for violin with orchestra.

The third symphony and the concerto for violin have become a major event in modern music. At this time, composer came out strongly against predatory-exploitative relationships to national sources. Explaining his vision of the problem, he resorted to a metaphor, comparing the use of folklore with oil production. "Let's face it, we have too ruthlessly used the top, easily accessible layers, it's time to think about how folk music really is inexhaustible, but its main riches are not only on the surface, but lie much deeper than we think, and that it is time for us to reach them, armed with the necessary technical equipment?" (Karagachevaya, 1994: 233).

Thus, Garayev seeks to expand the expressive framework of Azerbaijani music, and to form a modern national musical language.

Moreover, according to target observation of Aranowski; “the luck of Garayev in his Third Symphony is because while he was turning to twelve-tone technique, he did not break with the national tradition. He seemed to embed this technique in the framework of a national language.” (Aranofsky, 1979: 30).

This means that the technique of composing with twelve- tones is just equipment, just for a modern composer the fugue is also a system of musical organization. It is an attempt to reconcile the twelve-tone technique with diatonic scales based on the understanding of the first as technique, which can be used in different national and stylistic terms (Aranofsky, 1979: 30).

Sonata for violin and piano, written in 1960, was born not by accident. In February 1960, everyone was amazed by the news of the sudden death of Vladimir Mikhailovich Kozlov, an outstanding educator and accompanist who rightfully belongs to the galaxy of genuine musicians-devotees. He had a real creative flame that he has carried through his entire life. Kozlov was the concertmaster and artist. By using a small entry or piece of content to establish a creative mood, he could inspire the soloist. It was one of his amazing characteristics.

Kozlov’s repertoire was very extensive. This includes the vast majority of works for violin, cello, and vocals from large to miniatures. All that he carried on to the stage, he knew by heart, while the notes stood on his music desk. Kozlov’s life is a sample of high, selfless service to art and music. It seems as if the readiness to play music never left him. Music was an inexhaustible source of inspiration for him. He

possessed both passion and the wisdom of an experienced teacher, Kozlov not only opened the curtain of the fascinating world of music to young Garayev, but he also predicted a great musical future for the younger man. Garayev always writes and speaks about Kozlov with much gratitude, warmth of heart, calling him an older mentor and childhood friend.

Sonata for violin and piano reflected Garayev's pain of emotional shock and became a kind of musical offering to Kozlov's memory. The first performance of the Sonata in the Great hall of the Azerbaijan State Conservatory (now Baku Music Academy named after Uzeyir Hajibeyli) was on November 14, 1964. The first performers of the work were violinist Server Ganiyev and pianist Zohrab Adigozelzade.

The Sonata immediately captivated listeners, before the score was printed, unofficial handwritten copies appeared astonishingly quickly. The Sonata began to be played in the conservatory, often with impromptu debates about the correctness of the chosen interpretation. Disputing parties appealed to the composer, but Garayev did not take the role of a music arbiter, expressing the wish that his work would have many and different interpretations.

The first performers were recorded on the plate, and since they were advised by Gara Garayev, one can assume that this interpretation is not only considered art, but rather also characterized by the performers' deep understanding of the composer's intent.

Sonata for violin and piano is a work in which there is something to think about, something to see. The sincerity of lyrical revelation, tenderness, warmth of emotion, softness, and emotion of feelings are part of this work, which is both perceived as a kind of artistic tribute to the deceased friend and as a pivotal piece in the field of

musical creativity. Without any speculative admiring of the past, in the Sonata, the composer revives and modernizes some of the techniques and forms of musical art of the Viennese classical and Baroque eras.

The significance and originality of the work is created in large part by extracting hidden features of the musical past, updating and rethinking how modern music can combine with the riches of Azerbaijani oral musical tradition. The Sonata reflects twentieth century Neoclassicism, which is present in the works of many composers, including Stravinsky, Prokofiev, Shostakovich, and others.

Contemporary composers are naturally and immutably pulled into the orbits of historical experience and context. Every composer solves the problem in their own way. The selectivity in respect to models is a deeply personal result of the creator's inclinations, tastes, and the deeper reasons underlying their artistic thinking. In developing this process, they try to reclaim the world and national practice. Most attention in this area addresses the problem of subordinating the chosen model to contemporary artistic thinking. As a result, the main criterion of this process is a sum total of the involvement of stylistic diversity in the orbit of that particular artistic system, which is typical of the art of every great master.

The significance of this process has become especially important in the case when a historically borrowed model is imbued with national identity and originality, enlivened by the breath of popular wisdom contained in the folklore treasury of nations.

Gara Garayev is one of those artists whose mastery allows him to both embody a modern form and to create something that sounds in the soul of his nation: a wealth

of folk songs, dance, Ashug creativity, and characteristics of professional music of the oral tradition presented in the classical art of Mugham. The composer masterfully weaves all of these into the sound patterns of his works, making them accessible to the entire world community.

All of these features are seen in Sonata for violin and piano. Each of the four parts of its model-ancestor has a certain genre (and form) which becomes the object of stylization. “Of course, stylization cannot be discussed in the usual sense of the term. He only relies on certain classical traditions and exposes the active material to renaming and modernization, putting it ultimately at the service of the contemporary meaning of the music. In addition, Garayev’s use of elements of the classical language quite often form an alloy with Azerbaijan's national intonations, creating a new stylistic quality.” (Abezgauz, 1967: 199). Thus, in the first movement, the composer refers to a Sonata Allegro in the style of Viennese classicism, in the “Recitative and Andante” instrumental aria Da Japo, “Pastorale” - Siciliana in the spirit of Scarlatti, in “Fantasy” - the Passacaglia as the form and genre.

However listing these features does not describe the real content of the imagery of the Sonata. Models are used not for the sake of counterfeits of the classic style, but rather they respond to the composer’s desire in terms of rational understanding of life and the creative process, to reproduce a complex, intellectual inner world. A main feature of Garayev's music is a seamless integration of classical elements and language of folk-song intonations with tonal modality and improvisation.

The first part, as already noted, is written in Sonata-Allegro form. The music of this part is imbued with a high concentration of mournful feeling, a special feeling. “La

Montana” tonality d-minor (more precisely, the extended harmonic with key center in "d") and the expression of lyrical statements largely determine its emotional tone.

The main part with all activity of the main theme (the movement sound of the tonic triad), and frequent rhythmic pulse is like a constrained tonic organ point. It dominates the toccata forms of the presentation. This non-closed period of the two proposals have the features of the two-part pattern form. The second proposal is based on the general forms of the movement, as if overcome with its motor energy frozen by the constraint of the first.

5/4 meter, the freedom of melodic deployment, the natural rise and fall contribute to the theme’s improvisational nature. In the main part, there are three special elements which have important roles in the drama of the Sonata. The first (a) starts with the sounds of “d” and “e” then moves through the sounds of the tonic triad. The second element (b) is characterized by a take-off on a wide spacing followed by a gradual descent. Lastly, a syncopated rhythm and ascending fourth and descending diminished fifth form a third element (c) (example 1).

The connecting structure is derived directly from the main batch and is based on the first and second elements. Under plot (e minor) imports a sharp thematic and metro rhythmic contrast. The theme is prepared by the two bars of the introduction, in which its rhythmic and intonational contour are clearly delineated. The extremely expressive tone of the ostinato in the piano bass (e-eis-(as)-e) grows in a graceful melodic side of the party. Rich outbound movements in intervals of seconds, sixths, sevenths, ninths, and fifths convey elements of “c” the main party.

Forms of classical period of re-surface; the rhythm combines features of dance (Gavotte). The theme impresses with its delicate fragility, a slightly bruised beauty. Gradually, through her appearance and other traits: isolation emerges in the mesmerizing rhythmic ostinato, the partitioning of the melody by two strokes that create a sense of deadness, the mechanical philosophy, and the topic that seems to be something sinister (The secondary theme is associated with e minor themes from "Romeo and Juliet" by Prokofiev, which references the theme of death and the theme of Juliet's dance with Paris– example No. 2).

In contrast, the main and side themes of the first part contain the main dramatic conflict of the Sonata –The tonal contrast of the d minor and e minor create a sense of difference to the initial tone of the main part.

The last part is based on the element "c" of the main theme, i.e. the intonation of the descending fifths, and is a two-level inexact tonal sequence. The solemn cadence in the e-flat minor (similar to the cadence before secondary theme) introduces the music of the central section of the first part's elaboration. Officially, it has three sections, the first of which is based on the exposition of the main and secondary themes, the second based on the final, and the third as a predictor to the reprise.

This draws attention to the undoubted skill of the composer and his respect for the material. Apparently, in order not to violate the integrity and compactness of the whole piece, the composer decided to keep for reprise the character and the brightness of the themes of both parts.

The first section of the development (C.4) represents a tonally complex. By this generalizing technique, two important problems are solved: convergence of themes

in the development and maintenance their individual bright images for the reprise. To activate the action in the musical texture of the development, Garayev used polyphonic techniques to simulate the increasing first and second elements of the major parts. The most significant thing about the intonations of the main parts sound in the rhythmic side. As the secondary area, the development does not appear, but it is there as if invisibly, implicitly subordinating the totality of the iron rhythm (example № 3).

The reprise of the sonata is prepared by expressive sound on a small-second tone of a dominant organ point (note that the same tone is sounded on the side of the part (ces-h).

The reprise is a new step within the dramatic procedure. Its energetic build is prepared by the whole course of preceding development and then implemented through internal resources, such as variation of presentation, the reduction of sections, and variety in timbres. The main part is reduced and sounded in relation to the exposure of a vertically movable counterpoint. The static and expository nature of its initial presentation (pedal tone on T) is removed by the activity and mobility of the rhythmic movement.

The secondary area acquires previously unknown power and strength in its imaginative magnitude. Here, the main conflict becomes greatly aggravated. The exposition's main part has only foreshadowed future tragic events, and the secondary area creates the atmosphere of suspicion and suspense. In the reprise, the transfiguration of both of these themes fully reveals the meaning: the main theme is discarded in the low bass register of the piano, the secondary sounds at full power (*ff*) on the violin, as if death is marching its triumphant victory.

The closing area and coda do not soften the tense atmosphere of conflict (note, the dramaturgy of this part of sonata is associated with dramatic decision of Shostakovich's Sonata Allegro).

Now, some observations from the position of the performer will be expressed. First, attention should be paid to beats, which are the premise of each part, including the first part of sonata. It is obvious and underlies the general thrust of the work's content. Second, the strokes of the violin play a huge role.

The elegancy of the bowing in all its diversity is obvious in the first eight bars. The manifestation of the slightest negligence or lack of activity to bowing can create preconditions for an unremarkable performance, simplifying the contrasts. Dynamic nuances in the violin part (unlike the piano part) are not checked. The spontaneity and spirituality of the execution of the main parts will be achieved by using the smallest dynamic gradations in combination with agonic deviations.

The second part of the sonata (Recitative and Andante) is a departure to the world of subjective emotional experiences, in the field of deeply personal feeling. This part of the Sonata begins with a recitative improvisation, which is a characteristic attribute of the classical style of Mugham art. With its intonational strains, activity of alternating ups and downs, and ending with braking-circuits, the character of intonation is close to the Mugham manner of music-making, combining some semblance of a traditional structure with characteristic rhythmic figures and spontaneously expressed improvisation.

The melody's slow "terraced descent," heightened sound of a microtonal makes it possible to enable this sphere of techniques from the folk music art of Mugham. This is used in the first part to create unity of the whole as a system (example No. 4).

Following the recitative, Andante is more objective. It opens with the theme in F major, builds ‘c’ the main part of the first part, introducing a direct resemblance to the final of the same part (example No. 5).

The theme of the Andante, solemn in its clean choral sound, is supported by an expressive counterpoint–background, activating its smooth movement. From its variation (C.2), with contrapuntal rearranged voices, the subject is separated by the recitative improvisational nature of the piano. There are also melismatic figures, which have already occurred in the theme (example No. 6).

The middle section of the second part (*piu mosso*, 4/4) is notable for its meditative expression, tone color (d), and melodically expressive harmonic accompaniment (the elliptical successor to the frozen dominant D major [a]), against which the soulful melody of the violin sounds; the second proposition – timbre and textural variation (here, the theme is given a more earthly nature) lead to the culmination of the reprise in D major (the main theme sounds in the exposition of the themes). This theme’s solemn hymnal sound plays with the audience's perception like multiple timbres and tones of a symphony orchestra’s power, embodying the pinnacle and culmination of feelings (example No. 7).

In the conclusion, descending melodic movements are visible. Gradually diminishing dynamics paint a picture of the almost complete disappearance, or eradication, of energy, both the sonic and the emotional.

“Recitative and Andante” fits perfectly in the cycle, although perhaps not having analogies in the same cycles of chamber genre. The point to emphasize here is that, first and foremost, there is an interesting distribution of roles between instruments, which can be considered as one of the principles.

At first, the development of the Recitative and the theme of the Andante are entrusted to the violin. The piano performs the function of support, masterly drawn by the composer. The second Recitative and the variant working out the thematic Andante sound in the piano part frames an interesting counterpoint to the part of the violin.

The third section, "Pastoral," does not bring contrast; it is, rather, just different. Compared with the second part, it brings a shade of subjective experience – a poignant pain from the loss of impracticability, of low light memory.

The music of the Pastoral differs with its elegance and reverent tenderness. Stylized in the spirit of Siciliana (an old dance), at the same time, it discovers the affinity and forms of folk genres of dance, embodying the characteristic metric and rhythm meters (6/8) of instrumental episodes performed in the Mugham-dastgah between the so-called *sobe*, or improvisational sections. The abundance of melisma here has two aspects: on the one hand, it is a reminder of the "gallant" style, on the other, there is a thin and unobtrusive inclusion into the national system, the national genres (example No 8).

Pastoral is related to such masterpieces of elegiac lyrics of Garayev, as "berceuse" from the ballet "Path of Thunder" and "Aldonza" from the symphonic engravings "Don Quixote." Its mode is intermediate between two-parts and three-parts with a truncated reprise (a-b-cb1), including in itself intensive variation development. The tonal plan of part of the e-a-e-f sharp-e is remarkable. Distant deviations are sparked by non-functional cause and effect relationships, but remain rather linear and coloristic. Listen attentively; it gets another element of similarity with the characteristic melismatic circulation.

In this regard, the tonal plan is perceived as a widely interpreted cadence. The semitonal shift in reprise E flat major followed by the f sharp minor forces us to remember the second ratio of the first parts of the Sonata.

The captivating and delicate way of the third part bears the imprint of the composer's rare, refined taste and the particular feeling of flexibility and perfection of form. The Pastoral begins squarely within the range, barely reaching an octave. From the first strains, it charms listeners with genuine simplicity, tenderness, and pinching caress.

The semantic loading, i.e. the role that is allowed at this part in the dramatic development cycle, is quite unusual in the inconsistency of its functions. First, the Pastoral seems to enchant by this new shaped area, creating a sense of imaginary divergence from that previously accumulated strain. However, closer to the end of the piece, a sense of tension thickens even more to become a disturbing premonition of the coming final.

In my opinion, for the execution of this part, both strict restraint of emotions and undoubted possession of sophisticated means of expression were needed. The fourth part (Fantasy) – the culmination, the last part of Sonata - returns to the world of tragic collisions of the initial Moderato of the Sonata. For realizing the image of cruel inexorable force, Garayev employs the genre of passacaglia, the theme of which, being the anagram of the name Vladimir, is a "pattern styling polyphonic melody of medieval style."The theme of passacaglia has key characteristics—slow tempo, large duration, and steady rhythm—in common with the motif of the medieval sequence "dies Irae," which has a long history in the world musical literature in association with the image of death (example No. 9).

The Fantasy is the cycle's tragic culmination. The choice of the passacaglia form is a tradition coming from Shostakovich. To recall, before the creation of the Sonata form passacaglia, Garayev repeatedly used in these works in the fourth part of the Second Symphony (1946), in the second part of the String Quartet (1947), the music of the ballet "Path of Thunder" (the final "Procession," 1957), and in subsequent years in the Fourth notebook of piano preludes (prelude in b minor). In each of these works Garayev gives different interpretations to form of the passacaglia, depending on the specific dramaturgical functions which it bears in each context.

The Fantasy in Violin sonata reveals the main idea of the creation of Life and Death in two imaginative spheres: the first embodies the fragility of human life, and carries in itself a karmic beginning; the second sphere is an active rejection of the last. The composer's persistent and consistent use of this idea leads to the implementation of polyphonic variations on the basis of passacaglia.

The Passacaglia is interesting because the composer brought substantially form-defining qualities related to the development patterns of traditional national musical art. He identified overarching formal qualities that characterize both the polyphonic genre of Passacaglia and native national style of Mugham: improvisation and variation.

Artistic fusion of classical polyphony and Mugham art became the basis of a stylistic synthesis in Garayev's passacaglia and determined the national specificity of polyphonic forms. Variations within the Passacaglia in the Sonata are grouped into large sections. First, an exposition demonstrating classical techniques (increase of the number of notes the gradual expansion of the register, the appearance of developed

countersubject) and includes variations from the first to the fifth. The second section is imaginative change over in the sphere of *marshevet* (rhythm - the origin of it started in the "bowels" of the development of the 1st part's rhythm). It also has greater freedom in the rhythmic and intonational variation theme, specifically in variations 6, 7, and 8. In the third section, the climax (variations 10 and 11) is notable for the appearance of the new material, the greatest deviation from the original top of presentation (9, 10 variations), culminating with its returns (11 var.). The fourth section features post climactic (variations 12 and 13) in stretto exposition. Most importantly, the introduction of ornamental and improvisatory passages of the violin provide a kind of emotional response to what is happening.

The Finale is again full of descending second intervals which permeate the whole cycle. The element 'b' plays a major role in the main part of the first part, which is built on the general culmination of Passacaglia. The huge dynamic growth leads to the climax which creates an atmosphere of higher tragic intensity.

The dramatic situation here is similar to the recapitulation of a Sonata Allegro in alongside. But if the climax of the first part embodies the terrible appearance of the triumphant death, the highest tragic point of Finale sounds, as already mentioned, rather as its active rejection. The coda with the braking effect, the "pummelling" theme reinforces the previous tragic breakdown. The work ends the same second intervalic which began: "d-e-d" (dead, dead, and dead).

The ending, the final cycle, is perceived as inexorably approaching a mournful procession. Gradually coming nearer, and finally seemed to fill in all the musical space, it dead-ends in a grand sound, which echoes into a following long silence. In the mournful tone's fading echoes, Larao (Mourning of the dead) occurs.

The Sonata was written by a composer masterfully optimizing the achievements of modern professional music and also enriching it with the folkloric richness of his nation's music. All sonatas are characterised by some common features, internally uniting all their parts and creating true unity. The interval-thematic commonalities displayed in the Sonata are extremely widespread. The analysis mentioned through-composed intervals of the second, the descending fifths and ascending fourths. The dominance of these intervals manifests itself in the tonal ratio of themes inside of parts, and in the tonal plan of the Sonata: d-e-d. Intonation-thematic arches unite all parts of the cycle in a holistic body, detecting semantic and structural-compositional relationships.

As one of the main constructive techniques, polyphony holds great importance. It is expressed in the use of polyphonic forms (fourth part) and as a method of presentation (contrast, imitative polyphony). Individual uniqueness is noted in the harmonic language, because here there is an interesting interdependency of the following processes: an exposure frame clear cadence and along with it a new understanding of functionality. The patterns of linear motion and modal harmonies associated with the influence of folk-modal features of the musical language are the supreme quality (Alizade, 1997).

In a unique combination one can find here a clear classical structure and elements of improvisation that are also associated with the idiosyncrasies of national musical thinking and in many elements they define. Garayev’s Sonata for violin and piano can be delivered in line with the best works of Soviet chamber instrumental literature. It joined in a single system of high level of professionalism, based on implementing experience of classical and contemporary music, with the qualities and characteristics of the national musical language.

3.2 Concerto for Violin and Orchestra

The birth of Garayev's Concerto for violin and orchestra was a great event in Azerbaijan's musical life. It was first performed on April 21, 1968 in the city of Gorky, and several days later on April 28th in Moscow and dedicated his 50th year anniversary. In both premieres, the soloist was the distinguished violinist Leonid Kogan, to whom Garayev had dedicated this work. In the process of composing the Concerto, the composer was constantly in creative contacts with Kogan, who edited the violin part. What did the violinist say about Garayev and his work" - "What did impress Garayev?" First of all, his outstanding musical talent, professionalism, and a perpetual willingness to give musical creativity all his forces and thoughts were main aspects in that regard, accompanied by the ability to approach them analytically, to evaluate them with hard look not only by hearing, but also with the mind. It seems to me that this work has become a landmark in the composer's creation. Differently than before, it includes sounded energy, restraint, and muscular, springy power. It is as if some mysterious lyrics that were celebrating the music of Garayev before, acquire a new scale, a new scope. With this work, Garayev's creativity enters a new means of expression. Retaining all the previous advantages, the musical speech of his creation is enriched, opening the author's new paint palette. The originality, the swell of melody and virtuosic brilliance of the technique makes the Concerto a remarkable essay (Kogan, 1978: 92).

By the time he began writing the Concerto, he already had several symphonic works in its artistic heritage. As stated above, his fame as a symphonist enriched not only national but world symphonic literature with four symphonies especially; the symphonic poem "Leyli and Majnun," "Albanian Rhapsody," "Vietnamese Suite,"

and symphonic engravings “Don Quixote.” The Concerto for violin and orchestra, s clearly demonstrates that Garayev is a skilled symphony composer.

In 1961 Karayev made his first visit to the USA fort he performance of his ballet The Path of Thunder, there he met Stravinsky – a composer which caused a radical change in his personality and musical language.. Stravinsky thought his music was outdated. This opinion changed Karayev’s mind and at the age of 43 he started to try out different styles and approaches.

The violin Concerto is another work of him in 1960s, a time when he was already in a mature stage of creativity on a path of new research. Garayev’s works are meant for a national music culture and provide the transition to a new stage in the new quality.

> When I was looking for the notorious modern concerto, which was supposed to meet my artistic demands, to my individual taste, at the same time I met works composed around the same time and for many, in particular, the formal and compositional characteristics are very different. Among them was a concerto of the Gara Garayev that he had recently finished. It immediately caught my attention, first and foremost, as a very serious attitude to the problem of modern form, this modern genre, serious and informal. The artistic integrity and informality of Gara Garayev's approach of to the genre seems to me to be a totally non-standard content, yet retaining the familiar three-part cycle. Suffice it to say, the very complex and philosophically deep finale of Garayev concerto is different from the traditional lightweight endings, reducing the value of many works of this genre. Garayev’s honesty works on a deep knowledge of the heritage of world violin literature, in the desire to give special expressiveness to the sound of the instrument (Kremer, 1978: 113).

So, to write the Concerto for violin and orchestra Garayev started in a mature period of creativity, after he had already composed a beautiful ballet “Seven Beauties.” “Path of Thunder” and the symphonic engravings “Don Quixote,” the symphonies and the quartets, four books of preludes for piano, a wonderful Sonata for violin and piano and many other works are among those of his mature period of creative works.

The strict and sophisticated taste of a great artist, with higher demands to the smallest detail the terms in whole, allowed the composer to create a new masterpiece in the genre of instrumental music. One could talk here about the role of the outstanding performer Kogan, who edited the violin part, and how he also ran with Garayev's conviction and determination. According to Leonid Borisovich, alteration was introduced to only the most necessary places. The major in the Violin Concerto is a lyrical monologue of the hero, and able not only to openly display emotion, but also to be thoughtful and restrained, characterized by the property about which they say: “Eastern wisdom.”

In the Concerto for violin and orchestra, once again, the striking features of the composer’s style are traced. Garayev is accurate and makes the synthesis of the classical and national traditions, expressed in the most modern musical language.

As it is clear, Garayev uses the serial technique in his Violin Concerto. It was first applied in the Third Symphony (it was the first national sample of the composer's creative work, written in twelve-tone technique). In the Third Symphony, which marked a new milestone in the creative biography of the composer and the history of the national composer's creativity, the composer’s choice of the twelve-tone principle as the basis of the compositional decisions was the result of his search for new paths to synthesize patterns of national musical art with the principles of European composers’ creativity. Researchers on Garayev's creativity have repeatedly stressed the fact that in the interval part of a series taken in the Symphony, its singing turnover, and the presence of sequent in its intonational sequences one can detect parallels with the national modal thinking and peculiarities of the national scales. Even in cases where the national characteristic melodies of the series dissolve in the

depths of twelve-tone sound, thanks to its rhythmic pattern and certain types of orchestral colouring, the themes of the Symphony do not lose contact with the national character. The same synthesis of what initially seem to be distant music systems is observable in Garayev's violin Concerto.

> … intonational ties clearly perceptible by ear with Azerbaijani folklore are not here in M. Tarakanov, but still, I feel them first of all with limitless thematic deployment of the inherent melody of the Concerto. This deployment, as with Eastern folk improvisation, is limited to the strict framework. However, the beginning is not traditional Azerbaijani tetrachords and modes, but principles of organization of the musical material, worked out the classical, modern, and contemporary art (Tarakanov, 1968: 32).

So, in the Violin Concerto, Garayev has managed to bring something more substantial like the principles of national musical thinking.. It is a way of thinking, character, and temperament. Apparently, in this case, it triggered a genetic memory and a theme to which Garayev repeatedly referred in his speeches.

A special approach of the composer to the genre of the concerto is seen in many ways. Most importantly, the composer did not take the formal route of a simple competition soloist and orchestra; the dynamic effects of a predefined deployment of musical ideas.

A three-part concerto series at Garayev got a new style in terms of orchestral accompaniment and choice of instruments. In the first part of the solo, the violin is accompanied by string quintet, harp, and piano. At the moment of climax, they are also supported by percussion instruments. In the following parts, all of sections of the orchestra are involved, but the second part is dominated by the woodwinds, and the third is threaded on a four-stroke rhythmic ostinato that runs the drum. The orchestral introduction to the Concerto is missing. The solo violin begins the main part of the exposition (example No. 10).

The beginning of the Concerto immediately reveals the main idea of the essay and outlines the inner experiences of a human with their thoughts, hopes and dreams. This is due to the treatment of the solo instrument. The violin becomes a kind of character, endowed with personality, character traits, and personification of the inner world of the lyrical hero. In the first part of the work, the violins is painted as bright, contemplative, and only at times slightly deluded. Here, the original intonation-harmonic complex is exhibited representing the following twelve tones: g, h, e^1, d sharp^1, f sharp^1, a sharp ^{1}, a^1, c^2, d^3, e sharp^2, g sharp^2, c sharp^1.

The original thesis is especially strictly carried out in the initial statement of the main theme. Note that the rising direction of the twelve-tone series is not accidental. This makes it possible to build wide and plastic melodies, saturated fluid climbs, and descents. The predominant principle of construction in the initial passage becomes horizontal. Equally infinite line support, holding up the soloist, shields the story. This story is full of subtle shades and register-timbre contrasts. There is the melody with many broad jumps, but they sound natural. The motion of tunes, where they climb and descend, including the extreme registers of the instrument tones, can be likened to the breath's inhalation and exhalation; however, the melody is like a gradually blooming bud, becoming brighter and more expressive.

The melodic line of the violin gradually becomes bolder and bolder with more rhythmic energy. From measure 5 to *meno mosso* it outlines the developed conjunction, leading to adverse part (example No 11). The secondary theme contrasts with the main; at the same time, it is based on carrying out of the main series or its variants. This structure of themes initially suggests the idea that it is a simple authorial prediction; however, the sound side, which is marked by a chain of

available sequences of short motifs, with a predominant reliance on concordant intervals, captivates with its beauty. Here the tone serial number is distributed between the lines of the two-voice texture. The upper and lower voices become smoother in their movement; there are almost no wide leaps. The violin's interpretation is seen as a polyphonic instrument (sample No. 12).

A swaying cradle song rhythm is marked in the final episode of exposure. For a small time, the development represents a sharp contrast and a significant dramatic aggravation of the musical texture. In this section, the composer reaches a vigorous, but relatively short-term activation, of thematic material. The sharper and more angular pattern gains melodic speed, widely applied contrast ascending passages and arpeggios appear sharp interruptions of rhythm. There is even a contradiction of the solo and orchestra.

Here, the principal climax of the piece sounds, appearing at the interface between the development and recapitulation. The end of the development, accompanied orchestrally with colored slide of piano, the string quintet plays on the dynamics *f-ff-fff* for all 12 steps of the scale. After the climax, calm is also minimized. It leads to a reprise section of the Sonata form. The reprise of the first part can be likened to a mirror, the only difference is that the main part performs the function laconically coda. Secondary area is in the key of E-flat major and e minor.

The basis for constructing the Reprise combines the secondary theme with the two violin solos, to which the voice of the violoncello is attached. In the coda again the tonal centre is 'e.' Consequently, the Reprise involves tonal association.

As already mentioned, the main part of the first section is used for a complete series, 12 steps. The design theme can be seen as a kind of three-part build. It opens with a period conventionally divided into a three four-stroke build, the last of which is the reprise (conducting a series of rhythmic variations) and the second (which performs the functions of the middle). Each of the builds starts on the second percentage of time with identical sounds.

An incomplete series lies at the base of the secondary part. The variability of the meter of the first part allows Garayev to display some features and each of those is characterized by its own rhythm (2/2, 6/4, 3/2).

There is a question about musical timing cycles with the meters 6/4, and 3/2. In measure 5, 6/4 confirmed the composer's designation, so half equals half. Further, in the side of the part alternating 3/2 and 2/2 meters and also a collaboration between the two quarters clearly indicate the pulse of the clocking. In the final episode, the cycle of a 6/4 duple meter can be individually painted and much more to highlight the final episode of exposure.

The concerto as a whole, as well as its first part, is simultaneously extremely interesting and also the most difficult work in performing the plan. The difficulties in performing this work are greatly above average. It takes a real mastery of the instrument, the ability to transmit a variety of means and the smallest details of the text, to achieve high quality performance.

Endless deployment of melodic lines is one of the main difficulties of its execution, as it is unusually *staccato* and *legato* with rhythmically asymmetrical groups at the wide tessitura location.

The main part differs with an exceptionally thin figure of melody with captivating grace. The flexibility and plasticity of the musical line assumes a smooth invisible connection between strings, shifting positions and taking advantage of the maximum approximation of the fiddle bow to the string. Other musical experience causes the development of material binding. It is characterized by more activation of the action and the changing dynamics, the bright flashes of them, symbolizing ups and the complexity of textures with double notes with rhythmic fragmentation.

In a review of the first performance of the concerto, the musicologist M.E. Tarakanov noticed that the pace was slightly shifted. The first part was slightly slow and lost the necessary contrast with the second section. In this sense, a characteristic exhibited by the composer in regard to the unit of measurement of tempo. In measure 7, there is a significant emotional decline, and the emergence of familiar touches of legato with delayed downbeats in the next measure is associated with braking in anticipation of *Meno mosso* (sample No. 13).

The violin part's binding construction accompanies the main series, performed by the unison string groups (series "f" of the 6th stroke to "7" and "g" in figure 7 and figure 8 ranks in this rhythmic variation).

For secondary part, Garayev found individual means of expression. As already mentioned above, the theme passes from the violin solo (maybe that is the reason, a new metric canvas, where, in spite of frequent changes of meter, he clearly felt an attraction to the square building (designed half, at least - whole notes with the movement of the quarters).

This developed episode is preceded by an acceleration in the orchestral parts. And it is an accelerated pace with even more vivid dynamics. It is not just flash, this furious injection. The episode has a surprising conciseness, simplicity, and clarity of building material. The injection of dynamics is completed by a combination of harp and piano with the sound of twelve-part scale tremolo of the string quintet. The effect is an unusual combination of surprise, strength, and duration. The dynamic range of the fermata goes from *fff* to *ppp*. The emotional power of effect is grand. After that climax, a general pause of half a beat is marked.

The main part of the coda appears as the embodiment of even greater tenderness, fragility, and the chaste simplicity. Some of the support sounds retrograde, then retrograde inversion.

It is important to notice the centrality of the feature of constructing solos. Here, the composer leaves the performer the right search tools to organically dismember musical speech. They can be dynamic, timbre effects, agogic, different accentuation, and the like.

The coda marked by the nuance of the solo and fading. Here, it plays the role of canonically conducting a series of violin and faggot. The second part of the Concerto, which is the Andante, is also characteristic of subjective-lyrical painting. It can be considered a monologue of the lyrical hero, immersed in their own thoughts and experiences. But here the narrative takes on greater expression and drama.

The second part presents as a free three-part composition, with the introduction and the Coda. Tarakanov proposes considering this part to be a huge period, consisting of three complete musical ideas (Tarakanov, 1968: 34).

Already the beginning part, it is styled in the manner of hard-focused chants, disturbing the listener with calm, detached-sounding chords. That is, However, not the main idea of the Andante, but only its preparation. The characteristic punctured intonation brings the music the tone of a funeral march (example No. 14).

In the introduction, it is an intentional comparison of tone. In the first step there are matched triads (e sharp to e). The halftone ratio is emphasized in the coda with the last step of flat (g sharp). Thus, the classic function of the coda is complete, because comparatively, the horizontal is flowing out in combination with the vertical (the last chord).

Also, it is a kind of break with the traditional touch of classical music because it is a major ending a minor work. The main theme of the second part relies on a twelve-tone scale (full series, four bars of solo violin). The middle is significant in terms of volume and discloses the emotional potential of the piece. The Reprise is shortened; the return to it is marked by the familiar material of the entry, a noticeable dominant pedal point in the bass and d flat.

In the coda, there is an interesting canon of violin solo with faggot. It is to measure; 1- the beginning of the first period, to the second bar to measure 3 – the beginning of second period, and to the third bar to measure 7 – in the coda, there are up-beats (rhythmic figure – dotted eight and sixteen). The chosen metric part complements the characteristics of the ¾ meter indicated in the Introduction, the Reprise and the Coda.

The finale of Concerto is interestingly resolved. Here, the composer evokes the picture of the eternal and never stopping movement, which is associated in our minds with life. But in the finale, the image of glee is not embodied. Here, it creates a sense

of life full of anxieties and contradictions, which carry not only a good start, but also a warning against evil and violence. For this reason, the finale of the violin concerto is different from traditional concertos with its cruelty and sharpness of sound. Tarakanov pointed out that "the surprise turns of the development should really be a real surprise, not anticipated, and guessed. This is exactly the impression the Finale of the Concerto made on me. Of course, it was clear that after two pieces of lyrical character, something fundamentally different would follow. And yet, when it is joined with a small drum with its clear-cut formula, then picked up by a soloist, and chanting hard for a small second–it exceeded all expectations." (Tarakanov, 1968: 35).

The third part is a Sonata Allegro. Here, sections underwent certain changes and unusual musical-temporal correlations in terms of the alignment of semantic accents.

The culminating points shifted to the end (cadence-coda). Between them, as in a kaleidoscope, the main themes of the exposition (exposition – 50 cycles, Reprise – 31 beat) are compressed to the limit.

The main part represents the twelve-bar period, where striking lines of articulation ostinato and a rhythmic ostinato (a repeating four-stroke build) combine with the pedal point on the fifth and shimmering intonation, based on the twelve steps of the scale. It immediately draws attention to the dynamics, which will play in the final crucial role (example No 15).

The construction of the main role involves the deployment of dynamics from *piano* to *forte*. The designation in measure 17 (the second quarter) starts a connecting structure, which leads to the side of the part.

An effective descending chromatic chord leads to the secondary part, which is also sounded at the beginning by the orchestra. The solo violin continues the rhythmic ostinato of the main part (example No 16). A variant is realized in the secondary part with the violin accompanied by the first element of coda (at orchestra), that very naturally leads to the developed final section.

The development consists of two parts. Its first section features the brilliantly written part for violin. It is essentially a twelve bar period that is a spectacular motor movement in the solo, and usage of the twelve-tone beginning (It is not a series, as the sounds repeat from twelve bars).

From the measure 6, the aspiration to the top materializes. The pattern of rise is based on the chromatic repetition of the six-five chord. The accompaniment sweeps items from main and secondary themes to a rhythmic variation.

The second section of the development is extremely impressive majestic sixteen-bar period before the cadenza of the violin, rolling in the culmination of a wide range. Tarakanov enthusiastically reveals a panorama of climax, where the chords quartet of heavy copper stands out, the upper voice of which is vaguely reminiscent of the momentum of the opening phrase of Shostakovich's Fifth Symphony. These chords are combined with a four part canon of the strings (matching wood winds) where it is easy to recognize the familiar tones of the successor of a number and its variants. On the overall sonority clash, also slipping of tubas; the roll of the snare drum continuously beats the original rhythmic formula (Tarakanov, 1968: 36).

Also, halftone inflection decreases are heard at the entry of the concerto's second part, although rhythmic and dynamic transformations have changed them beyond

recognition. Here, I note significant dynamic and emotional shifts (the nuances of *ff* and *fff* have sufficient temporal duration), but also a tempo-rhythmic brake. Gradually, a full stop is carried to go out with a rhythmic ostinato drum, expiring sonority, and completely cessation of motion. The extraordinary impression left by flashes of accented eighth of brass instruments develops then in the triplets quarters and a kind of written out slowdown, because the composer's direction *ritenuto* is missing.

The climactic section is riddled with twelve-bar use of the scale and triad-tone-containing clusters. The Reprise begins with a short introduction of the main part in the orchestra. A rhythmic ostinato resurrects, which will continue relentlessly until the coda. This concerto was a violation of the tradition of the genre: there is no double explosure, the finale is partially compensated by the fact that the recapitulation is almost completely entrusted to the orchestra.

Indeed, the entire kaleidoscope of compressed themes goes through the orchestra. The soloist is connected at the moment of local culmination of the final section. There is also reliance on a twelve-step scale.

The coda is underlined by dynamic contrast and the disappearance of the rhythmic ostinato. Its musical material is clearly organized and it is relentless in its gradual concentration of all forces. Dynamic recessions escalate the tension even more, and the general movement is enhanced partly by a variable metric. The use of the twelve steps of the scale is also a place, but in vertical direction.

After the highest climax, violin enters with a cadenza. A sudden change of dynamics immediately introduces the listener to a thrilling cadence. There are no virtuosic

complications, everything is for deep thoughts. Great artistry, the ability to transform, and a quick change of scenery can manifest itself in completely different sentiment phrases with dynamic partitioning.

Many times, a cadence is full of sounding intonations. Again, it revives images of lyrical narrative, and again the solo violin conveys the thoughts and feelings of the lyrical hero (example No 17).

In the finale, the rhythmic ostinato has great significance. A rhythmic ostinato is extremely important both for finales and for the entire cycle in general. This part was laid out by the composer in all projections. The whole exposition and the development are accompanied by snare drum (tamburo), a loyal recorder of all events. During the multilayer *tutti* before the cadenza, the tamburo is connected to the timpani.

By the moment of the cadenza's onset, the drum's diminishing tremolo is supported by the gran cassa (big drum). The violin's monologue begins against this backdrop. At the end of the cadenza, the tamburo is reconnected, and only in the *tutti* orchestral sound are there three percussion instruments. The ostinato completely disappears by the beginning of the coda (*piu mosso*).

At the beginning of the solo, the group of grace notes is unusual. In the rhythmic ostinato of a violinist the ratio of fifths requires the limit of finger substitution elasticity (especially the two bars before the ts.2). The rhythmic chanting of a given formula is a clear calculation of the bow, especially the limited use of its length. The unity of artistic realization of the ostinato build presents independently of the dynamics. It is a specific rhythmical complex. Gradation of dynamics can be

different, but the outline of the inner movements and reference points remains unchanged.

Commitment to a particular intonational variety within the rhythmic ostinato can be seen in the cases of the initial interval of in seventh and ninth (a favorite technique of the composer, suffice it to remember his Violin Sonata).

Further, the ostinato chromatic passages are original in that their peaks and endings do not always coincide with the boundaries of the rhythmic building. The part of soloist in the Reprise and in the Coda is extremely rich in its rapidity of motion and dynamic reversal, the combination of which removes any limitations.

This carefully shaped area of the concerto and its structural, technological features, as with the great masters, are incredibly closely fused with each other. The solo instrumental part is written with the shimmer of jewellery, although the composer, as was said before, did not seek to specifically highlight the violin in the concerto.

In the first part of Sonata Allegro, to some extent, the eternal contrast of the two thematic lines of the exhibition is broken. Both themes, main and secondary, are marked by a lyrical mood. In the main part, one can here interrogative intonations and soothing answers, a timid and tender outpouring. In the secondary part, a lull in texture sustained notes with the movement of the henchmen, but the changeable meter does not allow this calm; that only comes in the final episode.

The contrasting episode is the development; it carries a specific and significant meaning (as if filling the absence in the part of the concert cadenza violin). The orchestral tutti prepare the development and complete it.

The second part presents an interesting dramatic conflict. Note that the texture of the middle (ts.5) will be used then in the cadenza of the violin in the finale.

The way that the andante builds dynamically is very interesting. Already the first build (before ts.3) significantly asserts itself; its end leads to the fortissimo and is removed on the forzando.

The flattened middle part in a dynamic relation is closed. In the coda, there is an extremely important gradual decay, a clear intonation of the line Qanun and sighing on semitones e-f (e sharp).

A complete change of musical images in close articulation with the dynamic effects occurs in the finale. The rhythmic ostinato that introduces the main theme of the finale is persistent, at first mesmerizing. The opening bars drop to *pp* as if standing on the spot, but pass the first eight measures to highlight tone of new second-nuance *r*; this extension in the future of register range also implies a change of nuance. The nuance was already spotted *ff* and secondarily in the treatment of the sevenths. Further, throughout the finale, the violin has a moderate sonority (*mf*) only twice – m.5 m.10, not counting the cadence. The rest of the text is in bright dynamic lighting; all of the episodes are amazingly compressed and provided with the composer's remarks.

The Cadenza of the violin deserves special attention, which is a kind of the culminating center of the third part. Here again, the composer remained loyal to himself. His cadence shows no desire to emphasize the virtuosic possibilities of the instrument, to pay tribute to the classical tradition. Figuratively speaking, in the finale, the planned original duality and the contrast between the two "truths" that are

Light and Darkness is the right choice. The cadence is interrupted by the fermatas. Before the first fermata, both aphoristic sentences appear in their original forms. Their main differences are the polar opposite in dynamics, sudden and complete changes of sound. After much internal struggle, doubts, and hesitations, the choice is made and it is the Light that wins.

The reprise sweeps in as a hurricane, which is a brilliant statement of all that is light, good, and best on earth. This intonational Concerto is extremely difficult, and without mastering the most basic fundamentals of the twelve-tone technique, it is impossible to begin to learn this Concerto.

CONCLUSION

In conclusion, this thesis has considered the violin works of the composer Gara Garayev, based on theoretical aspects and performance analysis. The focus has been on explaining how the violin works particularly represent Garayev's style, in which he manages to synthesize twelve-tone technique with the laws of the national musical vocabulary of Mugham, as well as to determine the historical significance of these works within Azerbaijani musical culture.

Garayev work was not constant throughout his long composing career. He began composing as a performing musician, whose creativity included searching for new themes, images, and means of expression. Garayev was also a person who continued the traditions of the great classic of Azerbaijan music Uzeyir Hajibeyli. By mastering the best traditions of the world's musical art from different time periods and nations and by mastering the musicians of past and present, he could consolidate these achievements, based on national musical creativity, to a new level and contribute to the heritage of the world's musical culture. Through his creativity, the organic synthesis of European and Eastern principles, which come from national musical thought with European patterns of genres and forms, is taken to a new level. In doing so, he opened a new page in the history of Azerbaijani music.

The creation of Garayev's works impresses listeners through its openness. His individual style has absorbed much of what was typical for the art of classicism, romanticism, impressionism; yet, in the 1960s, he became the first Azerbaijani composer to create works using serial techniques.

Gara Garayev's professionalism and skill was manifested. A vivid example of such synthesis can be found in his compositions for violin. In the Sonata for violin and piano, the composer implements this synthesis of the national and the European by being both traditional and innovative, in line with neo-classical trends. This synthesis was created by the composer through the latest compositional techniques; in this work, Garayev expertly balanced the point of intersection of the principles governing serial writing technique with the laws and principles of national musical creativity.

Both of Garayev's works occupy a respected place not only in the composer's creation, but also in the world of violin literature. Sonata for violin and piano and the Concerto have absorbed all of Garayev's best, reflecting the composer's strivings in a field of new means and methods for the using of the latest composite technology to reflect the deep meaning of these remarkable works. Because of high artistic and performance qualities of these compositions, they have enriched the treasury of Azerbaijani music; they have been, and continue to be, honored by musicians of different generations. Every performer of Garayev's works tries to bring something new to their interpretation of these compositions, to offer listeners their own perusal of the composer's content. It is now possible to say that these works will be the center of musicians' attention, that they will be studied and, of course, that they will be played in concert halls as interpreted by the best performers.

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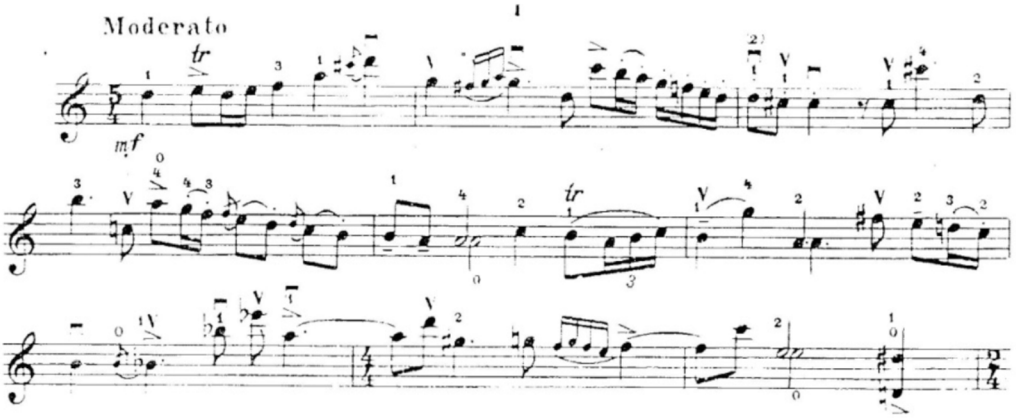
APPENDICES

Example №1 and №2



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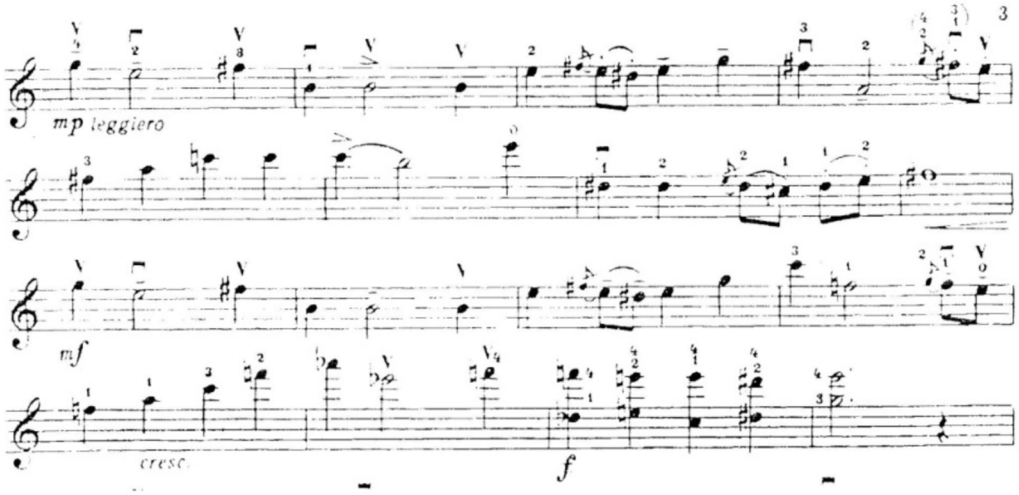

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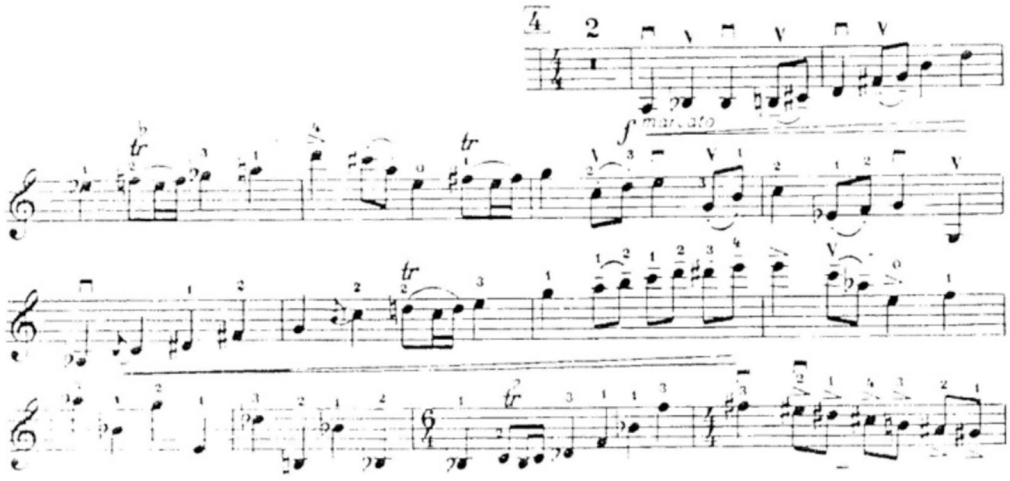

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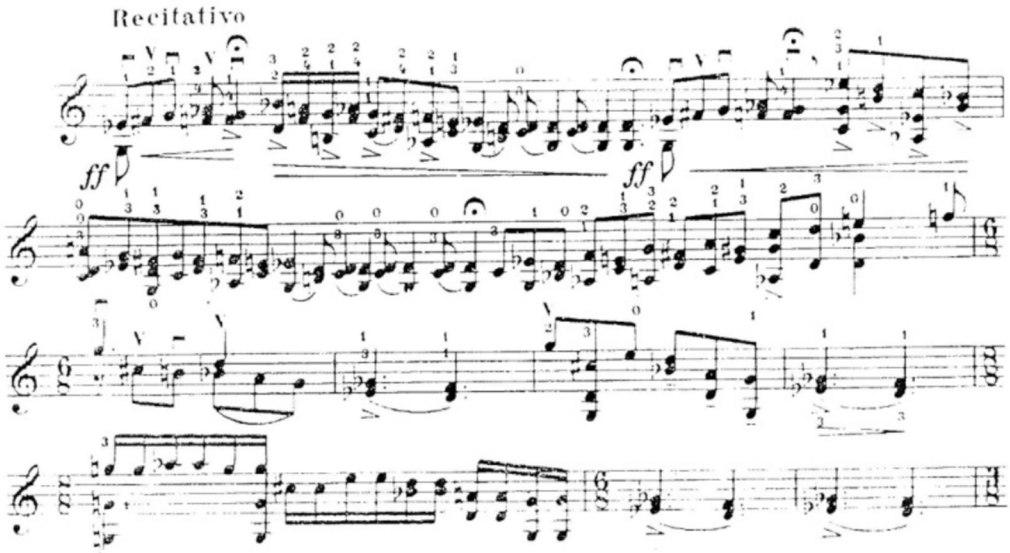

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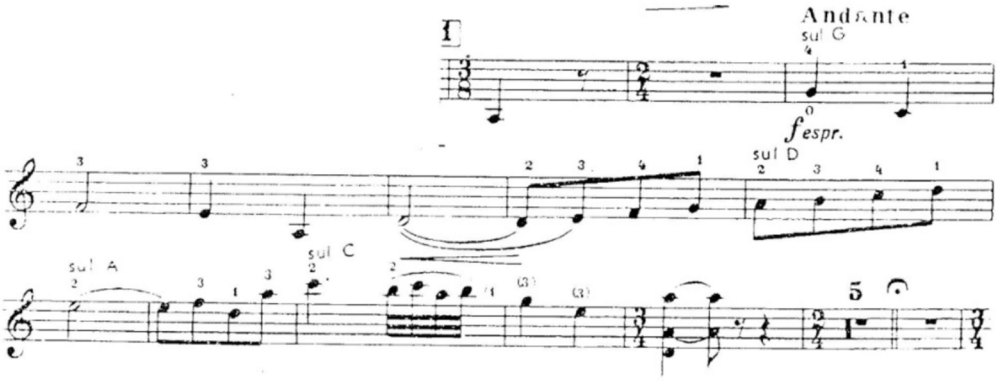

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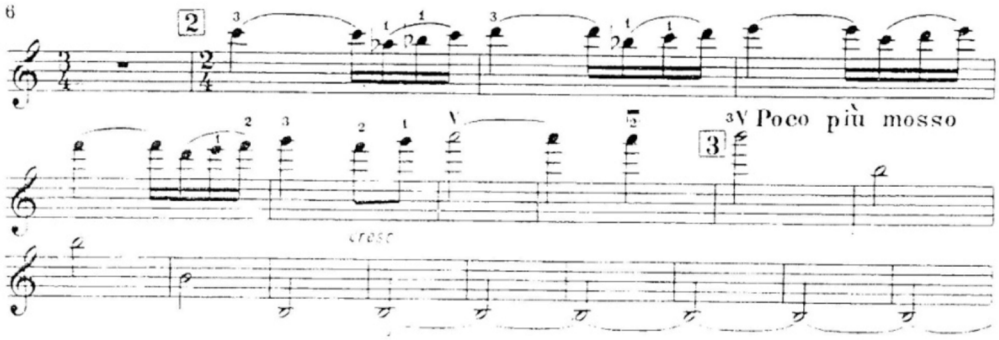

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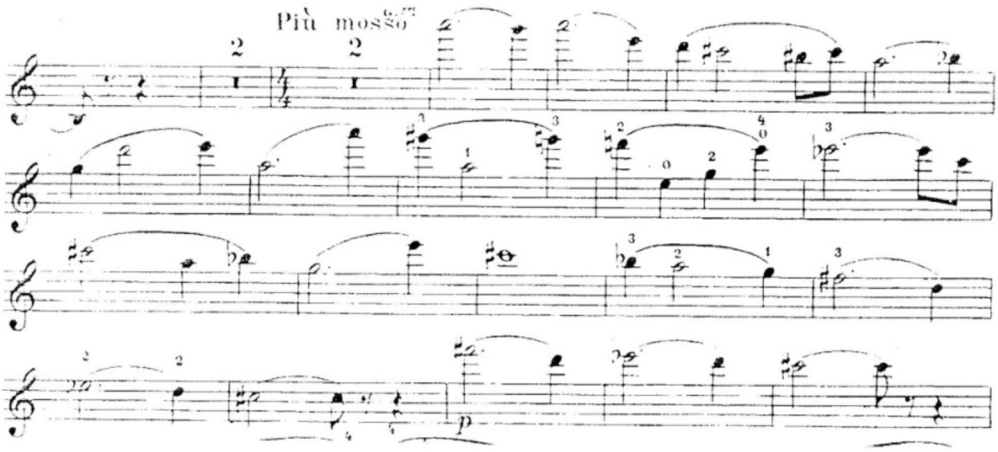
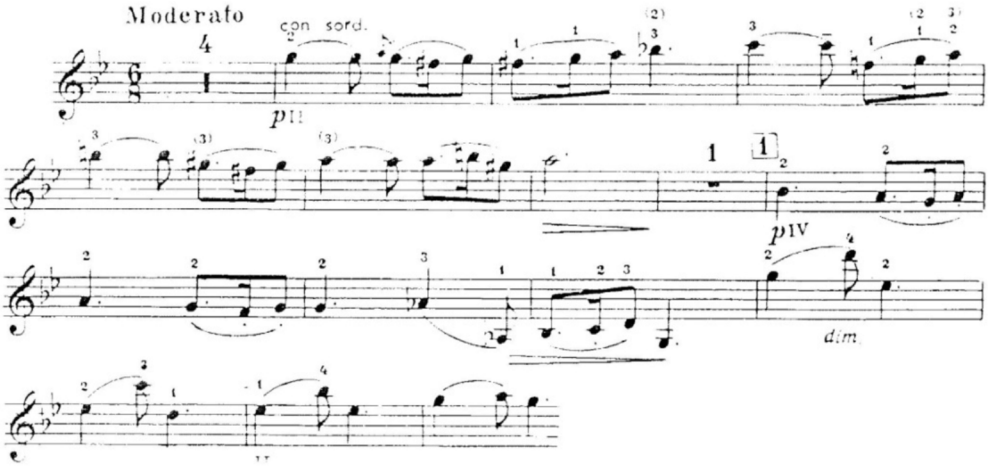


Example №8 and №9

пример№8



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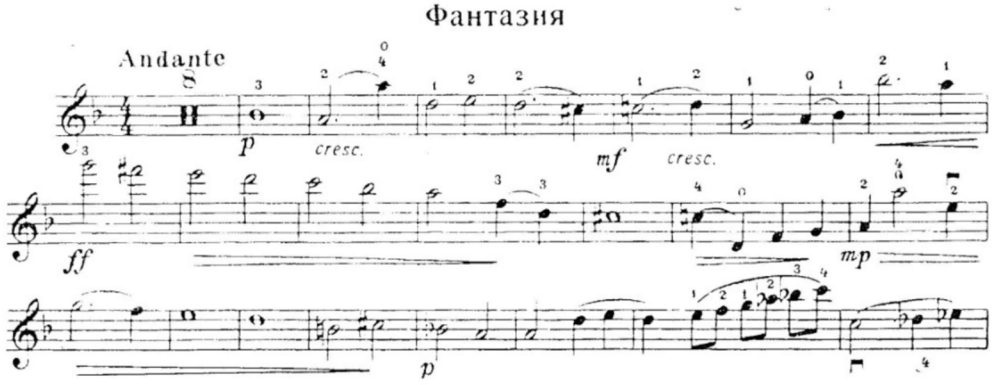

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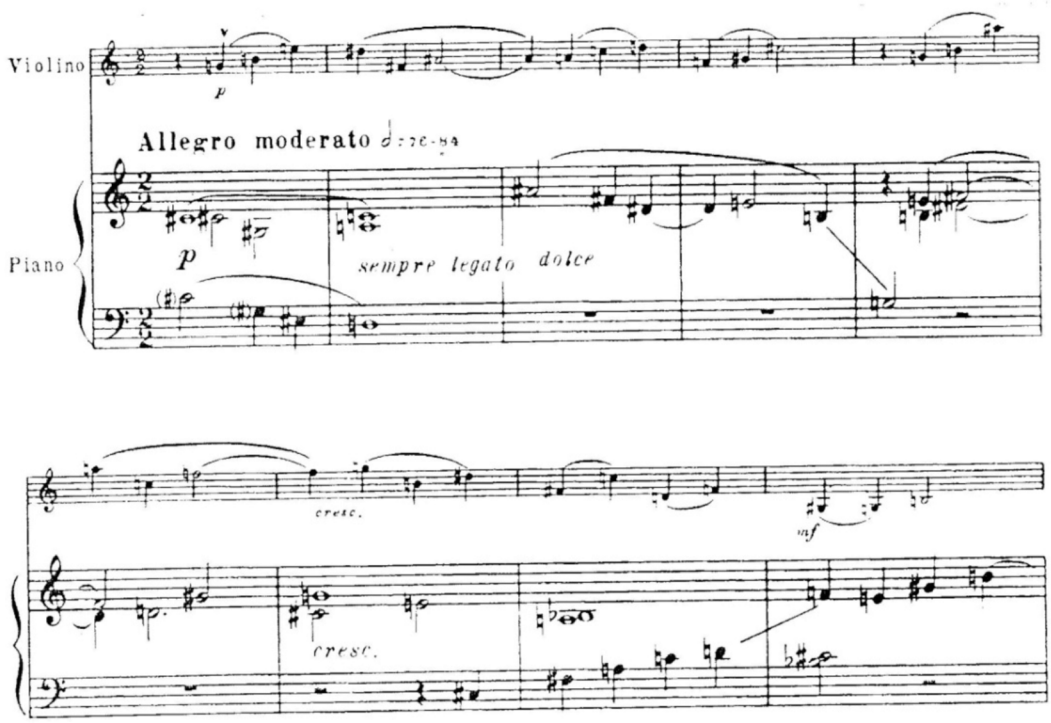

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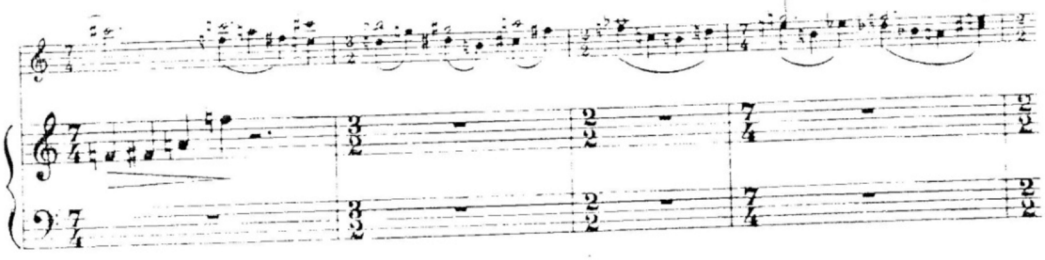

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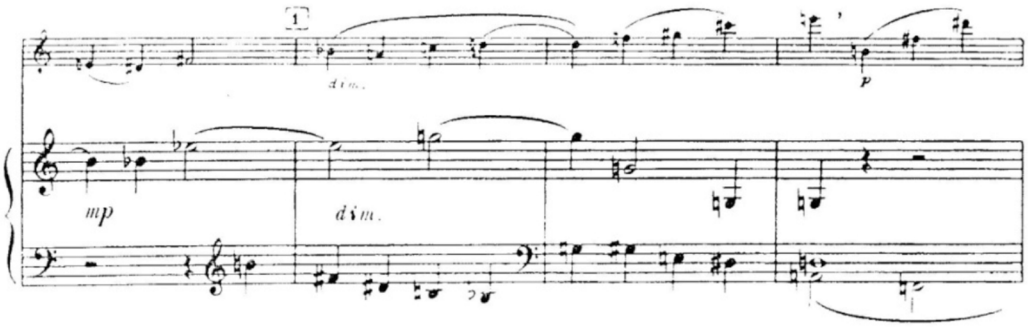

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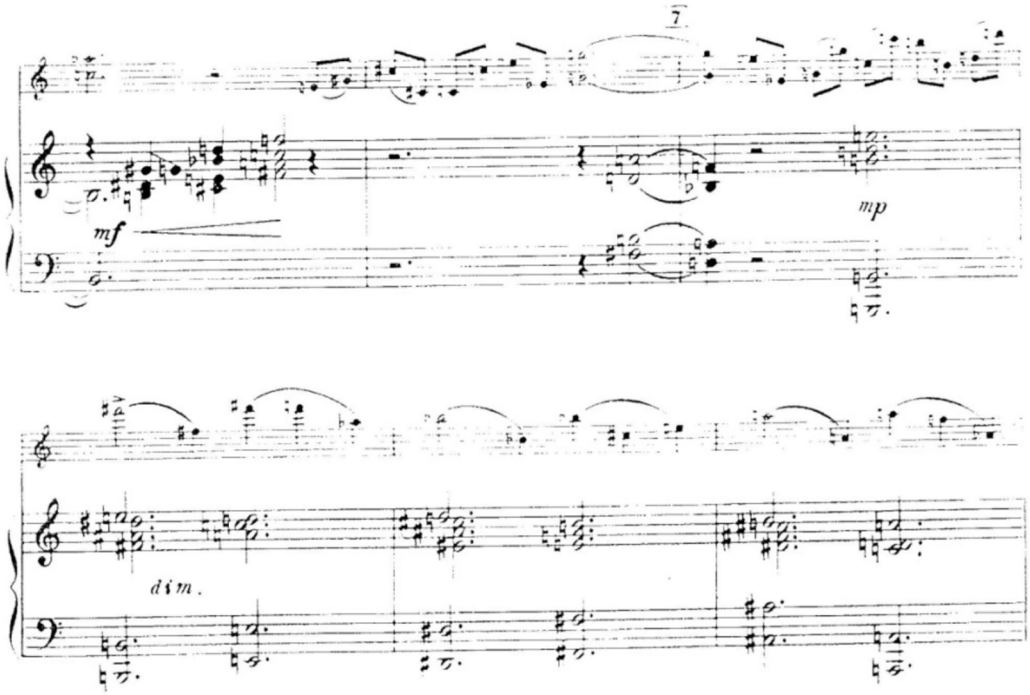
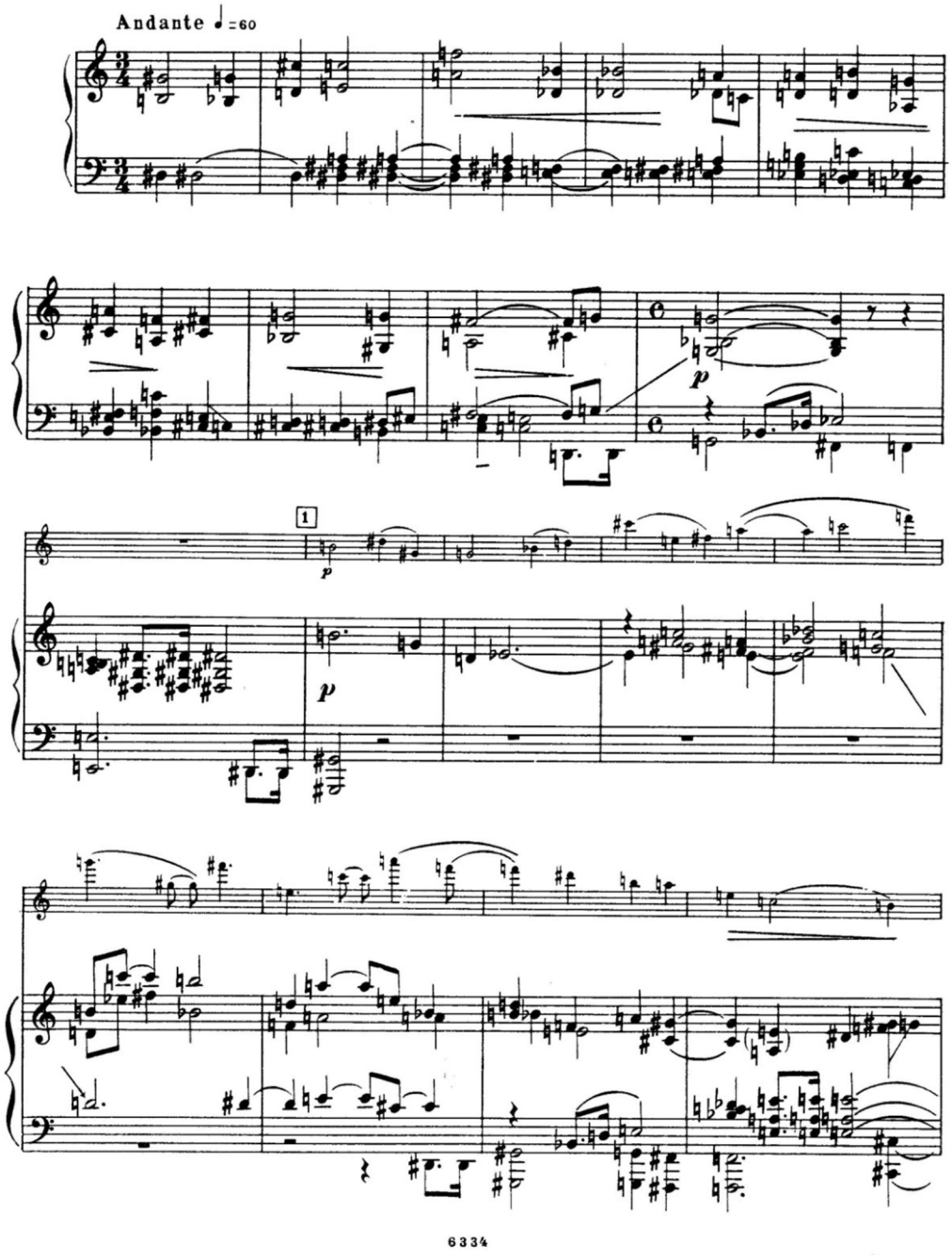


Example №14

II

пример №14[17]



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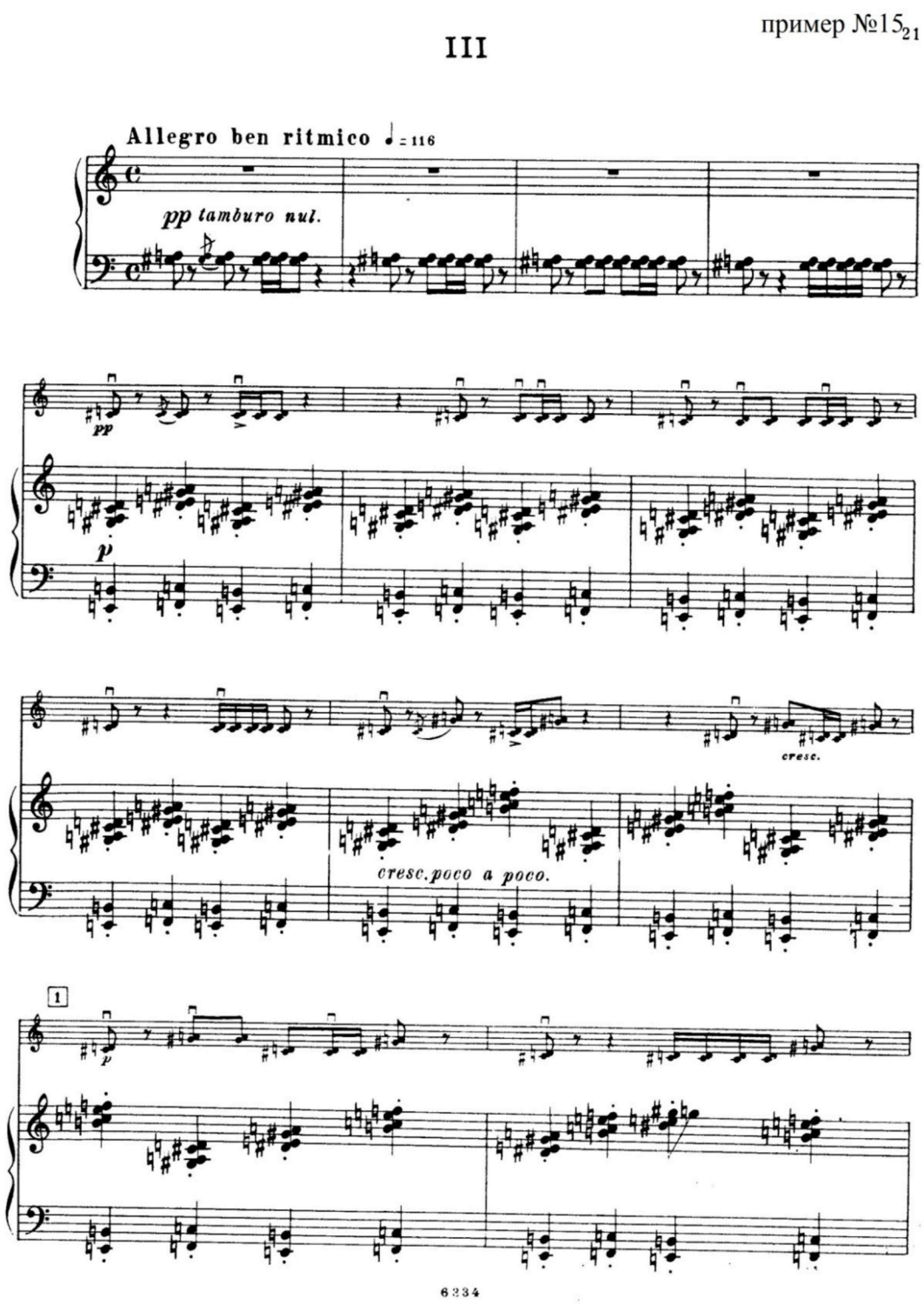

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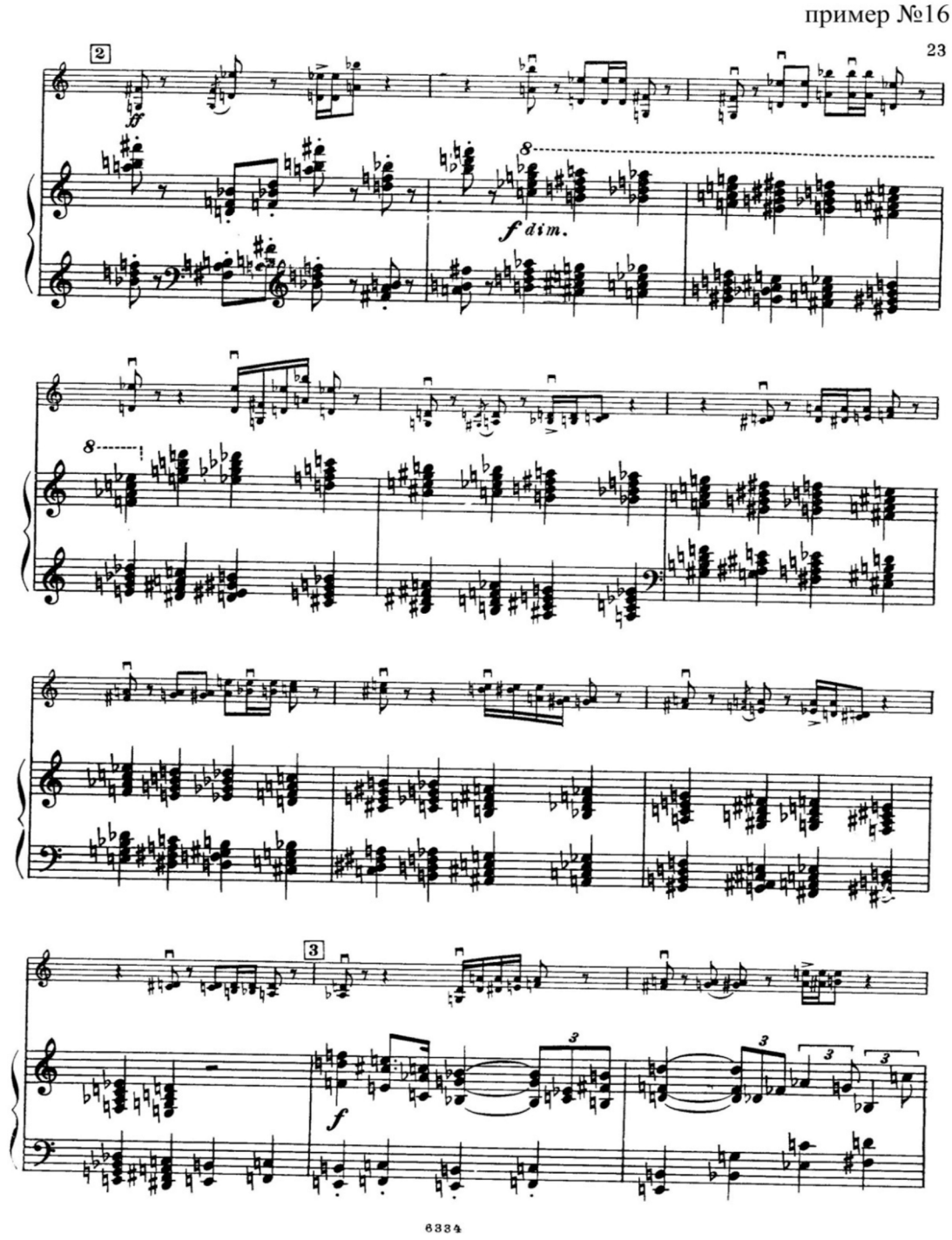
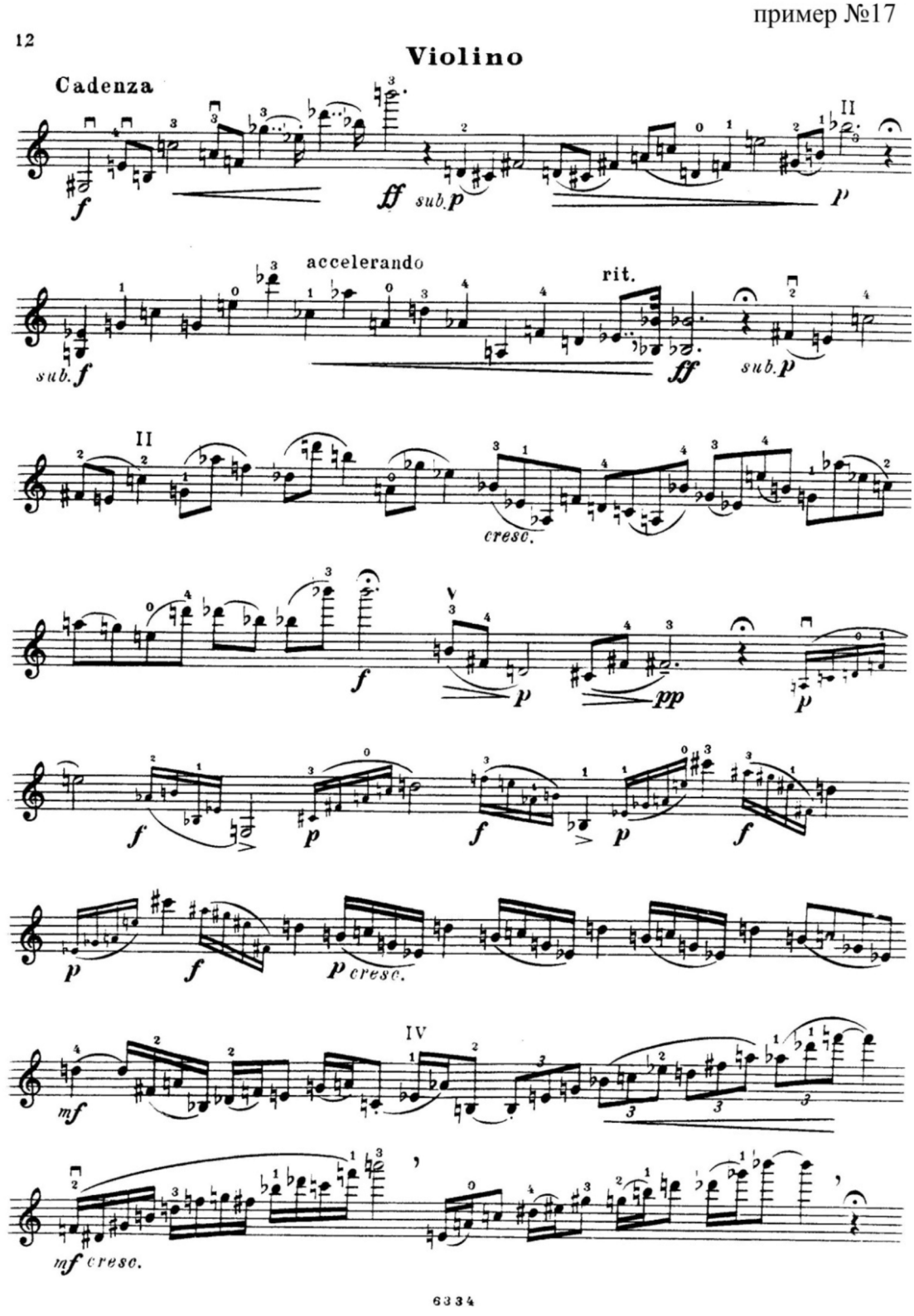
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