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FEATURES OF MUSICAL LANGUAGE IN THE SYMPHONIC CREATIVITY OF COMPOSER NARIMAN MAMMADOV

The article is devoted to the creativity of Nariman Mammadov, who occupies a special place in the Azerbaijani school of composition, enriching the national musical culture with colorful works and valuable research. All areas of Mammadov's work reflect the features of the composer's mature creative style, which is a manifestation of his high professionalism.

The identification of N. Mammadov's regularities in the language of folk music is connected with the study of national peculiarities of the composer's creative style. In this regard, the study of the composer's work allows us to understand the basic laws of musical language, resulting from its connection with folk music. At the same time, the new directions of modern music that are manifested in the composer's work are organically connected with national roots. In this sense, the study of the works of the composer Nariman Mammadov is actual.

The article examines the features of the cultural environment in which Nariman Mammadov was formed, and shows its role in his creativity. The stages of development of N. Mammadov's creativity are studied, his works are analyzed from the point of view of themes and genre diversity. In this direction, the works of the composer are studied in all areas of creativity: musical-stage, chamber-instrumental, vocal, symphony orchestra and for orchestra of folk instruments, during which the features of the musical language of his works are analyzed. The author explores the activities of N. Mammadov in the field of ethnomusicology, recording and research of mughams, folk songs and dances. The author also summarizes the unique creative features and style of the composer at the scientific and theoretical level. In the article it was possible to generalize the features of his musical language on the example of fortepiano concertos in the form of analyzed works of the composer – the Second Symphony for chamber orchestra, fortepiano and timpani, the Fourth Symphony “The voice of my heart” dedicated to Huseyn Javid, the Seventh Symphony “To the Martyrs of Khojaly”.

Key words: *composer, creativity, symphonic music, national characteristics, style.*

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ОСОБЛИВОСТІ МУЗИЧНОЇ МОВИ В СИМФОНІЧНІЙ ТВОРЧОСТІ КОМПОЗИТОРА НАРІМАНА МАМЕДОВА

Стаття присвячена творчості Нарімана Мамедова, який посідає особливе місце в азербайджанській композиційній школі, збагачуючи національну музичну культуру барвистими творами та цінними дослідженнями. Усі сфери творчості Н. Мамедова відображають особливості зрілого творчого стилю композитора, що є проявом його високого професіоналізму. Виявлення закономірностей Н. Мамедова в мові народної музики пов'язане з вивченням національних особливостей творчого стилю композитора. У зв'язку із цим вивчення творчості композитора дозволяє зрозуміти основні закономірності музичної мови, що впливають із її зв'язку з народною музикою. Водночас нові напрями сучасної музики, що виявляються у творчості композитора, органічно пов'язані з національним корінням. У цьому сенсі дослідження творів композитора Нарімана Мамедова актуальне. У статті досліджено особливості культурного середовища, у якому сформувався Наріман Мамедов, та показано його роль у творчості митця. Розглянуто етапи розвитку творчості Н. Мамедова, аналізуються його твори з погляду тематики та жанрової різноманітності. Твори композитора вивчаються в усіх аспектах творчості: музично-сценічному, камерно-інструментальному, вокальному, симфонічному та для оркестру народних інструментів, аналізуються особливості музичної мови його творів. Автор висвітлює діяльність Н. Мамедова в галузі етномузикології, запису та дослідження магмавів, народних пісень і танців. Автор також узагальнює унікальні творчі особливості та стиль композитора на науково-теоретичному рівні. У статті вдалося узагальнити особливості його музичної мови на прикладі проведеного аналізу фортепіанних концертів композитора, як-от Друга симфонія для камерного оркестру, фортепіано та тимпана, Четверта симфонія «Голос мого серця», присвячена Гусейну Джавіду, Сьома симфонія, присвячена подіям у Ходжалі.

Ключові слова: *композитор, творчість, симфонічна музика, національні особливості, стиль.*

Introduction. An outstanding composer, people's artist of the Republic of Azerbaijan, honored artist of the Nakhchivan Autonomous Republic, Professor Nariman G. Mammadov occupies a worthy place in the musical culture of Azerbaijan as an artist with a unique creative talent. His works of various genres were performed by many orchestras in Azerbaijan and cities of the former Soviet Union and entered our musical Treasury. N. Mammadov's creative heritage is very rich. He is the author of 2 ballets ("Humay" and "Sheikh Sanan"), 7 symphonies (including, the Fourth Symphony "The voice of my heart" dedicated to Huseyn Javid, the Seventh Symphony "To the Martyrs of Khojaly"), five musical comedies, four concertos for fortepiano and orchestra, for tar and orchestra, concertos for violin and orchestra, symphonic poems and suites, oratorios of "Azerbaijan" and "Muhammed Fuzuli", suites for orchestra of folk instruments, author of Sinfonietta, "Zarbi-mugham", "Destgah", "Nakhchivan" vocal-instrumental suites, author of Sonata "Mugham and color" for organ, author of "Trio" and other chamber and instrumental works in memory of Uzeyir Hajibeyli, music for theatrical performances and more than 300 songs and romances. At the same time, N. Mammadov played an important role in the development of ethnomusicology in Azerbaijan. His name is revered among scientists who record mughams, folk songs and dances. N. Mammadov opened a new stage in Azerbaijani musicology in the field of mugham notation (musical notation) in 1960–1970, and his notes and articles on the study of mugham art are still used as research material and teaching equipment.

Purpose of research. The purpose of the research is to study the origins of Nariman Mammadov's creativity, national characteristics, to study the composer's creative directions and to reveal his attitude to the sources of folk music. The purpose of the research is to study vocal and instrumental works of different genres and forms in the creativity of N. Mammadov, analyze them from the point of view of identifying the features of the musical language.

Research method. The theoretical and methodological basis of the research is based on views and theoretical ideas that are based solely on the national worldview, but are also closely related to universal values. In this context, we carefully studied the problem using inductive and deductive methods of scientific knowledge, and tried to form correct scientific conclusions.

Main material. Nariman Mammadov's creativity is organically connected with national culture, classical and modern music. The relevance

of the topic is due to the uniqueness of N. Mammadov's artistic style, which is deeply rooted in Azerbaijani folk music, mugham art, as well as in the creative benefits of the Treasury of classical and modern music, which enriches the heritage of Azerbaijani composition with its colorful compositions. Learning the language of music in the work of a composer is a wide problem, since it includes the characteristics of the genre, the scope of the theme, the relationship of form and content, as well as the means of musical expression – melody, moment, harmony, rhythm, orchestration, and so on, research aspects, as well as the use of folk and classical music and its influence on the musical language. Like other Azerbaijani composers, Nariman Mammadov's creativity focuses on filtering national music – folk songs and dances, ashig melodies, and mughams. Of course, in the context of each composer's creativity, this aspect manifests itself in different interpretations. However, the fact that the core of the musical language of composers is associated with traditional intonations of national music, regardless of genre and volume, is reflected in almost all works.

The identification of N. Mammadov's regularities in the language of folk music is connected with the study of national peculiarities of the composer's creative style. In this regard, the study of the composer's creativity allows us to understand the basic laws of musical language, resulting from its connection with folk music. At the same time, the new directions of modern music that are manifested in the composer's work are organically connected with national roots. In this sense, the study of the works of the composer Nariman Mammadov is actual. The field of instrumental music plays a leading role in the creativity of N. Mammadov and is represented by compositions of different genres with colorful content. We can divide them into several parts: symphonies and one-part symphonic compositions, instrumental concertos, compositions for orchestra of folk instruments, chamber and instrumental compositions. His symphonic works belong to different periods of his creativity. From the 1960s until the end of his life, N. Mammadov turned to the genres of symphonic music, composing symphonies, symphonic poems and instrumental concerts. The study of N. Mammadov's symphonies, which play an important role in his symphonic creativity, allows us to follow the evolution of the composer's musical style and draws attention to his important achievements. N. Mammadov is the author of seven symphonies. The First Symphony was written in 1965 for chamber orchestra, and the Second Symphony in 1970 for string orchestra, timpani

and fortepiano. The third Symphony was written in 1980 for organ and string orchestra. The fourth Symphony is called "The voice of my heart" and is dedicated to the memory of Huseyn Javid and dates back to 1984. The fifth and sixth symphonies appeared in the late 1980s and reflect the trends of the time. The seventh Symphony was created in 1995 and is dedicated to the Khojaly tragedy.

Apparently, the creation of these symphonies dates back to different years and reflects the creative stages of the composer. Nevertheless, the theme and range of images vary: from the composer's personal feelings to his attitude to events in people's lives, from transparent lyricism to intense drama, from philosophical thought to waves of public protest. All these works have features of N. Mammadov's creative style, and the analysis of the musical language of the symphonies makes it possible to identify it. The first Symphony of N. Mammadov belongs to the stage of formation of the composer's creativity in the 1960s. His second Symphony was already a work demonstrating his mature compositional style, completing the first stage of his creativity, as well as the beginning of the second stage of adult life. The 1970s and 1980s were the most productive period of N. Mammadov's creativity, and important symphonic works are remembered for him. The creation of the composer's ballet "Humay" and instrumental concerts belong to this period. Along with the ballet "Humay", the fourth Symphony "The voice of my heart" is a work that constitutes the highest peak of this period and the composer's creativity as a whole. The third stage of N. Mammadov's creativity belongs to the period after the 1990s. The greatest achievement of this stage during the country's independence is the Seventh Symphony "To the martyrs of Khojaly".

Symphonies of N. Mammadov demonstrate the diversity of the composer's musical language in a classical form. Depending on the content of the work, the character of the parts that make up the Symphony varies. There are also some changes in the structure of the form. The orchestral composition of the symphonies varies depending on the composer's creative goals: the first three symphonies were written for a chamber orchestra, and the remaining four symphonies for a large Symphony orchestra. However, the composer did not limit himself to the possibilities of a chamber orchestra: the Second Symphony included timpani, and the Third Symphony included an organ that increased the orchestra's performance.

N. Mammadov's symphonies have a classical structure and consist of four or three parts. In these compositions, the classical sequence of parts is

preserved: I – Sonata Allegro, II – heavy Largo, III – Scherzo, IV – finale of a excited character; in a structure consisting of three parts, the Scherzo is usually omitted, and certain shifts of parts are allowed.

One of the interesting features of N. Mammadov's symphonies in the language of music is their subject matter. In these works, from the first symphony to the last, the theme of the Motherland is in the foreground. In each of the Symphony this theme is explained in different ways. For example, the main circle of images of the First Symphony is dedicated to the memory of heroes who died in the struggle for freedom of the Motherland. Sad music, which characterizes the image in the musical content of the composition, has a leading significance. This musical image plays an important role in the dramatic development of the work, and in each part of the work is shown in the design of the new orchestra. It also sounds like the composer's thoughts and suffering. Such musical images were presented in all the composer's symphonies in different themes, with different interpretations, and reached a high peak in the Seventh Symphony.

The second, fourth and seventh symphonies in the N. Mammadov's creativity deserve attention as stage performances. The second Symphony is written for string orchestra, timpani and fortepiano in three parts. The execution of the composition and the structure of the work already reveal its distinctive features.

It should be noted that writing works in the Symphony genre for chamber orchestra was not new in Azerbaijani music. Several genial works in this direction, such as Fikret Amirov's "Nizami" Symphony (1947) and Gara Garayev's "Third Symphony" (1964), opened new directions in the development of Azerbaijani symphonic music and became an example for N. Mammadov and other Azerbaijani composers. Features of musical language, orchestral composition, structure, etc. had a great influence on symphonies in this field in Azerbaijan. N. Mammadov's first three symphonies were written for chamber orchestra. In the first Symphony (1965), the composer used the traditional composition of the chamber orchestra, in the Second Symphony the orchestra now includes the timpani and fortepiano, in the Third Symphony – the organ, which flows from the composer's creative aspirations and the idea of the work and enriches the musical language.

In the second Symphony, the use of fortepiano and timpani instruments in a string orchestra has a double meaning: on the one hand, it interacts with the orchestra as a soloist, on the other, it participates

in the development of music as a full member of the orchestra, becomes a means of ensuring the movement of musical drama. All this opens up the possibility for the composer to make new discoveries in the field of orchestration and musical language. The sequence, character and tempo of the parts of the Symphony ranges differ from the classical Symphony ranges. The Symphony does not include the Finale, which is crucial, due to the fact that in the creative imagination of the composer, the Symphony ranges ends in three movements. In the Symphony ranges, each part has its own role and place in the development of musical drama. The main dramatic conflict of the Symphony attracts attention with its imaginative content, revealing the attitude of a person to reality, his life struggle, the inner world of the main character of the work, his exciting, contradictory thoughts.

The parts of the work we are considering are interconnected from the point of view of the theme and are subject to symphonic development. The principles of variability play a leading role in the development of topics. This shows the connection of the source of the thematic material with the mugham, ensuring the consistency and integrity of the series. Using the features of the structure and development of mugham, the composer managed to link themes with one source and combine them internally.

It should be noted that in Mammadov's Second Symphony, orchestral writing undergoes dramatic development. It is distinguished by a wide range of decorative patterns due to the use of orchestral layers of a certain size, long timbres. In this Symphony we see the formation of the composer's individual orchestral style. The main features of the orchestral style of the composer's other works come from the Second Symphony. N. Mammadov feels very well the timbre features of orchestral instruments. Stringed instruments, especially the violin group, are widely interpreted. Their sincere timbre is used in the middle episode of the first part and in the lyrical theme of the second part. Fortepianos and lithographs act as carriers of the heroic spirit; Stringed instruments better convey the lyrical images of the composition. The fourth Symphony of N. Mammadov is called "The voice of my heart" and is dedicated to the memory of the outstanding Azerbaijani poet Huseyn Javid. The work was performed at the Plenum of the Union of composers of Azerbaijan in 1985. The creativity of Huseyn Javid has always been one of the sources that attracted N. Mammadov. So, in the last years of his life, he wrote the ballet "Sheikh Sanan" based on the work of Hussein Javid.

Unlike other symphonies, the naming of the Fourth Symphony is related to the creative imagination

of the composer and the attitude to the creativity of Huseyn Javid. Huseyn Javid, is the greatest representative of the romantic division in Azerbaijani literature, is known as the founder of the national romantic poetry and poetic tragedy. It is known that the life of Huseyn Javid and the fate of his works were very difficult. Although Huseyn Javid was one of the greatest poets of the twentieth century, the bitter fate of him and his family, victims of repression, the fact that his works overcame the barriers of time, despite all the prohibitions, the depth of the universal ideas that he spread in his creativity, always worried people. All this influenced the creativity of N. Mammadov, and he created the Symphony "The voice of my heart", in which the image of Huseyn Javid was revived. The image of Huseyn Javid in the Symphony is illuminated by the associations of his creativity against the background of the contradictions of his time. The main content of the work is based on a comparison of the individual and his own world around him. Here harmony and contradiction stand out and reflect the composer's views on the individual and the world. The characteristic conflict underlying the Symphony, the protest of a person with a rich inner world against the injustice of the world, is resolved in a romantic way, which corresponds to the creative idea of Huseyn Javid.

The Symphony consists of three parts and is intended for a large Symphony orchestra. The number and sequence of parts in the Symphony ranges go beyond the classical explication, which is typical for N. Mammadov's symphonies. The peculiarity of the drama of the fourth Symphony is that the epic beginning is rich in lyric-dramatic, psychological elements. In the Symphony, personal, subjective aspects depend on the objectivity of the roots of folk music, which is due to the combination of the national Symphony with classical traditions.

In the Fourth Symphony, whose music is characterized by drama, pathos and active movements, a psychological principle underlies the contradiction. The events of a Symphony always meet with individual's personal reaction. The invasion, the abundance of recitatives, occurs here. The name of the Symphony is associated not only with the program of the composer's work, but also with the expression of the author's way of understanding life. The music of the Fourth Symphony is the embodiment of the genius artist's high everlasting ideas, his memorable works and, in a broader sense, about the eternity of real art.

N. Mammadov's Seventh Symphony "to the Martyrs of Khojaly" is dedicated to one of the bloodiest events in the history of Azerbaijan

at the end of the XX century – the memory of the victims of the Khojaly genocide. The work was written in 1995 and performed at the Plenum of the Union of Composers of Azerbaijan.

It should be noted that in the works of Azerbaijani composers, a special place is occupied by works dedicated to the Karabakh war and the heroes who died for their Motherland. Since 1992, in compositions written in all genres of music of the period of independence, they expressed their attitude to the current problems of our time, events in our Republic, the struggle for the Motherland and were able to reveal the advantages of that time in the language of music. Thus, the themes related to the Motherland and Karabakh found their full expression in large-scale program works; for example, “the Karabakh Shikastasi” by Vasif Adigozalov, “the Caravan of sorrow”, Ramiz Mustafayev’s oratorios “The Truth is with you Azerbaijan”, “Salatin”, “Muhammad and Leila”, Symphony by Tofiq Bakikhanov “Karabakh’s call”, Azer Dadashahov’s №11 symphony called “Shusha” and Nariman Mammadov’s Symphony № 7 called “To the martyrs of Khojaly” and others are vividly programmed symphonic and vocal-symphonic works. All these works, which cover the same subject from different sides, reflect people’s belief in the eternity of the cause of truth.

N. Mammadov’s Symphony “To the martyrs of Khojaly” deeply embodies the composer’s grief, protest against the massacre that took place in the most tragic period of Azerbaijan’s history, as well as the eternity of the righteous cause of the people. Tragic images in the work are solved from a philosophical point of view. Thus, the embodiment of tragic images here changes from pessimism to optimism, from darkness to light. In order to reveal the full diversity of these feelings, the composer defined the features of the form and musical language, using various means of artistic expression of music. Here the composer reflected this kind of mood, such as, grief, protest, hatred of the enemy, the call of the sons of the Motherland to fight, to defend the Homeland, and so on. In all this multi-faceted system of images, we see tragic images that come to the fore and are embodied. Images in a tragic subject have both psychological depth and generalization.

Musicologist Khatira Ahmadli, who studies heroic and tragic images in the works of Azerbaijani composers, writes about this: “Composers pay more attention to the nuances, multi-faceted expression and development of the image. These works show the necessary means of musical expression to express the tragedy of people to the depth of their soul.

These tools are active, effective, attract the attention of the modern listener, convey to the listener the dramatic events in which the Azerbaijani people lived and continue to live” (Ahmadli, 2006: 179). It highlights the author’s personality, individual characteristics, and artistry of the composer, who deeply feels and understands the tragedy.

In N. Mammadov’s Seventh Symphony, the content of the music is somewhat close to a theatrical drama with its life-conflict situations, dynamic scenes, characters, and attempts to get to the heart of the matter. The main character of the drama is people. His method of struggle and victory, the aggravation of the emotionality of contradictory images, their special influence in many cases give a sign of the romanticization of the musical character, which is reflected in other symphonic works of the composer. In the four-part composition, the composer interpreted the traditional parts of the Symphony series in a unique way, combining them into a single dramatic line of the work. The sequence of parts of the Symphony shows features that go beyond the symphonic series. Parts of the Symphony can be interpreted based on its program content. Although the composer does not give special program names to parts of the work, it provides a basis for linking and describing their musical content with events that have occurred.

The music of the Seventh Symphony has a huge expressive power and specific images, which allows us to talk about a wide programming of his works. The music of N. Mammadov’s Symphony reflects the development of events in the music of creative and destructive forces, heroism and struggle, grief caused by his victims, the great and invincible power of humanism, the joy of difficulties and victory. There are pages that celebrate inner and spiritual values, the best and hidden boundaries of the inner world of man, and high beauty. In embodying the acute problems of modernity in a broad philosophical sense, the composer strives for the conflict-dramatic line of the Symphony. Among the works that reflect the creative achievements of N. Mammadov in the field of instrumental music, one should note the composer’s instrumental concerts and symphonic poems with a one-part program. The concert genre for various solo musical instruments and Symphony orchestra plays an important role in Mammadov’s work. The composer is the author of seven concerts. Four of them were written for fortepiano and Symphony orchestra. The composer has also established the concerts of the tar, flute and violin. These instrumental concerts are diverse in content and subject matter. The performing and compositional

structure of these works is traditional and combines classical concert features. Concerts are traditionally intended for soloists and Symphony orchestras.

The main feature of the concert genre is the “competition” between the soloist and the orchestra, which is reflected in the concerts of N. Mammadov. The performance qualities of the works, instrumental performance style, bright virtuosic musical themes, lyrical pages, and the use of technical means of expression of modern composition deserve special attention.

Researcher Fatima Aliyeva writes in an article dedicated to N. Mammadov’s fortepiano concertos: “The lyrical and dramatic style of Nariman Mammadov’s fortepiano concertos originally combines the regularities of classical and folk forms. Based on the form of the Sonata-Symphony series, the composer creates a contrasting composition that relates to various musical images and the style of development of mugham based on improvisation of typical genre themes. This shows that the composer has a creative approach to the form of concerts based on the principles of mugham” (Aliyeva, 2008: 177).

N. Mammadov’s concerts are associated with the peculiarities of national music both in the solo melodic line and in the orchestral texture. In the fortepiano part, the leading meaning is a melodic line with a readable lyrical style of the song, and the style of expression of the mugham is reflected in the sections of the cadence. The orchestral texture prefers a structure consisting of combinations of ostinato type with different intervals, reminiscent of the sounding features of national musical instruments. In many cases, this aspect also affects the soloist part. All this is solved in the development of the overall musical idea of the concert, in terms of expressing the artistic and technical capabilities of the instrument.

Works consisting from one-part program in N. Mammadov’s symphonic creativity also have interesting features. His “Dramatic poem”, “Komsomol” and other symphonic poems demonstrate the composer’s deep understanding of symphonic thinking, the main features of the genre, and the peculiarities of form. In these works, one of the important aspects of the composer’s musical style is the combination of mugham with the laws of classical music.

At the same time, it should be noted that the composer skillfully uses the features of national music. First of all, the author’s use of folk music and mugham is obvious. The composer also addressed the roots of ashik music and its instrumental performance characteristics. All this stands out as

the main qualities of his creative style. His unique use of elements of folk music is associated with the features of professional compositional thinking of N. Mammadov.

According to the words of R. Zohrabov, “the composer managed to create a wonderful sound of mughams in his works. However, the author never used our mughams as a quote, on the contrary, he approached the mughams in an innovative way and was able to artistically coordinate different types of mughams” (Zohrabov, 1997: 98).

According to musicologist R. Farhadova, the methods of using mugham by N. Mammadov have a special artistic and scientific significance. “As a result of a deep study of all the small elements of mugham art, N. Mammadov was able to look at mugham through a new side. He not only inherits instant intonation and rhythmic structures from the mugham, but also creates interesting mode structures and new harmonies by working with it with his creative imagination. The composer’s connection with the art of mugham is evident both in the development of musical material and in the formation of its form” (Farhadova, 1982: 16).

The manifestation of romanticism in N. Mammadov’s orchestral compositions is noticeable in his appeal to literary works. In this regard, attention should be paid to the works of Nizami, Huseyn Javid, and Samad Vurgun. It should be noted that the attitude to the work of these poets, their poetic world, lyric and dramatic thoughts of the composer, inspired by this rich source, are more reflected in the music than in the concrete embodiment of the motives of these poets.

Classical traditions in the works of the composer are manifested in a clear way of thinking and expression, in precisely verified forms. Based on the classical structure, N. Mammadov adapts it to the artistic content within their capabilities. However, his desire to innovate in the traditional form, using the features of the variation form in the structure of the Symphony ranges, within the Sonata form, is one of the main features of its musical language.

Other aspects of N. Mammadov’s musical language are the means of musical expression – melody, harmony, texture, mode, etc. due to its economical use. This is one of the factors that demonstrate the skill of the composer. The composer often creates an exhausted musical board, developing the inner potential of the small intonation core in terms of moment, texture, sub-rhythm, and timbre. It should be noted that the deep roots of this aspect of the composer’s style are connected with the traditions of mugham. The gradual growth of a small intonation

core to form the theme of the entire composition is very characteristic of Azerbaijani mughams and is clearly reflected in the works of N. Mammadov. This indicates the thematic completeness of the composer's works.

One of the remarkable features of N. Mammadov's musical language is related to his achievements in the field of orchestration. N. Mammadov uses orchestras of different compositions very effectively in the use of orchestral instruments. He introduces his own innovations, relying not on special orchestral effects and unusual timbres, but on classical traditions. As in other musical instruments, it should be noted that in the language of the orchestra, the composer uses existing traditions and at the same time chooses orchestral instruments to express the content of each work and the world of images, using timbral and dramatic possibilities. It should also be noted

that the composer's works achieved a completely new sound quality within the natural capabilities of the instruments.

Conclusions. N. Mammadov's musical language is characterized by modernity, novelty of content, embodiment of the worldviews, fresh orchestral qualities within the framework of classical traditions.

N. Mammadov's creativity makes us think about a number of very important problems of our time. The composer's works are perceived as exciting thoughts about the past and present of our country, the lives and destinies of people. The roots of optimism, humanism, high morals and courage that are characteristic of his music can be traced back to the depths of our native art. The epic, heroic, lyrical and dramatic images created by him are fed by the roots of Azerbaijani folk music.

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