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# On Albert Leman's theatrical experience in the Kazan period

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**Abstract.** Albert Semenovich Leman (1915–1998) was one of the founders of the Tatarstan school of composition, a professor, and, at various times, head of the composition departments at the Kazan and Moscow Conservatories. For the first time, the article examines the composer's collaboration with the Galiasgar Kamal Tatar State Academic Theatre. The theatre's archive contains the composer's manuscripts for *The Legend of Love*, a production staged in 1955

Translated by Irina G. Latysheva

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after the play of the same name by the Turkish poet and playwright Nâzım Hikmet. The article provides information about the first dramatic production of *The Legend of Love* at the Moscow Drama Theatre (1953), where the music was composed by the prominent musical figure Vladimir Nikolaevich Kryukov. It also reveals that the Tatar theatre drew on materials from the Moscow production. A study of Leman's *Poem of Love* not only reveals new facts about the composer's work, but also provides new insights into his Kazan period and highlights his particular interest in theatre. In the analysis, the author focuses on the relationship between music and action, the composer's musical language, and, in particular, his incorporation of the traditions of musical Orientalism.

**Keywords:** Albert Leman, *The Legend of Love*, Nâzım Hikmet, Galiasgar Kamal Tatar State Academic Theatre, music for the drama theatre

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## *Музыкальный театр*

Научная статья

# О театральном опыте Альберта Лемана в казанский период

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**Аннотация.** Альберт Семенович Леман (1915–1998) — один из основателей композиторской школы Татарстана, профессор и в разные годы заведующий кафедрами композиции в Казанской и Московской консерваториях. В статье впервые рассматривается опыт сотрудничества композитора с Татарским государственным академическим театром имени Галиасгара Камала. В архиве театра сохранились рукописи композитора к спектаклю «Легенда о любви», поставленному в 1955 году по одноименной пьесе турецкого поэта-драматурга Назыма Хикмета. В статье приводятся сведения о первой драматической постановке этого спектакля в Московском театре драмы (1953), где автором музыки был другой композитор, Владимир Николаевич Крюков. Установлено, что Татарский театр обращался к материалам этой постановки. Изучение

«Поэмы о любви» Лемана вскрывает не только новые факты в творчестве композитора, но и вносит яркие детали в характеристику казанского периода его жизни, выявляет особый художественный интерес музыканта к театральному искусству. В ходе анализа автор рассматривает соотношение музыки и действия, музыкальный язык композитора, претворение в нем традиций ориентализма.

**Ключевые слова:** Альберт Леман, «Легенда о любви», Назым Хикмет, Татарский государственный академический театр имени Г. Камала, музыка драматического театра

**Благодарности**: Работа выполнена в рамках гранта, предоставленного Академией наук Республики Татарстан образовательным организациям высшего образования, научным и иным организациям на поддержку планов развития кадрового потенциала в части стимулирования их научных и научно-педагогических работников к защите докторских диссертаций и выполнению научно-исследовательских работ.

**Для цитирования:** *Хайрутдинова Д. Ф.* О театральном опыте Альберта Лемана в казанский период // Современные проблемы музыкознания. 2026. Т. 10, № 3. 138–169. https://doi.org/10.56620/2587-9731-2026-2-138-169

*Introduction*

Albert S. Leman (1915–1998) played an outstanding role in the musical culture of the Tatar Soviet Republic during the 1940s–1960s. At the Kazan Conservatory, he headed the department of composition (1948–1949 and 1961–1969), was vice-rector for academic and research work (1964–1967). Studies devoted to Leman's Kazan period have focused primarily on his work at the conservatory, his musical legacy, performing activities, and his pedagogical contribution to the training of composers and pianists [1; 2]. Leman's participation in the musical life of the republic contributed to its organic and dynamic development:

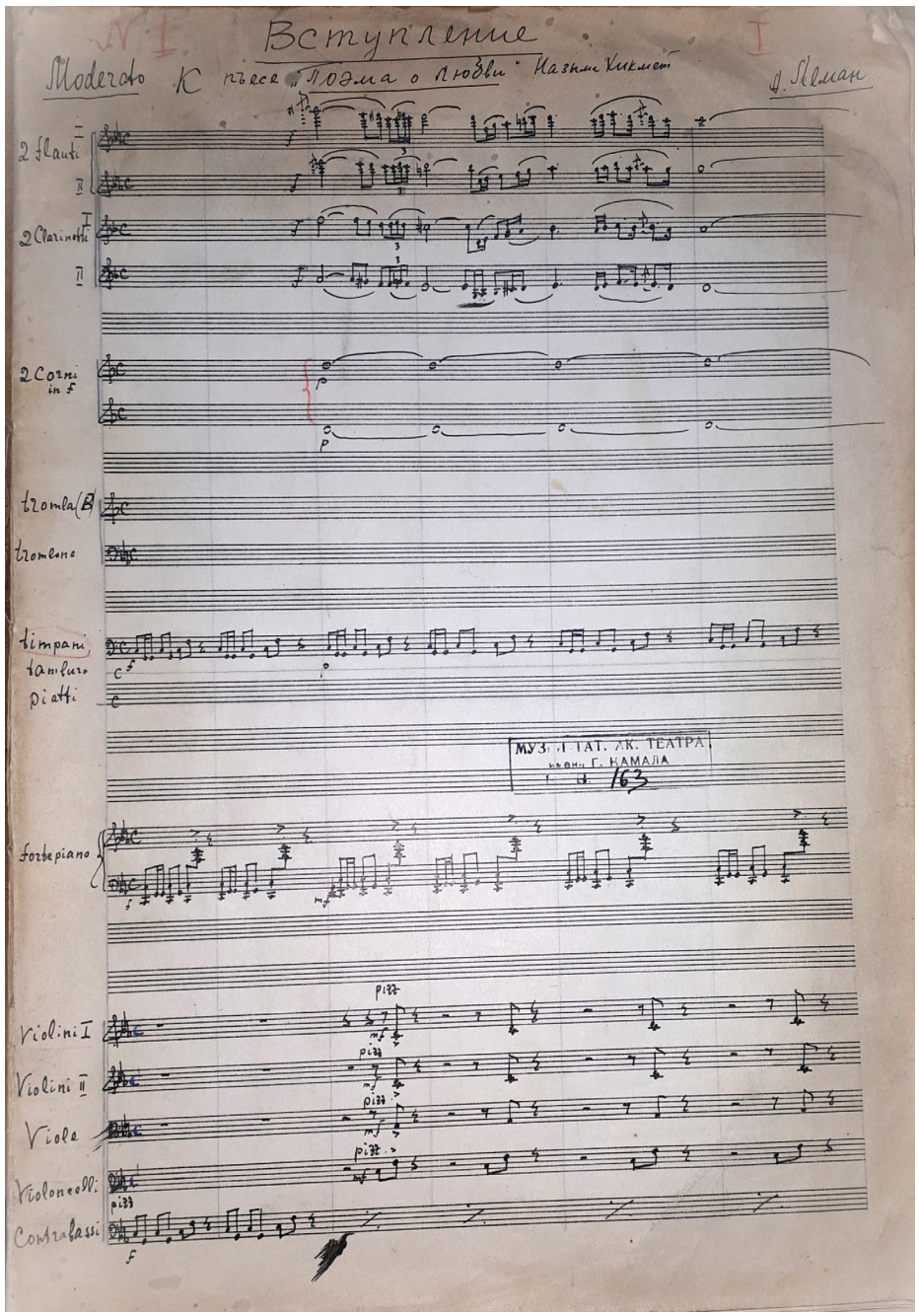
> Tatar music owes a lot to him as a composer. Having encountered the national cultural milieu, was able to very quickly and naturally "absorb" the intonation world of Tatar folklore, resulting in a significant number of vivid, fresh works, Tatar in both spirit and musical language [2, p. 113–114].

Leman's oeuvre encompasses various genres of symphonic, chamber, vocal and choral music. His work in the drama theatre remains the only aspect of his career that has not yet been explored by researchers.

According to the repertoire chronicle of the Tatar State Academic Theatre named after Galiasgar Kamal (hereinafter—TSAT), Leman participated in the creation of two performances: *Könnär häm tönnär* (*Days and Nights*, 1948) and *Mähäbbät hikäyase* (*The Legend of Love*, 1955). The theatre's archive preserves materials for the production of *The Legend of Love*, based on the play of the same name by Turkish poet and playwright Nâzım Hikmet: the autograph score, orchestral parts, script and program. In the score, the composer uses the title *Poem of Love* (see *Example 1*[1]). During the preparation of the production, different translations may have been used, as suggested by the script entitled *Söyü türında äkiyät* (*Tale of Love*).

The musical traditions of Tatar theatre were established by Salikh Saydashev (1900–1954), a composer who, in tandem with playwright Karim Tinchurin, created some of the finest examples of Tatar musical drama (dramatic plays with incidental music), including *Zäŋgär şäl* (*Blue Shawl*), *Süngän yoldızlar*

[1] Musical and literary manuscripts presented in the article were provided by the Galiasgar Kamal Tatar State Academic Theatre.




*Example 1.* Albert S. Leman. Incidental music for *The Legend of Love*, 1955. Introduction

(*Faded Stars*), and *Qazan sölğese* (*Kazan Towel*). Saydashev also served for many years as a head of the musical department and conductor of the TSAT. The theatre invited leading composers, regardless of their nationality, to collaborate; at various times, they "directly participated in the main processes of musical development of the republic and contributed to the creation of its Tatar 'classical repertoire'" [3, p. 73]. In the 1950s alone, the theatre collaborated with Nazib Zhiganov, Mansur Muzafarov, Jaudat Faizi, Allagiar Valiullin, Khusnulla Valiullin, Rashid Gubaidullin, Batu Mulyukov, Zagid Khabibullin and others. Albert Leman was among the composers who wrote incidental music for TSAT.

The composer's interest in the theatre began in his youth. In his autobiography, he noted that at the age of 13–14 he played in various theatre ensembles. During his studies at the Leningrad Conservatory, he "worked as the musical director of the Children's Theatre at the House of Sanitary Culture" [1, p. 198]. After he began teaching at the Kazan Conservatory, Leman immersed himself in the cultural environment of the city, which had a vibrant theatrical life, and one of the centers of attraction was the Kamal Theatre. In a conversation with Semyon Gurarii (early 1980s), he recalled:

> The Kazan Conservatory, opened at the very end of the war, was not created from scratch. There was an amazing atmosphere in the city that fostered musical creativity … I was impressed by the affection shown by the Tatar audience for the performances of the Tatar Academic Theatre named after G. Kamal [4, pp. 59–60].

The composer was well acquainted with Saydashev and highly appreciated his work (see *Illustration 1*[2]). Describing the genre of Tatar musical drama, Leman emphasized that it is not "a pre-opera":

> It is a completely independent genre, it is a union of dramatic theatre based on words and acting, and music, which is for the most part interpolated … This genre, which … exists and can continue to exist as a wholly independent form [5, p. 16].

[2] On byl odinok, kak dub v smeshannom lesu: 125 let nazad rodilsya tatarskii kompozitor Salikh Saidashev [He was as lonely as an oak in a mixed forest: 125 years ago, the Tatar composer Salikh Saydashev was born]. (2025, December 3). *Kommersant* https://www.kommersant.ru/gallery/8250743#id2973146.



*Illustration 1*. TASSR composers: Albert Leman, Salikh Saydashev, Jaudat Faizi (sitting from left to right). Kazan, 1946

Leman also recalled:

> ...an attempt to turn a musical drama into an opera, a desire to 'correct' Saydashev and adapt his *The Hireling* as an opera, ended in failure. ... By the way, the operatic adaptation of Saydashev's musical drama *The Hireling* was first offered to me, but I refused to become a 'hireling' for *The Hireling* ... if you remove the 'shortcomings' of musical drama in accordance with the principles of opera, then all the advantages will disappear along with them [5, pp. 16–17].[3]

The Kamal Theatre's small orchestra, comprising approximately twenty musicians, included instruments from all sections of the symphony orchestra. Leman believed that orchestral music played a significant role in Saydashev's musical dramas; "his overtures already revealed a striving for orchestral development of thematic material, for coherent compositional treatment, for the interpretation of imagery through orchestral instruments" [5, p. 16]. The role of instrumental music in theatrical productions increased in the mid-1930s, when the theatre's finest singers were sent to study at the Tatar Opera Studio at the Moscow Conservatory.[4] During Saydashev's studies at the Studio (1934–1938), composer Vasily Ivanovich Vinogradov was temporarily employed at the theatre. Under his direction, the proportion of purely symphonic incidental music in theatrical productions increased significantly [7]. In the 1940s and 1950s, the theatre increasingly invited composers working at the Kazan Conservatory, which had opened in 1945—musicians who had received their training in Moscow and had experience composing large-scale symphonic works. The symphonization of dramatic productions became one of the leading means of developing theatrical form. Leman's incidental music for the TSAT production of *The Legend of Love* serves as an example of this process.

His work at the Kamal Theatre stands apart in Leman's creative legacy. This is due not only to his engagement with dramatic theatre but also to the distinctive imagery of the incidental music, which evokes the subtle, sensual world of the East. Nowhere else was Leman so inspired by the poetics of an oriental fairy tale, and in no other of his works are there so many exquisite, moving images and passionate love lyrics.

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[3] In 1961, composer Alexander S. Klyucharev created an opera of the same name based on Saydashev's musical drama *The Hireling*.

[4] After completing their studies, the vocalists did not return to the TSAT, but formed the troupe of a new opera theatre, opened in Kazan in 1939 [6].

*The premiere of 'The Legend of Love' at the TSAT*

Nâzım Hikmet's poem was written in 1948, based on the work *Khosrow and Shirin* by the Persian poet Nizami Ganjavi. Among works based on this popular Eastern plot, the most famous is Arif Melikov's ballet *The Legend of Love*, choreographed by Yuri N. Grigorovich (Kirov Theatre, 1961).

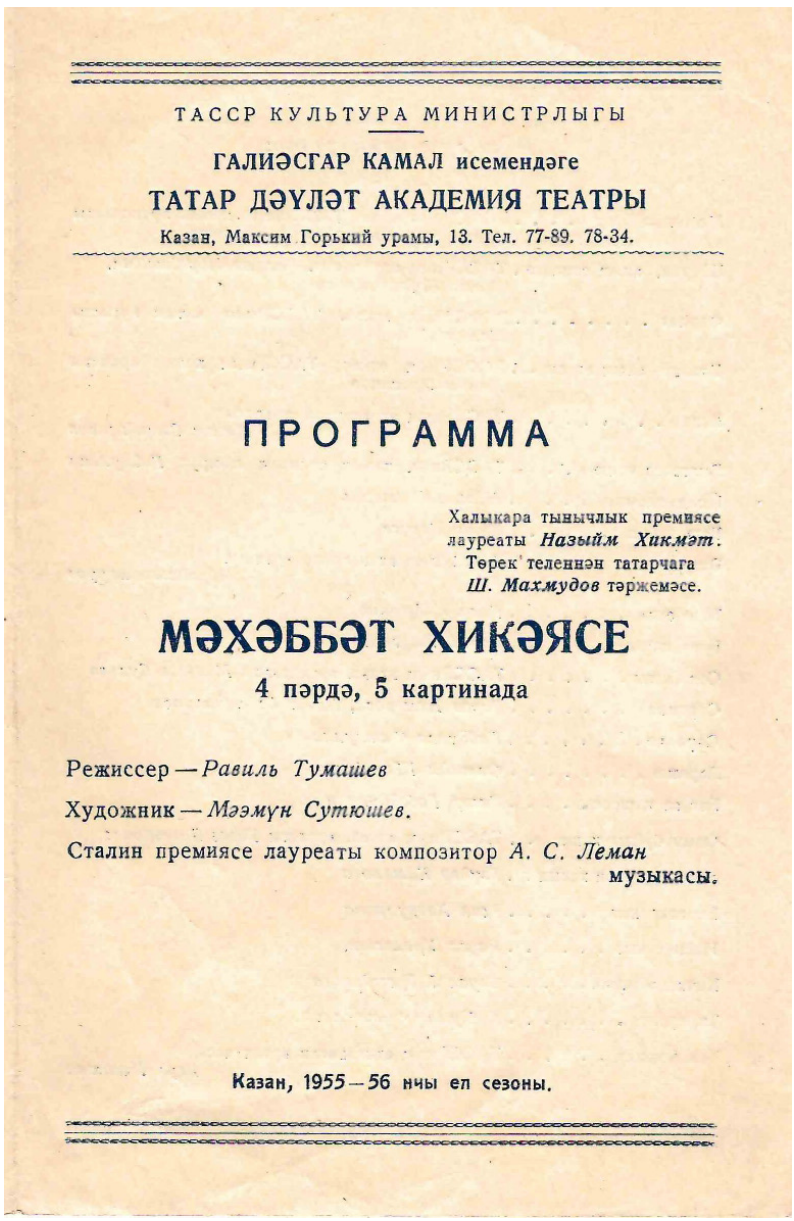
The poem was first translated into Tatar by the poet and translator Shamil Makhmudov. The plot is based on a love triangle—Queen Mehmeneh Banu, her sister Shirin and the draftsman Ferhad. The happy outcome of Ferhad and Shirin's love is thwarted by Ferhad's duty to his people.

> Queen Mehmeneh Banu sacrifices her beauty to save her sister Shirin from an incurable disease, fulfilling a condition set by a stranger. Shirin recovered. While visiting the new palace, Mehmeneh Banu and Shirin meet a young draftsman, Ferhad, who captured the hearts of both sisters. Ferhad and Shirin's feelings are mutual. Mehmeneh Banu, deprived of her former beauty, is doomed to loneliness. The people are suffering from a lack of water. Ferhad and Shirin decide to escape. After catching the fugitives, Mehmeneh Banu sets a condition: Ferhad must break through the mountain so that water can reach the people. For 10 years, Ferhad works day and night. Mehmeneh Banu took pity on Shirin and agreed to reunite the lovers. Then Shirin arrives at the mountain, Ferhad refuses to leave with her—he cannot abandon the people without water and continues his work.

The premiere of the play *The Legend of Love* at the TSAT took place in early November 1955. The production, with incidental music by Leman, was directed by Ravil Tumashev (see *Illustration 2*). The main roles were played by the stars of the Tatar stage: Galiya Bulatova (Mehmeneh Banu), Galima Ibragimova (Shirin), Kamal Salakhutdinov (Ferhad). In the review of the play, it was noted that "the music of composer Leman ... helps to reveal the idea of the work more fully."[5]

The Tatar Theatre was quick to respond to Hikmet's new play: the production appeared on stage seven years after the poem was completed. The reason for this prompt response lies in the cultural affinity between the work and the worldview of Tatar audiences. At the same time, according to Rauza Rifkatovna Sultanova, following Eastern traditions, particularly those reflected in the work of the Turkish poet, makes it possible to highlight the distinctiveness of Tatar national culture and demonstrate its "otherness": "One of the striking examples of this is the diverse stage

[5] Novye spektakli [New performances]. (1955, November 13). *Sovetskaya Tatariya*, 267 (11003).


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*Ш. Махмудов* тәрҗемәсе.

**МӘХӘББӘТ ХИКӘЯСЕ**

4 пәрдә, 5 картинада

Режиссер — *Равиль Тумашев*

Художник — *Мәэмүн Сутюшев*.

Сталин премиясе лауреаты композитор *А. С. Леман*
музыкасы.

Казан, 1955—56 нчы ел сезоны.

*Illustration 2*. Program for the play *The Legend of Love*, 1955. Title page

and directorial approaches to the play *The Legend of Love* by the Turkish playwright Nâzım Hikmet" [8, p. 507].

The 1955 TSAT production of *The Legend of Love* was highly spectacular. The stage space

> ... incorporated vivid features of a lavish ornamental Eastern culture ... many columns, ornate arches, carpets, draperies, lamps ... The oriental splendor of the stage design and costumes ... gave the performance a stylized, vivid character, close to the genre of oriental fairy tale ... Its connection with ornamental traditions, techniques, and ideas rooted in the artistic culture of the Islamic world is clearly discernible" [8, p. 271] (see *Illustrations 3–6*).



*Illustration 3–4*. Makhmut G. Sutyushev. Sketches of the scenery for the play *The Legend of Love*, 1955 [8, p. 274]



*Illustration 5*. Makhmut G. Sutyushev. Sketches for the play *The Legend of Love*, 1955. Shirin's costume [8, p. 276]



*Illustration 6*. Makhmut G. Sutyushev. Sketches for the play *The Legend of Love*, 1955. Ferhad's costume [8, p. 277]

### *Music for The Legend of Love: The Moscow Drama Theatre Version*

In preparing the new production, TSAT drew on the experience of the Moscow Drama Theatre, which had first staged *The Legend of Love* in 1953.[6] Not only the musical materials were examined, but also the production design. So, in particular, the costumes of Shirin and Ferhad were exact replicas of those used in the Moscow production [8, p. 271]. The music for the performance was written by Vladimir N.

[6] This production, like the ballet by composer Georgy G. Kreitner and choreographer Natalia V. Danilova at the Kuibyshev Theatre (1958), was not particularly successful [9, p. 378].

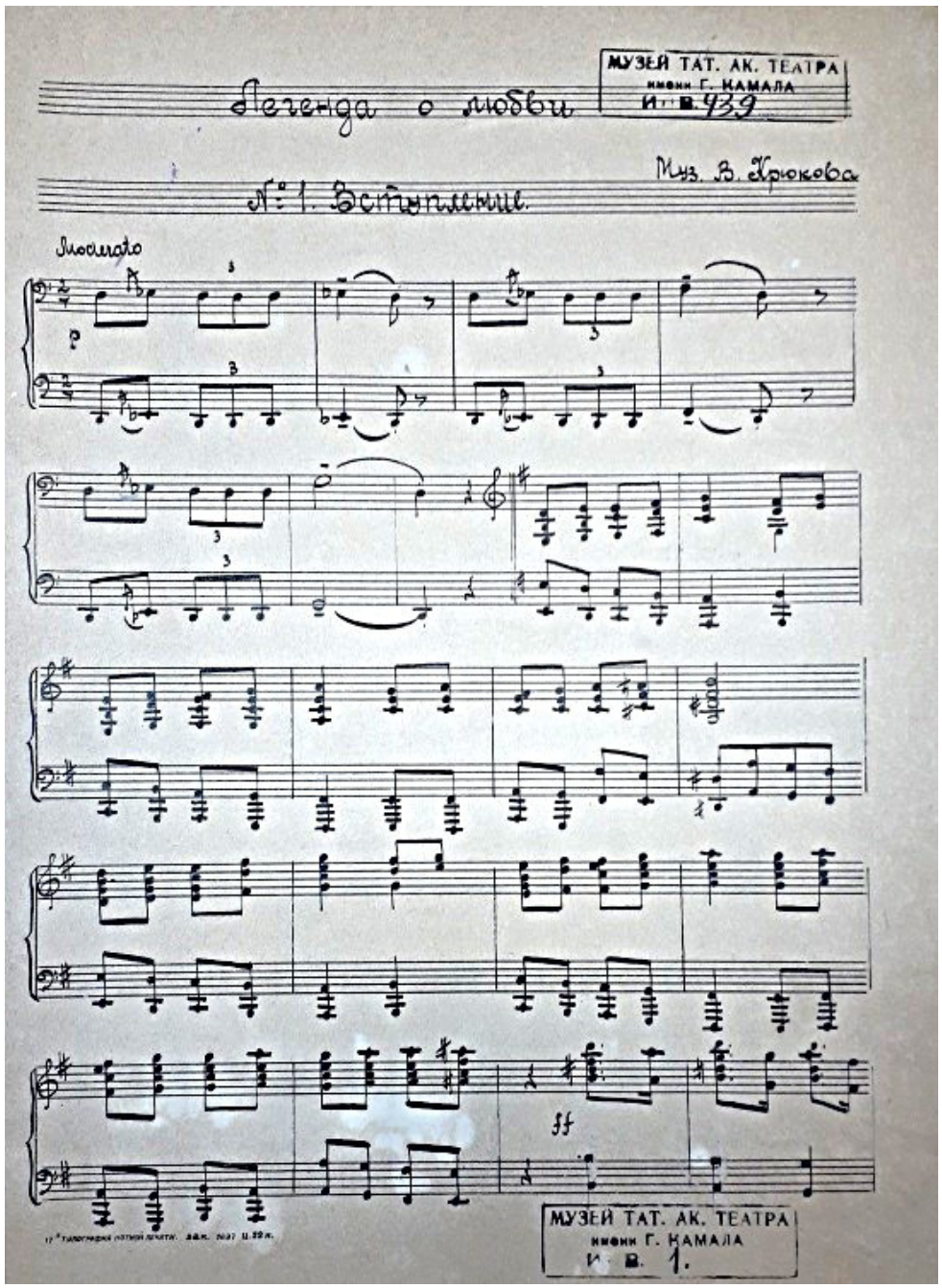
Kryukov (1902–1960), the composer of several operas and symphonic and chamber instrumental works. The Kamal Theatre has preserved a handwritten copy of Kryukov's vocal score for *The Legend of Love* (see *Example 2*), containing 38 sheets. The music for the performance includes 23 numbers:

1. Introduction
2. Shirin's Illness (Scene 3)
3. Dumka I
4. Dumka II
5. Anxiety
6. Shirin's False Recovery
7. The Stranger's Entrance
8. Shirin's Healing
9. Shirin's Recovery
10. Introduction
11. The Meeting of Ferhat[7] and Shirin
12. The Queen's Theme
13. March (the Queen's Entrance)
14. The Scandal (Act III)
15. Ferhat and Shirin's dialogue
16. Conclusion (Scene 4)
17. The Thoughts of Eshref
18. Eshref's Outrage
19. Admiration for Art
20. The Queen's Monologue
21. Introduction
22. Ferhat's Sobs
23. Conclusion

The introduction to the play is the longest number containing the main themes of the characters, including the Theme of Love (see *Example 3*).

Most of the numbers are very short—from 12 to 23 bars; as a rule, they are limited to one musical theme and characterize one emotional state, as if providing a musical underpinning for the actors' performance. The vocal score also

[7] In the Moscow Theatre production, the protagonist is named Ferhat, whereas in the Tatar Theatre production he is called Ferhad.




*Example 2*. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 1. Introduction




*Example 3*. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 1. Introduction; Theme of Love

contains a note indicating that the music may be repeated if necessary. These are the numbers: “Dumka I,” “Dumka II,” “Anxiety,” “The Stranger’s Entrance,” “The Queen’s Theme,” “The Scandal,” “Admiration for Art” (*Example 4*), and others.




*Example 4*. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 19. Admiration for Art

At crucial points in the action, the music is more complexly organized, incorporating thematic development (episodes “Shirin’s False Recovery,” “Shirin’s Recovery,” and “The Meeting of Ferhat and Shirin”). The main characters are given musical characteristics that can change as the action unfolds. For example, the Shirin theme appears in two modes: the minor mode representing illness and the major mode representing healing (see *Example 5 a, b*).




*Example 5a*. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 2. Shirin’s Illness




*Example 5b*. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 9. Shirin’s Recovery

It is known that Alexander A. Fadeev, Secretary of the Union of Soviet Writers, attended the premiere of *The Legend of Love* at the Moscow Theatre. The authors expected a favorable response from him. However, Fadeev hurriedly left the theatre after the performance and wrote to Hikmet two weeks later:

> Such a magnificent, poetic *Legend of Love* deserved a better production. The peculiar form of the *Legend* not only did not require the director to pursue outward effects, but on the contrary, it was precisely through this form that the human experience—full of passion, aspiration, and lyrical inspiration—constituting the soul of the *Legend* should have been expressed.[8]

### *Leman's Music in 'The Legend of Love'*

Despite having access to Kryukov's musical materials, the Tatar Theatre chose not to use them. Leman's autograph score, kept at the Kamal Theatre, consists of 80 sheets written in neat, small handwriting. The composer dated the score October 25, 1955.[9] The text contains corrections, cuts, explanations, and other notes made by the composer and conductor during rehearsals. Numerous comments on the action on stage and even fragments of the characters' speech served as cues for the conductor. Unlike the score, the orchestral parts are written more casually. Obviously, the orchestral parts were copied by other people. It is possible that some of the parts were copied by the orchestral musicians themselves.

Leman's score contains fewer numbers than Kryukov's vocal score, but they are longer. The structure of the musical numbers in Leman's score corresponded to the structure of the plot's development on stage (see *Table 1*).

*Table 1*. The order of musical numbers in the play *The Legend of Love*

| ***No***[10] | ***Title of the number*** | ***Place in the performance*** |
|---|---|---|
| 1. | "Intermission" "Introduction to the play *Poem of Love*" | Act I |

[8] Tulyakova-Khikmet, V. (2012, March 10). Nazym Khikmet: "Ya chasto dumayu o smerti Fadeeva…" [Nazym Hikmet: "I often think about Fadeev's death…"]. *Kino-Teatr.ru*. Retrieved July 23, 2026, from https://www.kino-teatr.ru/teatr/art/history/2399/

[9] The date does not appear at the end of the score but on a page of Act IV, which means that the music was not composed sequentially from beginning to end, but in accordance with the tasks that arise during the production process.

[10] The order of the numbers is set according to the numbering in the score.

| | | |
|---|---|---|
| 2. | “The Herald and Shirin’s Illness” | Scene 1 |
| 3. | “Shirin’s Recovery, the Drama of Mehmeneh Banu” | |
| 4. | “Intermission” No. 4, No. 15 | Act II, Scene 2 |
| 5. | Theme of the Meeting of Shirin and Ferhad (Theme of Love); No. 5, No. 9 (2 times) | |
| 6. | “Huş, söyüklüm” [“Goodbye, my love”] | |
| 7. | “Theme of Love” | |
| 8. | “Introduction to Act III, Scene 3” | Act III, Scene 3 |
| 9. | Theme of the Meeting of Shirin and Ferhad (Theme of Love) | |
| 10. | “Introduction to Act III, Scene 4” (The Escape Scene from the Palace) | Scene 4 |
| 11. | [Mehmeneh Banu Reveals Her Face to Ferhad] | |
| 12. | “Theme of the People” | |
| 13. | “Theme of the People” | |
| 14. | [Ferhad Accepts Mehmeneh Banu’s Four Conditions] | |
| 15. | [The Residents of Arzen Gather at the Iron Mountain] “Introduction to Act IV” | Act IV |
| 16. | “Introduction to Scene 5” (Ferhad Works with a Club) | Scene 5 |
| 17. | [The Nightingale Begins to Sing] | |
| 18. | [The Meeting of Ferhad and Shirin] | |
| 19. | “Finale” | |

All the music written by Leman is instrumental; there are no vocal numbers. The orchestra consisted of two flutes, two clarinets, two French horns, trumpet, trombone, timpani, snare drum, bass drum, cymbals, piano, and strings. The reinforcement of the theatre orchestra by a group of percussion instruments is due to the need to emphasize the rhythmic component of “oriental” music, as well as to enhance the sonic depiction of the action (in particular, in No. 16, “Introduction to Scene 5”, in which Ferhad works with a club, breaking through the mountain).

Leman's "musical Orientalism" primarily draws on modal-melodic and metrorhythmic means, thereby following the traditions of Russian Orientalism. At the same time, it should be noted that, living and working in the eastern region of the country, Leman was involved in the processes of musical and stylistic integration that shaped Tatar professional music, and therefore, according to Galina Nekrasova, "overcoming the distance between the two musical worlds [East and West] reached the level of mental impact" [10, p. 26].

The most significant role in Leman's musical language is played by its modal distinctiveness: the double harmonic major and minor modes provide the basis for the lyrical leit-themes. Thus, in the theme of Mehmeneh Banu, the expressive means are concise and focused on conveying the inner tension inherent in this character. The movement unfolds from the initial pathetic ascending "exclamation" to the characteristic intonation of a diminished fourth and then to a descending double harmonic minor scale from the fifth degree, combined with syncopations within and across bar lines (see *Example 6*).




*Example 6*. Albert S. Leman. Music for the play *The Legend of Love*, 1955.
No. 11 [Mehmeneh Banu Opens Her Face to Ferhad],
beginning

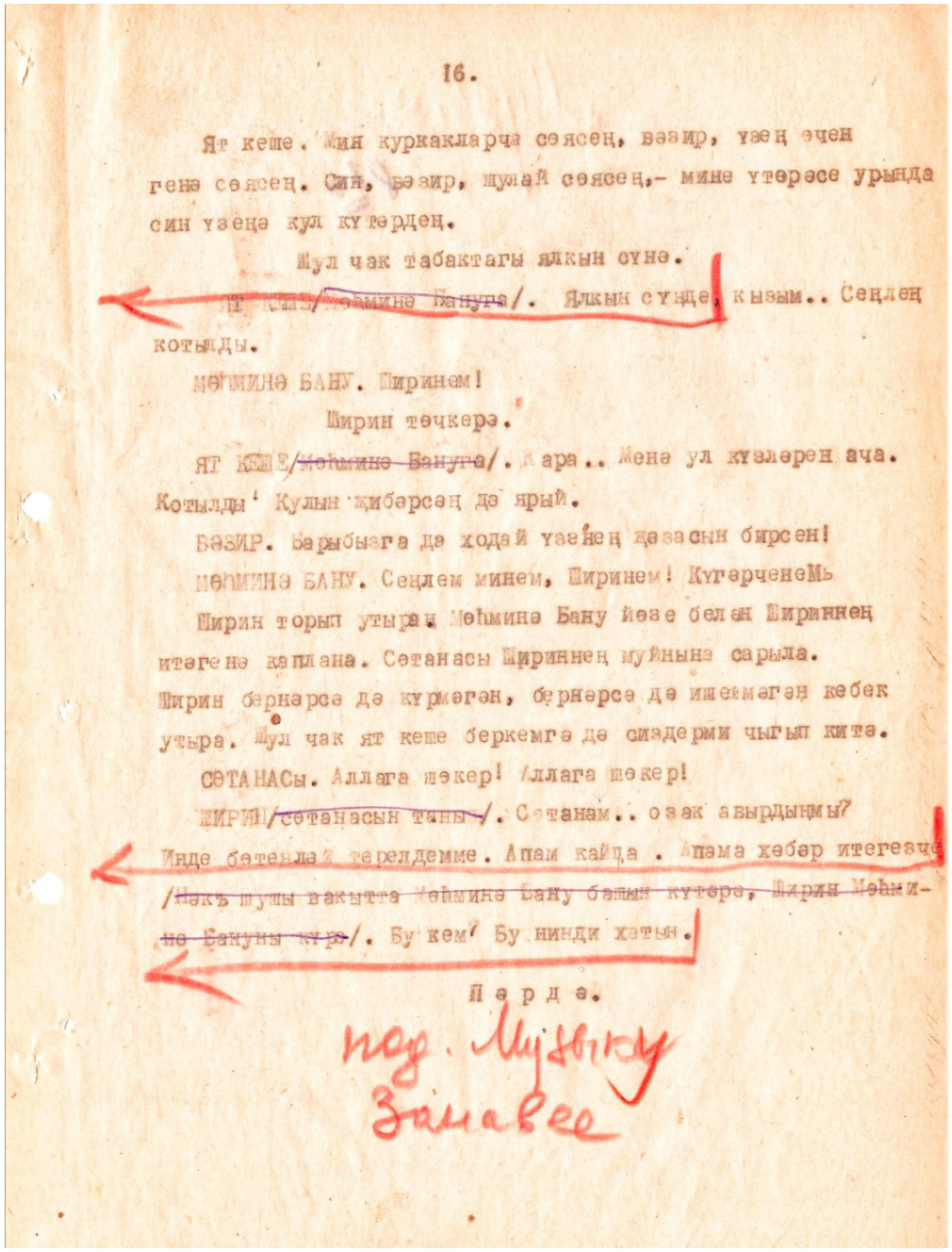
Leman's music is not only highly expressive; it was, of course, far more than a mere background "layer" in the production. The score ensured the symphonic coherence of the performance. Music played a direct role in organizing the stage action and shaping theatrical time. A striking example is the number "Shirin's Recovery, the Drama of Mehmeneh Banu", which completes the first scene. This scene, which is crucial to the dramatic development, marks the first emergence of the conflict between the two young women. When Shirin wakes up, she asks the Nurse standing at her bedside to inform her sister about this and, seeing Mehmeneh Banu, who has changed beyond recognition, asks: "Who is this? Who is this woman?"[11] The heroine, who lost her beauty to save her sister, at this moment realizes the horror and irreparability of what happened. In the script, the moments when the music is to enter are marked by the director with red arrows; there are three such markings in this scene (see *Illustration 7*).[12]

The musical setting of this scene is directly related to the action. The composition of the number is based on the juxtaposition of two themes—Shirin's and Mehmeneh Banu's (see *Example 7*). The Shirin's theme begins the scene in the double harmonic *D major*, the sound of which grows from *pp* to *ff* in just 8 bars and is characterized by an intense ascending melodic movement from D4 to A6, symbolizing the awakening and recovery of the heroine. The Mehmeneh Banu's theme is presented in the double harmonic *D minor* in unison *tutti*, within the ambitus of the tonic fifth—doom and hopelessness are "heard" in the music. The Shirin theme in the script is marked by the first red arrow, and the Mehmeneh Banu theme by the third.

The watershed between the themes of Shirin and Mehmeneh Banu is a brief four-bar episode (marked in the script by the second red arrow): Shirin does not recognize her sister, Mehmeneh Banu is horrified. The music sounds "within" Shirin's words and comes before her questions ("Who is it? Who is this woman?"). The descending scale-like "streams" and the sound of the tutti convey the tense and dynamic character of the mise-en-scène.

[11] The phrases of the characters are written in pencil in the score.

[12] The script contains 81 sheets, typed on a typewriter. There are director's notes in the text, made with a colored (red) pencil (indicating the participation of music in the action), a simple pencil and a blue pen (for corrections, cuts, and additions to the text).



16.

Ят кеше. Мин куркакларча сөясең, вәзир, үзең өчен генә сөясең. Син, вәзир, шулай сөясең,- мине үтерәсе урында син үзеңә кул күтәрдең.

Шул чак тәбәктәге ялкын сүнә.

Ят кеше/Мәхминә Бануга/. Ялкын сүнде, кызым.. Сеңлең котылды.

МӨХМИНӘ БАНУ. Ширинем!

Ширин төчкерә.

ЯТ КЕШЕ/Мәхминә Бануга/. Кара.. Менә ул күзләрен ача. Котылды! Кулын җибәрсәң дә ярый.

ВӘЗИР. Барыбызга да ходай үзенең җәзасын бирсен!

МӨХМИНӘ БАНУ. Сеңлем минем, Ширинем! КүгәрченеМ

Ширин торып утыра. Мәхминә Бану йөзе белән Ширинең итәгенә капланa. Сөтанасы Ширинең муйнына сарыла. Ширин бернәрсә дә күрмәгән, бернәрсә дә ишетмәгән кебек утыра. Шул чак ят кеше беркемгә дә сиздермичыгып китә.

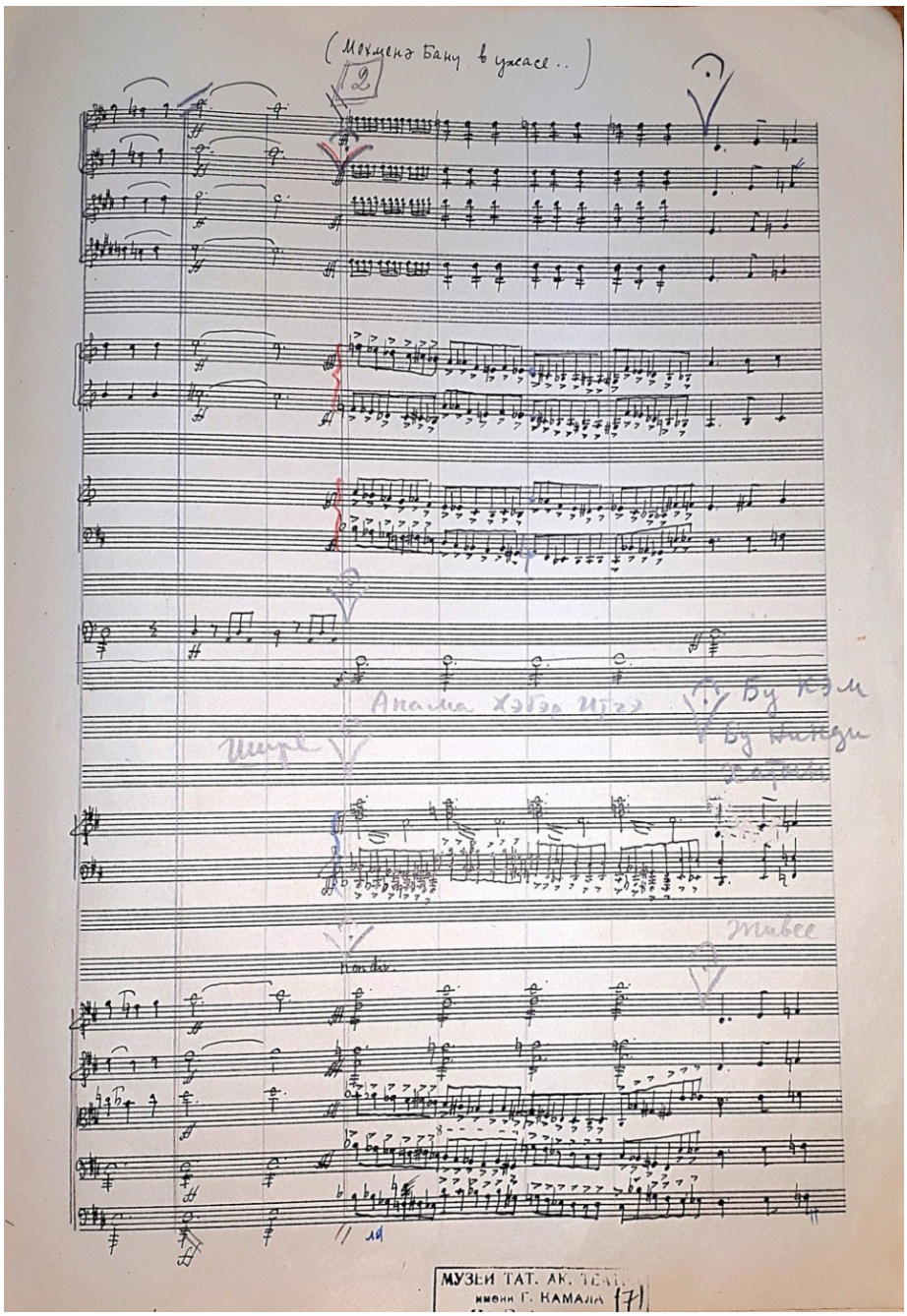
СӨТАНАСы. Аллага шөкер! Аллага шөкер!

ШИРИН/сөтанасын тыңлый/. Сөтанам.. озак авырдыңмы? Инде бөтенләй төзелдеңме. Апам кайда . Апама хәбәр итегезче /шәкъ шушы вакытта Мәхминә Бану баштан күтәрә, Ширин Мәхминә Бануны күрә/. Бу кем! Бу нинди хатын.

Перде.

под. Музыку
Замаева

*Illustration 7*. Shamil G. Makhmudov. The script of the play *The Legend of Love*, 1955. The fragment




*Example 7.* Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 3 "Shirin's Recovery, the Drama of Mehmeneh Banu", fragment

Working with the score required the composer to exercise extremely precise control over timing and to calculate the tempo-rhythmic and dynamic framework of each episode in order to ensure the unity of the production's musical and dramatic score. This approach is consistent with Vsevolod Emilievich Meyerhold's view, who defined a musically organized performance as "a performance with an accurate rhythmic score, with precisely organized timing" (as cited in [11, p. 270]).

The symphonization of a dramatic performance through music can be traced in Leman's score at all stages of the unfolding of the action. In characterizing this principle, Marina Dmitrievna Sabinina argued that "the symphonization of a dramatic performance is ultimately based on the coexistence of two constructive principles: repetition and variability" [12, p. 251]. Leman's score contributed to the architectonic balance of the musical and dramatic form. Each scene was preceded by an orchestral introduction, which, on the one hand, was dictated by the compositional features of Hikmet's play itself, and on the other, established the appropriate tempo and rhythm for the action and provided an imaginative representation of the content. Here, it is important to note the use of the operatic overture principle—the leit-themes associated with the characters in the forthcoming scene serve as the principal themes. In addition, the symphonic intros could "voice" special sections of the plot, similar to the *pas d'action* in a ballet performance, where the dramatic action was revealed. These are the introductions to Scenes 4 and 5, where in the first case music accompanies the scene of Ferhad and Shirin escaping from the palace, and in the second—Ferhad's work with a club near the mountain.

The principal form-building principle in Leman's music is reprise. It serves to form "blocks" of the theatrical composition at different levels of the musical-dramatic form. The reprise makes it possible to delineate the development of intrigue more clearly and to frame a particular stage in the unfolding of the plot. This principle can be traced in Nos. 5–7, where the theme of love returns in reprise (the meeting of Ferhad and Shirin and the recognition of the reciprocity of lovers' feelings). The theme of the club serves the same function in Nos. 16–19. The "cycle" within Scene 4 is also particularly illustrative, including four numbers: No. 11 (Mehmeneh Banu Reveals Her Face to Ferhad), No. 12 and 13 "Theme of the People", No. 14 (Ferhad Accepts Mehmeneh Banu's Four Conditions). These numbers

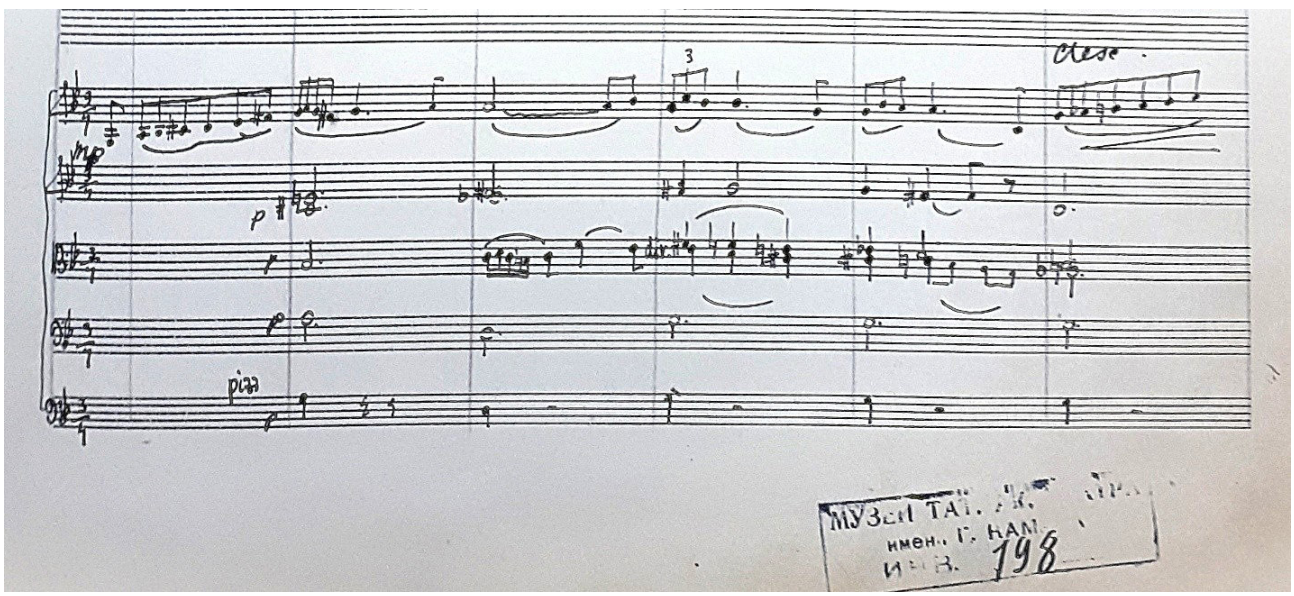
reveal the development of the intrigue between Ferhad and Mehmeneh Banu: she reveals her face and confesses her feelings; he rejects her; in order to save him, she sets a condition that he help the people; he agrees. At the center of the cycle is *The Theme of the People* (No. 12), which recurs in a slightly modified form (as indicated in the score) after 25 minutes of stage time (No. 13). The entire three-part composition is framed by the theme of Mehmeneh Banu, which at first sounds in full (No. 11), and at the end appears in an abbreviated form with the remark *poco a poco morendo* (No. 14), symbolizing the doomed fate and collapse of the queen's hopes for love.

No. 17 [The Nightingale Begins to Sing] occupies a very special place in the musical dramaturgy of the play: Ferhad's monologue offers a distinctive embodiment of the mythopoetic image of the East. Pausing in his work, Ferhad sits by the Iron Mountain and longs for his beloved. Addressing the morning star, the laughing pomegranate, the weeping quince, deer and roe deer, and other elements of the surrounding natural world, he recalls the beautiful image of Shirin. Only the Nightingale sings of the suffering young man's love. This is a scene of "detachment," a temporary suspension of the action that employs "the technique of juxtaposing images that are seemingly real—dramatic, heroic, or genre-based/everyday—and images associated with a withdrawal from reality, its oblivion—lyrical images implying immersion in emotion" [13, p. 99]. The flute solo part is decorated with trills and grace notes. The melodic idea is derived from the opening phrase of the theme of love (see *Example 8*). The Oriental coloring of the music derives from the improvisatory character of the melodic unfolding. Ferhad's monologue against the background of a nightingale song precedes the appearance of Shirin and the long-awaited meeting of lovers.

The culmination of the whole performance is episode No. 18 [The Meeting of Ferhad and Shirin]. The lovers realize the inevitability of separation, the scene of their farewell puts an end to the dramatic development of the lyrical line. The music is organized as a coherent three-part composition, which begins with a string ensemble, where the dialogue between the characters is conveyed through two themes in the violin and viola, with the upper "Shirin voice" taking the leading role (see *Example 9*). The initially chamber-like texture gives way to a statement of the theme of love (*molto espressivo*), which is taken up by the remaining sections of the orchestra.




*Example 8*. Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 17. [The Nightingale begins to sing]




*Example 9*. Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 18. “The meeting of Ferhad and Shirin”

The final number (No. 19) is very brief and is based on the club motif: the rumble of Ferhad's blows as he breaks through the Iron Mountain can be heard. The musical finale serves primarily a sound-pictorial function, while also significantly highlighting the expressiveness of the preceding number. This disposition of the two finales—the extended lyrical-tragic No. 18 and the brief "social" No. 19—reveals the conceptual vision of the production and its authors' inclination toward a lyrical-romantic treatment of the drama's central conflict. In this regard, the head of the theatre's literary department, Khalit L. Kumysnikov, expressed concern before the premiere, stressing the need to give the play a social resonance and arguing that its central idea should be "the call of the people to fight for a beautiful, happy life" (as cited in [8, p. 537]).

*Conclusion*

Leman's incidental music for *The Legend of Love* serves as a crucial artistic means, organizing the inner rhythm of the action and giving greater scope and depth to its imagery. The composer introduced the principles of symphonic development into the musical layer of the production, expressed in the creation of a network of leitmotifs, in the use of cyclical principles in the architectonics of the musical-theatrical form, and in the synchronization of musical and stage dramaturgy. In addition, Leman demonstrated a keen understanding of the specificities of theatrical tempo and rhythm, both in their internal and external manifestations in acting, as well as of music's role as a continuous agent within the dramatic action.

In his music, Leman embodies an essentially European conception of the East, combining vivid color, sound-pictorial effects, and an expressive portrayal of the characters' feelings and passions. Shaped by the unity of all the elements of the director's artistic conception, the incidental music for the play was intended to enhance the scenic qualities of its Oriental imagery, evoke an emotional audiovisual response in the audience, and lend the theatrical action artistic breadth and cohesion.

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