

A Complete Catalogue

Vissarion Shebalin



LE CHANT DU MONDE



Vissarion
SHEBALIN

(1902-1963)

His life and work

Essay

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“What have I got to do with music except make music? How could I consider those who see me as a mere musician as friends, especially when I don’t find any trace in them of a desire to join another circle embracing new ways of thinking and feeling (...) Bach lived for God and music, and nothing more, whereas we’ve lost all our gods and music is as hard to grasp as a sparrow’s tail” (excerpt from a letter to his wife, 7-9 March, 1926)¹.

“Now, my boy, we’re going to be working together. Are you afraid? (...) You see, I have to warn you... We’re going to start with the Central School of Music², then (...) it’ll be the Conservatory; so far, so good. But when we go our separate ways and you’re out on your own, wanting to compose music as you - and only you - understand it, you’ll have to be prepared to suffer very fierce criticism that will go on for a long time. So I’m going to ask that question once again: you’re not afraid, are you?” (1943)³



Vissarion Shebalin, Moscow 1942

Vissarion Shebalin found glory and honour posthumously, alas, and then within a very limited circle of admirers. Yet he was an outstanding teacher of composition, the best after Myaskovsky, his own master. A teacher at Moscow Conservatory, and the Gnessin and Central Schools of Music, he trained the elite of Russian composers of the time: Edison Denisov, Sofia Goubaidulina, Sergei Slonimsky, Roman Ledeniiov, Nikolai Karetnikov, Karen Khatchaturian, Boris Tchaikovsky, Tikhon Khrennikov, Grigori Fried, Alexei Mouravliov, Arno Babadjanian, Lazar Sarian, Velio Tormis, as well as some of those who composed what was known as the “Soviet chanson”, such as Alexandra Pakhmutova, Boris Mokrussov, Evgeny Ptitchkine, Oscar Felsman. Later, Shebalin had the great cellist Mstislav Rostropovitch, as well as pianist Lev Naoumov, one of the 20th century’s outstanding teachers.

Taken from the standpoint of the early 21st century, Shebalin was obviously the best Director the Moscow Conservatory ever had in the history of Soviet Russia. Having shaken off the yoke of traditional Russian despotism, Shebalin was always, in the words of composer and musicologist Boris Assafiev, “music’s attentive escort”. He was much respected and admired for his superior moral qualities, even by his enemies.

Yet in spite of this, Shebalin’s reputation remains discreet, and his work has been eclipsed by his teaching reputation. The composer Roman Ledeniiov spoke pertinently “of the dizziness of the extraordinary technical requirements” felt by many of his colleagues, a dizziness that made them forget the actual music. Yet his symphonic works and his chamber music, romances and choruses abound

in unexplored splendours. His best works are a blend of exquisite taste and perfect thematic harmony and attest to an outstanding technique and great open-mindedness, for Shebalin's music shows a wide variety of influences.

Vissarion Yakovlevich Shebalin was born in Omsk, in the Akmolinsk area, beyond the Ural mountains, on 29 May 1902 (11 June on the Gregorian calendar). His father Yakov Shebalin, who came from a farming family from the province of Tomsk, taught mathematics, first in various secondary schools, then in a school for surgeons' assistants, before ending his career in an agricultural school. His mother, Apollinaria Shebalina (maiden name Kalouguina), the daughter of a village priest, taught in a parish school. Both of Shebalin's parents were utterly devoted to music, especially his father who conducted the college choir.

In the early 20th century the new railway brought crowds of settlers from the European part of Russia to Omsk. The famous Soviet poet, Leonid Martinov, friend and fellow pupil of Shebalin, recalls, "*Sometimes the voice of the muezzin calling from the minaret would mingle with the sounds of the bell ringing in the Lutheran church...*"⁴.

Omsk's geographical situation so far away from everywhere did not mean it was culturally isolated. It had its own Philharmonic Society, a sister branch of the Russian Music Society. According to Shebalin's memoirs, there were not many symphony concerts, though chamber music, on the other hand, was extremely well represented, as demonstrated by the ample repertoire ranging from the Viennese classics to quartets by Debussy and Ravel, all competently performed. The rare symphony concerts did however enable Shebalin to discover Beethoven, Schubert and Tchaikovsky, whose *Symphony n° 5* moved him immensely. "*The first good symphony orchestra I heard was Czech (...), and was conducted by [Vaslav] Talik. The Czech artists performed works by Smetana and Dvorak; their performance made a deep and lasting impression on me*"⁵.

The composer's earliest experience of music came from classes in piano at the Russian Society of Music, amateur concerts at the Perm Secondary School for Boys, which had its own orchestra and choir, and family musical evenings including those at the Shebalins' home. The school literary club also helped to form the young man's personality and tastes, and in no small way. This was not entirely because Shebalin wrote poetry either; his understanding and grasp of words and their meaning would later win him the admiration of his peers. Works

by Catullus, Ovid, and Sappho, as well as the classical and modern poets, were all part of Shebalin's literary "diet". (Incidentally, he read Latin fluently).

In 1919, after he'd finished studying at college, Shebalin won a place at the Academy of Agriculture, the only large school in Omsk. But by sheer chance, the world was deprived of a future obscure agronomist, for Shebalin fell seriously ill and had to end his studies abruptly. Instead of doing his military service (he was not yet old enough to be called up), the composer did the equivalent of what would nowadays be called Voluntary Service Overseas, and became librarian of the Siberian State Opera. This was when he decided to start composing. In 1921 he began studying under Mikhail Nevitov at Omsk Music College. Nevitov, a pupil of Reinhold Glière, was an extremely talented teacher and a cultivated man with a vast range of knowledge. "*It was he who introduced me to music as a profession and taught me how to work with care and precision.*"⁶. Nevitov revealed Wagner's music, that of Richard Strauss and even Schoenberg to Shebalin, as well as the Russian composers of the time such as Alexander Scriabin, Anatoli Alexandrov, Alexander Krein, and above all, Nikolai Myaskovsky. The latter's music aroused Shebalin's admiration so much that he entered the Moscow Conservatory in 1923.

His first meeting with the composer took place in the autumn of 1922, when he submitted his piano sonata along with some romances and various other pieces, to the master. "*He clearly has the makings of an excellent composer with a real sense of harmony (and a subtle one at that) and form, with a preference for melody and some really ingenious procedures in his manner of composing - all this acquired over a very short period - that point to a highly unusual talent.*"⁷

The knowledge Shebalin acquired in Myaskovsky's classes, which he followed from 1923 to 1928, were vast and encyclopaedic. In an article covering the master's 60th birthday, published in the *Sovietskaya Mousyka* review (N°4, 1941), Shebalin outlines the basic principles of Myaskovsky's teaching, which we should add, form the basis of his own triumphant teaching career. Above all, it was one's duty to pass on musical and cultural knowledge. "*Nikolai Yakovlevich used to say with a touch of malice but nevertheless rather seriously: 'You must have a real knowledge of the wealth of [musical] literature so you don't compose something that already exists out of ignorance'*". Next, one should never teach one's own music. Like Myaskovsky, Shebalin found that "*the best solution to the problems of technique and invention lie within the pupil, and thus take his real ability at any given stage of his own development into account.*"⁸

Gradually Shebalin became first a colleague, then a friend of Myaskovsky. The composer attended Pavel Lamm's parties regularly, where new Russian works would be discussed or performed (in the form of transcriptions for four or eight-handed piano). Shebalin was often invited to the house of Maxime Goubé, an amateur singer; he met the singer's daughter Alice here, and in 1925 they were married.

Shebalin's *Symphony n° 1* was given its first performance on 13 November 1926 in the large concert hall of the Leningrad Philharmonic, with the orchestra under the baton of Constantin Saradjev. This was the young composer's first major professional success.

During his time at the Conservatory, Shebalin found another friend in the guise of Dmitri Shostakovich; later he became friends with Ivan Sollertinsky, a remarkable musicographer. Shebalin adored Shostakovich's music right from the start, but at the same time he warned young composers against copying Shostakovich's style blindly by using banal themes. He was equally passionate about Prokofiev's music.

In 1928, with his new diploma under his belt, Shebalin decided to go on to a doctorate. He began his teaching career at the Moscow Conservatory during the same year, and it was whilst he was there that his musical preferences became clearer. "*Through their originality of form, the deep underlying logic and freshness of their harmony (...) plus their impeccable polyphony, works of his such as the Symphony [n° 1], the String Quartet [n° 1], the String Trio, two piano sonatas, numerous romances and other pieces all display a quite remarkable compositional technique*", wrote Myaskovsky.⁹

In the late 1920s, the composer enlarged his musical field by composing for the stage and screen. He worked with some famous Soviet stage directors, notably with two founders of so-called "artistic theatre", Alexander Tairov and Vsevolod Meyerhold. He composed the music for eight of the latter's plays though the last one was never performed. The first show ever to be performed to music by Shebalin, Illia Selvinsky's *Komandarm 2*, opened on 24 July 1929; whereas the direction aroused strong criticism, Shebalin's music received unanimous praise - in fact the composer even included some extracts from his *Symphony n°3*. But *The Lady of the Camellias* (1934) after Dumas junior was the most successful of his incidental musical works. Meyerhold's name was linked to Shebalin's for his earlier stage success, but criticism of the famous director was also levelled at all



The Moscow State Conservatory (1934).
Seated (from left to right): Teachers: Vissarion Shebalin, Nikolai Myaskovsky,
Nikolai Giliaev, Genrikh Litinsky.
Standing (from left to right): Students: Yuri Yacevich, Aram Khatchatourian,
Senderey (?) and one unidentified person.

the artists who worked with him. In his article *Meyerhold against Meyerhold-style Formalism*, the director takes up the defence of “his” composer, “*The idea that Shebalin was generally thought to be the composer responsible for formalism in music made me extremely angry, because I know this man has given the theatre works that will remain engraved in the memory (...), such as no other composer has achieved. If any of my pupils or followers or adepts asked me, I’d tell them to turn to Shebalin for the music for their shows because he is absolutely unequalled in the field.*”¹⁰

With Shebalin a symphonic work undergoes some kind of transfiguration through poetry. *Three Poems by Sergei Essenin for voice and piano* become in the composer’s own words “preparatory studies” for the *Symphony no.2*; the dramatic *Lenin Symphony* for narrator, soloists, choir and orchestra was composed in 1932, and was followed by the *Symphony no.4* in 1935, devoted to the heroes of the storming of Perekop (one of the Red Army’s successful moves during the Civil War) and including songs of the time. *Symphony no.3* has already been mentioned in connection with the show *Komandarm 2*.

During the 1930s, Shebalin’s success became international, thanks to a performance of his Second Symphony in Prague (orchestra conducted by O. Jeremeiach) at the music festival of the International Society of Modern Music. It is noteworthy that in the numerous interviews given by Prokofiev, whenever he spoke of Shebalin, it was always in the most flattering terms, especially of the *Quartets no.2* (1934), *no.3* and *no.4* (1940). Here is an excerpt from an interview with Prokofiev that appeared in the *Gazeta Polska* (1936): “*Amongst composers of his generation, Shebalin is the one I’d give the major award to. I consider his Quartet no.2 (...) to be the best of its kind*”.¹¹

Again during the thirties, Shebalin participated actively in the newly founded Union of Soviet Composers. His sights were neither on personal interest nor glory; the overall interests of music and composers were closer to his heart, just as had been the case ten years earlier when he’d been a member of the Association of Modern Music. It so happened that he found glory nevertheless, for although totally opposed to the so-called “ultra-revolutionary” views of several members of this association, Shebalin was even more fiercely opposed to the militant ignorance of the members of the Association of Proletarian Musicians who out of indulgence towards some superficial theories about class, tried to deny several outstanding musical works in both the classical and modern domains. Both organisations had been dissolved in 1932, and were now replaced by the Union of Soviet Composers. But in 1948, the “proletarian musicians”, the ones holding the reins of the Union, launched a campaign in the press against Shebalin and

attacked him at composers’ meetings. Shebalin rose to several managerial posts in the Union, including that of Head of the Moscow branch, but his attitude was decidedly different from that of his inquisitors. He sought to organise lively, animated discussions about contemporary works, to bring support to the best works of art belonging to the nation and to help his fellow-composers, all his activities being entirely voluntary and never paid.

During the thirties, one of his numerous activities was that of restoring or finishing unfinished classical Russian works. This is how he came to complete Mussorgsky’s *Sorotchintsky’s Fair*, but above all, he reconstituted Mikhail Glinka’s *Symphony on Two Russian Themes* by using the composer’s original notes and the existing musical excerpts (the introduction and exposition). Nikolai Myaskovsky wrote, “*The Soviet listener owes the pleasure of hearing this symphony in a finished state (...) thanks to Shebalin’s extraordinary art, his intuitive style and very real talent for penetrating the secret of the composer’s intentions*”.¹²

On 21 June 1941 Shebalin was President of the Minsk Commission for State Examinations for Composers, in Belorussia. He was awarded the title of Doctor of Art Criticism on the same day. The next day war broke out. On the third day of war, Shebalin risked his life by creeping into the Conservatory to complete the administrative formalities that would enable recent diplomas to be validated. Armed with his briefcase and nothing else (all his personal effects had been destroyed when his hotel was bombed), and with all the railway lines blocked, he crossed the enemy lines and by his own ingenuity escaped being trapped, all this entirely on his own. It was this thanks to him and him alone that the 1941 winners of the diploma could receive their actual certificates once the war was over.

In July 1941, the composer engaged in the popular militia. He’d been acquainted with the throes of war well before the others so was ready to face his fate. “*My dear Lenusha, this is perhaps my last chance to send you a letter (...). Whatever happens (...), be ready to take over as head of the family. (...) If I have to lose my life, I’m going to force myself to do it in a way that will be useful to my fatherland, and will not leave me covered in shame*”, he wrote in a heart-rending letter to his wife, evacuated to Sverdlovsk.¹³ He was composing some marches for symphony orchestra at the time, plus some songs and the *Russian Overture*.

He stayed in Moscow until October 1941, then after a governmental decision, was evacuated to Sverdlovsk (Erkaterinbourg), where he remained for almost a year. Since the circumstances were propitious (the town had its own

theatre for musical comedy shows), he composed a light opera, *The Ambassador's Fiancé*, then set to orchestrating, adapting and adding an act to the classical 19th century Ukrainian opera, *The Zaporogue of the Danube* by Goulak-Artiomovsky. It was also here that he conceived the light opera *The Taming of the Shrew*, after Shakespeare's play, which then became the basis of a comic opera he wrote in the 1950s. Again, in Sverdlovsk he composed the *Quartet no.5* around some Slav tunes, as well as the cycle of *Five romances after some poems by Heine*, using his own translation of the poems.

In autumn 1942 Shebalin was appointed Director of the Moscow Conservatory and of the Central School of Music. The six years he held the post at the Conservatory are now considered to represent its Golden Age, for he achieved the seemingly impossible. During the years of hardships due to wartime, not only did he manage to engage or bring back the very best teachers out of evacuation, he also improved the curriculum and above all the atmosphere in the Conservatory. He attached great importance to teaching that would stand the test of time without interruption. At the Central School of Music he hand-picked a small group of budding prodigies for his composition class, including Nikolai Karetnikov, Sergei Slonimsky, Alexandra Pakhmutova, etc. At the Conservatory, he gave musicology a new lease of life by supporting the research office and instigating seminars devoted to studying sources and texts.

Not all the reforms he advocated were put into action, notably the one concerning the appointment of Italian teachers for the singing department at the Conservatory. The note he wrote after his return from Italy to extol the idea fell into the hands of the *apparatchiks* of culture in that sad year of 1948.

His behaviour in this terrible year was worthy of a soldier's courage on the battlefield. The decree issued by the Central Committee of the Soviet Union Communist Party¹⁴ accused the major Soviet composers of formalism, adulation of the West, and deviation from the Party line in the training of young composers. "Shebalin, as Director of the Conservatory, Shostakovich," who taught there at Shebalin's request, and Prokofiev were amongst the first to undergo the impact of these accusations. Shebalin defended both his students and his fellow-teachers, and tried to soften the harsh blows dealt by the Soviet ideology, but the price he paid for these episodes was a stroke at the age of 51, leaving works unwritten and thoughts unformulated, and curtailing his short - all too short - life. In autumn of the same year he was dismissed from his post at the Conservatory, where he only returned in 1951. Ivan Petrov, a remarkable military band conductor and friend

of Myaskovsky and Shostakovich offered "asylum" to Shebalin at the Military Conductors' Institute. According to the composer's niece, Oxana Jelokhovtseva, the Central Committee summoned Petrov to ask why he "hadn't sought advice" before taking this kind of initiative. Petrov bravely replied, "*Usually I only ask advice when I've got doubts about what I'm doing*".¹⁵ Another detail says a lot about Shebalin, too: he implored Petrov to think about the unpleasant consequences of his decision. But the necessary department note was signed instantly. When he got home, Shebalin could not hold back his tears...

The *Sonata for violin and viola*, the *Quartets no.6* and *no.7* and the *Trio for piano, violin, and cello* are amongst Shebalin's loveliest works from the late 40s. After 1948, the composer attacked a new genre, choral music. It would be naive to think this new departure in his work was provoked by Party directives (the Jdanov decree called upon composers to write music on texts taken from folklore), but *The Five Choruses on poems by Pushkin, op.42* are a masterpiece of their kind and it would be hard to produce anything simpler, yet what innovation, what freshness they display!

On 14 September 1953 Shebalin suffered a stroke. His right side was paralysed and he could no longer speak. In his periods of remission he continued to work with his students and wrote his scores with his left hand. During the last years of his life he composed the *Quartets no.8* and *no.9*, the Trilogy of *Sonatas for violin, viola and cello, op.51*, some choral works and some incidental and film music. The first performance of *The Taming of the Shrew* was given in October 1955, with piano accompaniment, by the Soviet Opera troupe from the Central Hall of Artists in Moscow. Its first real stage production took place in 1957 at Koubichev (Samara). In 1961, Shebalin took up his *Symphony no.4* again, then finished the *Fifth Symphony* just one year later.

The composer died in Moscow on 29 May 1963.

Shebalin is hardly ever performed nowadays and certain works have not survived beyond their time (aesthetic and artistic *diktats* take pride of place over the value of the composer's musical personality). No doubt a lack of curiosity on the part of performers may also account for this, or, even worse, their negative judgements, not very professional and issued far too hastily. Without claiming to offer an in-depth analysis of his music, we propose to list Vissarion Shebalin's works in detail. The symphonic works comprise five symphonies, the *Dramatic "Lenin" Symphony*, a *Sinfonietta*, some suites and overtures covering different

styles of Soviet music from the 1920s right up to the early 1960s. The first and last of these works are the *First* and *Fifth Symphonies*, dedicated to Myaskovsky and in memory of him respectively. The *Second Symphony*, the *Lenin Symphony* and the *Fourth Symphony* were inspired by literary themes or works of literature.

The *Second Symphony*, in C sharp minor, op. 11 (1929) is an unjustifiably neglected masterpiece. As mentioned above, it was inspired by a cycle of romances on poems by Essenin. Shebalin had a real talent for “transfusing” a vocal element into his symphonies, but here it is more the idea of common styles, links between the world of poetry and the world of music, that prevail. This two-part dynamic work uses a very interesting musical vocabulary, where the impressionist accents of the overture (violins, then violas) give way to the incisive, dramatic tone of the finale.

The dramatic symphony *Lenin for narrator, soloists, chorus and orchestra*, op. 16 (1931) was inspired by the poem *Vladimir Ilitch Lenin* by Vladimir Myakovsky. The work is typical of Soviet symphonic composition of the early thirties, hailing revolutionary ideas and tending to associate conventional forms with the new ideology and propaganda. The idea of the chorus is highly original. In 1927, Dmitri Shostakovich composed his *Symphony n° 2*, known as the *October Symphony*, followed by his *Third Symphony* in 1929, known as the *First of May Symphony*, both with a chorus, and both after Soviet poems. So here the chorus does not merely have a so-called semantic role, it also intervenes as a special effect. In Shebalin’s *Dramatic Symphony*, however, effects are secondary; it is the profound sense of tragedy that prevails. As an uncontested master of polyphony, Shebalin begins his composition with a fugue. The slow part is an adaptation of the baroque style from its most flourishing period, as found in the oratorios of Bach and Handel.

Symphony n° 3, C major, op. 17, (1935) is in his own words, “a tribute to Prokofiev”. The composer inserted excerpts from his work for the play *Komandarm 2* into this symphony. The *Finale* (4th part) is one of the numerous examples of polyphony used in the sonata form. With the passacaglia and double fugue, the theme of the former is also the second theme of the latter.

At first sight *Symphony n°4 Perekop*, in B flat major, op. 24 (1935) belongs to the tradition of Soviet symphonies of the 30s, ‘pot-pourris’ where one song follows another, to comply with official recommendations. But Shebalin has composed a real symphony by subversively undermining such absurd in-

structions. Amongst the works that provided his inspiration, he quotes Hector Berlioz’s *Great Funeral Symphony*. In 1961, he undertook the task of revising this symphony for a new score.

Symphony n° 5 in C major, op. 56 (1962) returns to the pure art of symphonic composition. It was composed after a pause of several years, and we can only regret that circumstances and illness often prevented Shebalin from composing other symphonies (in the same way as Shostakovich, once he’d seen the violent opposition to his *Lady Macbeth*, didn’t want to compose any more operas). The writing of this *Fifth Symphony* was influenced by Russian epic symphonies.

The *Violin Concerto in G minor, op. 21* (1940), the summit amongst all Shebalin’s creations of the 30s, is the most perfect of his symphonic works. It was given its first performance on 29 December 1940 by the Leningrad Philharmonic under the baton of Edward Grikurov (soloist Isaak Jouk). Unfortunately, the enthusiastic opinions of Shostakovich, Sollertinsky and some of the best critics were not able to help revive this work that so rapidly fell into oblivion. Unlike Khatchaturian’s *Violin Concerto*, composed the same year and influenced by Romanticism, Shebalin turned more to the Baroque. The relationship between violin and orchestra as well as that between the groups of different instruments is closer to the model of a *concerto grosso*. The work comprises an introduction, a fugue, an arietta, a rondo. The fugue is a combination of typically Bach-style themes, modern melodies and dodecaphonic elements. The aria has some sombre, dark accents, with typical orchestration for the theme: a double bass, a bass clarinet, two clarinets and an oboe, with a harp in addition. The finale is a symphonic rondo. The *Violin Concerto* is certainly another neglected masterpiece. Criticisms levelled at it by certain Soviet critics appear all the more stupid; according to Yuri Khoklov, author of *The Soviet Violin Concerto*, “formalism prevails”¹⁶ in this *Opus 21*.

Shebalin’s chamber music is full of wonderful passages that have still not been appreciated for their true worth. Like all the masters of the past, Shebalin, liked working with very limited groups of musicians, and it is precisely here that his impeccable taste comes to light, as do his artistic sense and logic in the way he handles the theme and its development. The *Sonata for violin and viola in C minor, op. 35* (1944), is a flagrant example here: the composer has recourse to both the principles of baroque music and those of the sonata. His musical vocabulary is a free and personal reworking of the neoclassical idiom (where the influence of Prokofiev and Hindemith can still be perceived, nevertheless).

Amongst Shebalin's neoclassical works, the *Piano Sonatinas, op.12* (1929) are particularly worthy of mention.

Each of the composer's nine *Quatuors* merits a detailed individual study. But it's the *Quatuor n° 5 on Slavonic Themes, in F major, op. 33* (1942) that is the most popular. The themes of all five movements are borrowed from Russian, Slovakian, Ukrainian, Polish and Serbian folklore in turn. Shebalin really appreciated the variation and used it frequently; here it is his main method of development, and reaches the height of its complexity in the Finale.

In the *Trio for piano, violin and cello in A major, op. 39* (1947), the theme with variations (third part) seems to divide the cycle into four parts, and serve as the module for the whole work, inspired by a Tchaikovsky *Trio* in memory of the great artist, Nikolai Rubinstein. In the purest Russian piano trio tradition, the principal theme is quite slow. In the Finale, however, it takes on the plenitude of a generously majestic peal of bells. According to Alexander Bonduriansky, teacher at the Moscow Conservatory, and pianist with the Moscow Trio, this Trio is "an epic canvas close to the legends of the Old Russia."¹⁷

"My relationship to romances has evolved somewhat (...) In the early days I had a modernist conception of the voice and its accompaniment, even when considered in a baroque perspective. Then I felt more and more drawn towards simplicity and modesty", wrote Shebalin¹⁸. He also said that over time, the original chant (melopea) had given way to a more highly developed vocal cantilena. His choice of authors at this period attests to this decisive moment - it ranges from Sappho, Rilke, Blok, Akhmatova, Khodassevich to the Soviet poets, via Pushkin, Lermontov and Heine. Amongst others, mention should be made of the *Five Romances after poems by Heine, op.26* (1942), plus the *Six Romances after Poems by M. Lermontov, op.48* (1939; 1951-1952).

Like his master Myaskovsky, Shebalin did not have the pleasure of hearing his own symphonies played with any regularity. His chamber music, on the other hand, found performers whilst he was still alive. His quartets have been played by some outstanding musicians, notably the Beethoven and Borodin Quartets (Dmitiri Shebalin, the composer's son and a remarkable viola player, was a member of the latter for a while). These musicians have also performed works by Shebalin in duo or trio, e.g. Dmitiri Tsyganov, the violinist of the Beethoven Quartet and Vadim Borissovsky, the viola player of the same quartet, have played the *Sonata for violin and viola* as a duo. Pianist Lev Oborin, violinist

David Oistrakh and cellist Sviatoslav Knuchesvitsky have given a remarkable version of the *Piano Trio*, and Leonid Kogan gave a wonderful rendering of the *Violin Concerto*. The choral works remain very popular, especially those inspired by Pushkin's poetry. The opera *The Taming of the Shrew* has been produced many times on stage (it has recently been staged by the Moscow Chamber Music Theatre, with Boris Pokorvsky conducting).

But the fact remains that Shebalin's work is rarely performed. We hope that the publication of the catalogue of his works will revive or arouse new interest in them, so they can at last take the place they deserve in the annals of 20th century music.

Shebalin owes a lot to Alice Maximovna Goubé (Shebalina) (1901 - 2002). As heir to his work, she held his posthumous fate in her hands. A trained doctor, she helped her husband back to an active life after his illness. Her contribution to the promotion of his music and the preservation of his correspondence will never receive the appreciation it deserves. Alice Shebalina took an active part in setting up the first editions of all the group works published over a period of fifty years after the composer's death, in particular the authorised biography of his life and works based on original sources (letters, documents, excerpts from correspondence, articles etc.; cf. *Vissarion Yakovlevich Shebalin, Years and works*). The volume named *Vissarion Yakovlevich Shebalin, Life and works*, that contains notably completely unknown extracts from the memoirs of the composer and his close circle of friends, was also prepared with Alice Shebalina's help, but only published after his death.

Mikhail Seguelman

¹ Shebalin on music and musicians. Taken from his memoirs, letters and notes (unpublished)// V.Y. Shebalin, *His life and work*. Texts selected by Valeria Rajeve, Moscow 2003, p. 162.

² The Central School of Music, near the Moscow Conservatory, where musically gifted children study according to a combined programme covering that of secondary school, primary music school and secondary music school (early years). At the end of this cursus pupils are awarded a diploma marking the end of their secondary studies.

³ Nicolai Karetnikov, *My first lesson*// In memory of Shebalin. Memoirs, documents. Texts selected by Alice Shebalina, edited by Marina Sabinina. Moscow, 1984, p. 52.

⁴ Leonid Martinov, *Collected Works*, Moscow, v. III.// Alice Shebalina. V.Y. Shebalin, *His Life and Works*, edited by Marina Sabinina, Moscow, 1984, p. 52.

- ⁵ Memoirs of V.Y. Shebalin // V.Y. Shebalin, His Life and Work, p. 19.
- ⁶ Ibid., p. 20.
- ⁷ Letter from N. Myaskovsky to M. Nevitov // In Memory of Chebalin, p. 217.
- ⁸ V. Shebalin, Myaskovsky the Master // Collected Documents in two volumes, v. I, Moscow, 1964, p. 99-100.
- ⁹ Personal file of V. Shebalin, Archives of the Moscow Conservatory // His life and works, p. 53.
- ¹⁰ Vsevolod Meyerhold, Articles, Letters, Speeches, Interviews, part II, Moscow, 1968 // Isaak Glikman, Meyerhold and the Musical Theatre, Leningrad, 1989, p. 343-344.
- ¹¹ Prokofiev on Prokofiev. Articles and interviews. Edited by V. Varounts, Moscow, 1991, p. 135.
- ¹² N. Myaskovsky, Letter to the *Journal of Soviet Art*, 18 March 1938 // His Life and Work, p. 101. In the same letter Myaskovsky criticises Yuri Keldych, one of the teachers at the Moscow Conservatory, violently. The latter had made some serious mistakes on the programme of the concert of Glinka's music (an erroneous definition of the form of the compositions. He'd also described Glinka's orchestral piece *In Memory of Friendship* as being stylistically in the spirit of the 18th century, whereas it is in fact an orchestration of the *Nocturne* by Johann Nepomuk Hummel).
- ¹³ Letter from Vissarion Shebalin to Alice Shebalina // His Life and Work, Moscow 1990, p. 114.
- ¹⁴ The Central Committee of the Soviet Union Communist Party i.e. Bolsheviks.
- ¹⁵ Oxana Jelokhovtseva, He Had A Noble Soul // Life and work, p. 330.
- ¹⁶ Yuri Khoklov, The Soviet Violin Concerto, Moscow, 1956, p. 57.
- ¹⁷ Alexander Bonduriansky, Notes on the Piano trios of V.Y. Shebalin // Life and work, p. 330.
- ¹⁸ Memoirs of V.Y. Shebalin // Life and work, p. 66.

Vissarion Shebalin

Catalogue of Works published by Editions Le Chant du Monde with opus numbers

The catalogue of Vissarion Shebalin's works can be found without opus numbers on the website of Les Editions Le Chant du Monde under the heading "composer".
<http://www.chantdumonde.com>

Op.1,

1922

Two Poems by Richard Dehmel

Two romances for voice (high register) with piano, on two poems by Richard Dehmel.

Translation by D. Usov.

Dedicated to A.F. Gube.

1. The evening voice.

2. From afar.

First edition: Music division of Gosizdat Publishers, 1926.

First performance: 29 October 1924, Moscow, N. Alexandrova, An. Alexandrov.

Op.2,

1923

String Quartet n° 1

Dedicated to Mikhail Nevitov.

1. Allegro.

2. Andante tranquillo, con espressione.

2. Vivo.

First edition: Music division of Gosizdat Publishers, 1926.

New edition: Muzguiz, 1963.

First performance: 29 October 1924, Moscow, The Moscow Conservatoire Quartet.

Arrangement for 4-handed piano by the author.

Manuscript. The composer's archives.

Op.3,

1922 - 1923

Five pieces on poems by Sapho

For voice (high register) and piano.

Translation by Viatcheslav Ivanov.

Dedicated to N.G. Alexandrova.

1. I like sensuality.
 2. If the young woman is in my house.
 3. The time will come.
 4. In the nymphs' grotto.
 5. No oak can withstand the force of a violent wind.
First edition: Music division of Gosizdat Publishers, 1926.
First performance: 29 October 1924, Moscow, N. Alexandrova, An. Alexandrov.
 1961 New revised version.
Manuscript. The composer's archives.
- Op.4, 1924**
Trio in G minor for violin, viola and cello
Dedicated to Mikhail Leonovich Starokadomsky.
 1. Moderato. Allegro risoluto.
 2. Cantabile.
 3. Vivace con severita.
 4. Theme and variations.
Manuscript. The State archives (Literature and Fine Arts).
First performance: 2 March 1928, Moscow, B. Simsky, G. Gambourg, V. Kubacky (members of the Stradivarius Quartet).

 New revised version.
First edition: Muzguiz, 1937.
First performance: 24 March 1934, Moscow, Ya. Targonsky, E. Strakhov, L. Adamov.
- Op.5, 1925**
Plantain
 On texts by Anna Akhmatova.
 For voice (high register) and piano.
 1. I asked the cuckoo.
 2. Silence fell in the house.
 3. I haven't put curtains up at my windows.
First edition: Music division of Gosizdat Publishers, 1927.
New edition: Muzguiz, 1962.
 Anthology "Selected Romances and Songs", Book 1.
- Op.6, 1925**
Symphony n° 1 in F minor
Dedicated to Nikolai Myaskovsky.
 1. Moderato.
2. Andante, molto quieto.
 3. Allegro guisto.
First performances:
 13 November 1926, Leningrad, conducted by Constantin Saradchef.
 10 March 1929, Moscow, conducted by Nikolai Golovanov.
First edition: Muzguiz, 1932.
1935 Arrangement for two 4-handed pianos by Pavel Lamm.
Manuscript. The composer's archives.
- Op.7, 1925**
Two Poems by Alexander Blok
 Two poems for baritone with piano.
 1. The pipe began to sing.
 2. Late autumn.
First edition: Music division of Gosizdat Publishers, 1926.

 1961 New revised version.
New edition: Muzguiz, 1962.
 Anthology "Selected Romances and Songs", Book 1.
- Op.8, 1921**
Rondo for piano
Dedicated to Lev Oborin
Manuscript. Lev Oborin's archives.
First performance: 20 March 1925, Moscow, Lev Oborin.

1925 New revised version.
First edition: Music division of Gosizdat Publishers, 1925.
- Op.9, 1926 - 1929**
Three poems by Sergei Essenin
 For voice (high register) and piano.
Dedicated to Alice Maximovna Shebalina.
 1. The Cow.
 2. The Fox
 3. Song about a dog.
First edition: Music division of Gosizdat Publishers, 1926.
New edition: Muzguiz, 1962.
 Anthology "Selected Romances and Songs", Book 1.
First performance: 2 March 1928, Moscow, O. Tatarinova and the composer.

- Op.10, 1926-1927**
Sonata in E flat minor for piano
Dedicated to N.S. Gilyaev.
 1. Andante. Allegro agitato.
 2. Andante con espressione.
 3. Allegro fermamente.
Manuscript. The State archives (Literature and Fine arts).

 New revised version.
- Op.10a, 1929**
Two poems by Rainer Maria Rilke
 For voice (medium register) and piano.
Dedicated to M.G. Gube.
 1. Manchmal geschiet es in tiefer Nacht [Many times in the still of the night...]
 2. Träume [Dreams]
Manuscript. The State archives (Literature and Fine Arts).
- Op.11, 1929**
Symphony n° 2 in C sharp minor
Dedicated to Alice Maximovna Shebalina
 1. Andante.
 2. Allegro assai.
First edition: Muzguiz, 1934.
First performance: 26 May 1931, Moscow, conducted by Vassily Shirinsky.
New edition: Soviet composer, 1976.

 Arrangement by the author for four-handed piano.
Manuscript. The State archives (Literature and Fine Arts).

 1935 Arrangement by Pavel Lamm for two 4-handed pianos.
Manuscript. The composer's archives .
- Op.12, 1929**
Three Piano Sonatinas

Sonatina n°1 in E flat major
 1. Moderato non troppo e cantabile.
 2. Song.
 3. Fughetta.
- Sonatina n°2 in C major***
 1. Prelude.
 2. Song.
 3. March.
 4. Rondo.
Sonatina n°3 in A major
 1. Introduction.
 2. Burlesque.
 3. Meditation.
 4. Finale.

First edition: Muzguiz, 1931, 1936.
First performance: 24 January 1932, Moscow, Heinrich Neuhaus
- Op.13, 1930**
Blue May, free country
 Cantata for choir and orchestra on the text by Nikolai Asseev.
Manuscript. The composer's archives.
First performance: 11 December 1931, Moscow, The Bolshoi Theatre Choir and Orchestra conducted by Vassily Shirinsky.
- Op.14 n° 1, 1931-1932**
Concertino in G major for violin and string orchestra
Dedicated to Ya.B. Targonsky
 1. Allegro (quasi cadenza).
 2. Largo e cantabile.
 3. Allegro.
Manuscript. The State archives (Literature and Fine Arts).
First performance: 18 April 1931, Moscow, Ya. Targonsky and the Moscow Conservatoire Orchestra, conducted by V. Pokrovsky.

 New revised version of the part for violin: L. Feigin
First edition: The Soviet Composer, 1960.
 Arrangement for violin and piano by the author.
First edition: The Soviet Composer, 1960.
- Op.14, n° 2, 1933**
Concertino in C major for French horn and small orchestra
 1. Moderato cantabile. Allegro.
 2. Andante.

à Iakob Borisovitch Targovitsky
CONCERTINO
pour violon et orchestre à cordes

Vissarion Chebaline op.14 N°1
(1932 - 1938)

Allegro (quasi cadenza) $\text{♩} = 72$

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3. Vivo.

Manuscript. The State archives (Literature and Fine Arts).

First performance: 1934, Moscow, A. Yankelevitch & the USSR Radio Orchestra, conducted by Nikolai Anossov.

New revised version.

First edition: The Soviet Composer, 1960.

First performance: 22 December 1961, Moscow, B. Afanassiev and the USSR Radio and Television Orchestra, conducted by Leo Ginzbourg.

Arrangement for French horn and piano by the author.

First edition: The Soviet Composer, 1963.

Op.15,

1930

Four Songs on texts by A.Hidas

For voice (high register) and piano.

1. The grain is beginning to ripen.

2. Evening has come.

3. Sleep, little boy.

4. Friend Tucodi's song

First edition: Muzguiz, 1932, 1933.

New edition: The Soviet Composer, 1962.

Anthology "Selected Romances and songs", Book 1.

1931 Arrangement for voice (high register) and orchestra by the author.

Manuscript. The music library of the Radio and Television State Committee

First performance: 20 March 1932, Moscow, Elena Kruglikova,

The Moscow Philharmonic, conducted by Vassili Shirinsky.

Op.16,

1931

Lenin

A dramatic symphony for narrator, soloists (soprano, mezzo-soprano, tenor and bass), choir and orchestra, after the poem by Vladimir Mayakovsky "Vladimir Ilich Lenin".

1. Allegro risoluto.

2. Largo.

3. Moderato non troppo e risoluto.

First performance: 6 November 1932, Moscow; K. Derzhinskaya, V. Davydova,

A. Alexeev, V. Slivinsky and A. Glumov (narrator), Bolshoi Theatre Orchestra conducted by Alexander Melik-Pachaev.

New revised version.

First edition: Muzguiz, 1960.

First performance: 15 April 1960, Moscow; soloists T. Antipova, V. Borisenko, A. Orfenov, A. Petrov and B. Morgunov (narrator), The Republican Choir conducted by A. Yurlov, State Radio and Television Orchestra conducted by Alexander Gauk.

Arrangement for voice and 4-handed piano by the author.

First edition: Muzguiz, 1960.

Op.17,

1934 - 1935

Symphony n° 3 in C major

Dedicated to Dmitri Shostakovich.

1. Allegro assai.
2. Moderato.
3. Vivo assai.
4. Moderato e maestoso. Allegro assai (Passacaglia e fuga).

First edition: Muzguiz, 1946.

First performance: 11 February 1944, Moscow, The State Symphony Orchestra, conducted by Nikolai Anosov.

Arrangement for two 4-handed pianos by Pavel Lamm.

Manuscript. The composer's archives.

Op.18,

1934 - 1936

Orchestral Suite n° 1

Dedicated to Lev Atovmian.

1. Funeral march.
2. Dance.
3. Slow waltz.
4. Dance.
5. Song.
6. Waltz.

First edition: Soviet Composer, 1962.

First performance: 12 May 1934, Moscow, The Bolshoi Theatre Orchestra conducted by Viktor Kubatsky.

Op.19,

1934

String Quartet n° 2 in B flat major

Dedicated to the Beethoven Quartet.

1. Largo. Allegro.

2. Andantino. Vivo.

3. Andante cantabile.

4. Allegro risoluto.

First edition: Muzguiz, 1936.

Scores and parts.

New edition: Muzguiz, 1963.

First performance: 18 March 1935, Moscow, The Beethoven Quartet.

Op.20,

1933 - 1934

Overture for choir and orchestra on a text by Sergei Gorodetsky

(ad libitum choir)

Manuscript. The music library of the State Committee for Radio and Television
First performance: 28 January 1934, Moscow, Orchestra and Choir of the Radio, conducted by Alexander Gauk.

Op.21,

1936 - 1940

Concerto in G major for violin and orchestra

Dedicated to I.A. Zhuk.

1. Introduction and fugue.
2. Maestoso. Allegro.
3. Air. Andante.
4. Rondo. Allegro.

First edition: Muzguiz, 1947.

First performance: 15 November 1940, Kiev, I.A. Zhuk and Orchestra, conducted by Leo Ginzbourg; 29 December 1940, Leningrad, I.A. Zhuk and the Leningrad Philharmonic, conducted by Edward Grikurov.

Arrangement for violin with piano by the author.

First edition: The Union of Soviet Composers' Publications, 1943.

Op.22,

1935

Suite n° 2 for Orchestra

(adapted from the incidental music of *The Lady of the Camellias* by Alexandre Dumas).

Manuscript. The State archives (Literature and Fine Arts).

1961 New revised version.

In memory of Vsevolod Meyerhold.

1. Waltz.
2. Tarentella.
3. Slow waltz.
4. Bolero.
5. Romantic waltz.
6. Pot-pourri.
7. Romance without words.
8. Gallop.

Manuscript. The composer's archives.

First performance: 9 October 1962, Moscow, State Symphony Orchestra conducted by Evgueny Svetlanov.

Op.22 bis, 1934

Suite for voice (high register) and orchestra

(adapted from the music of *The Lady of the Camellias* by Alexander Dumas, on texts by Pierre-Jean Béranger, Heinrich Heine, Michael Kuzmin).

Dedicated to V. Dukhovskaya.

Manuscript. Archives of V. Dukhovskaya.

Arrangement for voice (high register) and piano by the author.

First performance: 27 February 1935, Moscow, V. Dukhovskaya and V. Vassiliev (piano).

Op.23, 1935

12 poems by Alexander Pushkin

For voice (middle register) and piano.

Book 1.

1. To Adèle.
2. The Rose.
3. Elegy.
4. "Ardent desire burns in my blood..."
5. Spanish Romance.
6. "I am there, Inesiglia..."

Book 2.

7. It's time, my friend, it's time.
8. Page from an album.
9. The Nightingale and the rose.
10. I drink to Marie's health...

11. What good is boredom?

12. Arion.

First edition: Muzguiz, 1938.

New edition: The Soviet Composer, 1962.

Anthology "Selected Romances and songs", Book 1.

First performance: 28 May 1936, Moscow, E. Romanova and Boleslav Yavorsky (piano).

Je suis là, Inesiglia...

For voice (middle range) and orchestra, to lines by Alexander Pushkin.

Manuscript. The music library of the State Committee for Radio and Television

First performance: 17 April 1935, Moscow, Radio, V. Issaeva, Radio Orchestra conducted by E. Senkevich.

Spanish Romance

For voice (middle range) and orchestra, to lines by Alexander Pushkin.

Manuscript. The music library of the State Committee for Radio and Television

First performance: 17 April 1935, Moscow, Radio, V. Issaeva, Radio Orchestra conducted by E. Senkevich.

Op.24, 1935

Symphony n° 4 in B major

Dedicated to the heroes of Perekop.

1. Andante. Allegro. Andante.
2. Allegro molto.

Manuscript. The State archives (Literature and Fine Arts).

First performance: 27 February 1936, Moscow, The Radio Orchestra conducted by Alexander Gauk.

1961 New revised version.

First edition: The Soviet Composer, 1963.

First performance: 18 October 1977, Moscow, Symphony Orchestra of the Moscow Philharmonic, conducted by B. Gusman.

1935 Arrangement by Pavel Lamm for two four-handed pianos.

Manuscript. The composer's archives.

1961 Arrangement by the composer for four-handed piano.

Manuscript. The composer's archives.

Op.25, 1936
Overture for orchestra in D major on Marian themes
First edition: Musfond, 1941.i
New edition: Muzguiz, 1958.
First performance: 18 December 1936, Moscow, The Radio Orchestra conducted by Nikolai Golovanov.

Op.26, 1940-1942
Five Romances
To words by Heinrich Heine (translated by the composer), for voice (middle range) and piano.
Dedicated to M.G. Gube.
1. On the distant horizon.
2. By the sea.
3. A cold gloom holds me in its grip.
4. My heart, my heart, you were suffering.
5. The Sombre North
First edition: Muzguiz, 1944.
New edition: The Soviet Composer, 1962.
Anthology “Selected Romances and Songs”, Book 2.
First performance: 15 March 1943, Moscow, Vladimir Zakharov and E. Yakobson (piano).

Op.27, 1939, 1956 - 1959
The Sun Over the Steppe
Opera in 3 acts, 6 tableaux. Libretto by Ya. Galitsky.
About civil war in Russia; the action takes place in Stanitsa, a Cossack village on the River Don, in 1919.
Manuscript. The State archives (Literature and Fine Arts).
First edition: The Soviet Composer, 1961.
Arrangement for piano
First performance of fragments of the opera: 28 December 1939, Moscow, The Soviet Opera Ensemble of the Russian Theatre Society, conducted by K. Popov, choir master Ivan Youkhov.
First performance of the whole opera: 9 June 1958, Moscow, The Soviet Opera Ensemble of the Russian Theatre Society, conducted by S. Malyavin.

Arrangement for voice with piano by the composer.
First edition: The Soviet Composer, 1961.

Op.28, 1938
String Quartet n° 3 in E minor
Dedicated to Nikolai Myaskovsky.
1. Allegro.
2. Vivace.
3. Andante.
4. Allegro risoluto.

First edition: Muzguiz, 1941.
New edition: Muzguiz, 1963.
First performance: 28 November 1939, Moscow, Beethoven Quartet.

Op.29, 1940
String Quartet n° 4 in G minor
In memory of Sergei Taneev.
1. Allegro.
2. Andante.
3. Vivo (Alla marcia).
4. Andante. Allegro assai.
First edition: Publications of the Union of Soviet Composers, 1943.
New edition: Muzguiz, 1963.
First performance: 23 November 1940, Moscow, Beethoven Quartet.

Op.30, 1939 - 1940
Orchestral variations on a popular Russian theme
 (“My countryside, open countryside...” taken from the anthology by Mili Balakirev
 “40 popular songs from Russia”).
1. Largo.
2. Andante cantabile (Theme).
3. Istesso tempo (I var.).
4. Più mosso (II var.).
5. Allegretto (III var.).
6. Vivo (IV var.).
7. Adagio (V var.).
8. Allegro assai (Finale - VI var.).
First edition: Muzguiz, 1947.
New edition: Publications of the Union of Soviet Composers, 1947.
First performance: Radio, October 1944, The Radio Orchestra conducted by the composer; 23 November 1940, Moscow, The State Symphony Orchestra conducted by Alexander Gauk.

Op.31, 1941
Russian Overture in E minor for orchestra
First edition: Publications of the Union of Soviet Composers, 1945.
First performance: 7 June 1944, Moscow, The State Symphony Orchestra conducted by Nikolai Anossov.

Arrangement for four-handed piano by the composer.
Manuscript. The Glinka State Museum of Musical Culture.

Arrangement by A. Tonin for orchestra of folk instruments
First edition: Muzguiz, 1961.

Op.32, 1937 - 1939
Four poems by Sappho
For voice (high register) and piano.
Dedicated to E.V. Kopossova-Derzhanovskaya
1. Waiting.
2. Prayer to Aphrodite
3. Tears for Adonis
4. Beloved Mother...

1945 New revised version
Manuscript. The composer's archives.

Op.33, 1942
String Quartet n° 5 in F major
(on Slav themes).
1. Moderato. Allegro.
2. Andante.
3. Allegretto.
4. Andante.
5. Finale. Allegro.
First edition: Publications of the Union of Soviet Composers, 1943.
New edition: Muzguiz, 1963.
First performance: 21 November 1942, Moscow, Beethoven Quartet.

Arrangement for piano by the composer.
Manuscript. Glinka State Museum for Musical Culture

Op.34, 1943
String Quartet n° 6 in B minor
1. Allegro.
2. Andante.
3. Vivo.
4. Allego giusto.
First edition: Muzguiz, 1963.
First performance: 16 January 1944, Moscow, Beethoven Quartet.

Op.35, 1940 -1944
Sonata in C minor for violin and viola
1. Allegro assai.
2. Andante espressivo.
3. Vivace.
First edition: Muzguiz, 1946.
New edition: Publications of the Union of Soviet Composers, 1947.
First performance: 15 April 1945, Moscow, Dimitri Tsiganov (violin) and Vadim Borisovsky (viola).

Op.36, 1936 - 1937
Four Romances on texts by Alexander Pushkin
For voice (high register) and piano.
1. Cassack
Dedicated to V. Dukhovskaya.
2. "On the pebbles, on the yellow sand..."
3. Zemphira's Song
4. On Anacreon
First edition: Muzguiz, 1946.
Anthology "Pushkin's work in the romances and songs of Soviet composers"
New edition: The Soviet Composer, 1962.
Anthology "Selected Romances and songs", Book 1.

Op.37, 1943
The Lark
Choreographic suite for orchestra. Libretto by Kasyan Goleizovsky.
1. Introduction.
2. Dance of the young maidens.
3. Song and scene of the lark.

SONATE pour violon et alto

I

Vissarion CHEBALINE
op. 35

Allegro assai

Violon

Alto

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4. Duet: Young girl and a shepherd.

5. Final dance.

First edition: Muzguiz, 1951.

First performance with choreography: May 1944, Moscow, The Bolshoi Theatre Dance School

First symphonic performance: 23 January 1946, The State Symphony Orchestra, conducted by Vassily Nebolsine.

Arrangement for piano by the composer.

First edition: Muzguiz, 1947.

Dance of the young maidens, taken from the Choreographic Suite “The Skylark”.
Arrangement by Edison Denisov for four-handed piano.

First edition: Muzguiz, 1961. Album of easy arrangements for four-handed piano, N°1.

Op.38,

1946

Moscow

Cantata for soloists (soprano, mezzo-soprano, tenor and bass), choir, organ and orchestra

To words by B. Lipatov.

1. Moscow.

2. Song of the young girl.

3. Battle.

4. Memory.

5. Glory.

Manuscript. The State archives (Literature and Fine Arts).

First performance: 14 December 1946, Moscow, O. Sveshnikova, Z. Petrova, N. Dugine,

V. Tutunnik, Moscow Conservatory Choir and Symphony Orchestra conducted by Nikolai Anossov, Choirmaster V. Mukhin.

Arrangement for voice and four-handed piano by the composer.

First edition: Musfond, 1946.

Arrangement for voice and piano by Lev Atovmian.

First edition: Muzguiz, 1947.

New edition: “Music”, 1968.

- Battle* (third part of the “Moscow” Cantata)
Arrangement for choir and piano by the composer.
First edition: Muzguiz, 1951. Choral Anthology “To the Glory of the Fatherland”, n°1.
- Op.39, 1946 - 1947**
Trio in A major for violin, cello and piano
Dedicated to Lev Oborin, David Oistrakh and Sviatoslav Knushevitsky.
1. Moderato.
2. Allegro assai.
3. Largo (Thema con variazione).
First edition: Muzguiz, 1951.
First performance: 22 January 1950, Moscow, Lev Oborin, David Oistrakh and Sviatoslav Knushevitsky.
- Op.40, 1948**
Seven Songs to lines by A.Kovalenkov (taken from the book “The Clear Day”)
For voice (high register) and piano.
Dedicated to Alice Maximova Shebalina.
1. Song.
2. Forget my tears.
3. The carp (“The snow has melted, it’s spring in the valley, ...”).
4. Surrounded by marshland flowers.
5. Tourist (“The Silver birch is leaning over the precipice...”).
6. Sad note (“The song is sung on a sad note...”).
7. The blue air is full of sunshine.
- First edition:* Muzguiz, 1956. N°1, 2, 5-7 in “Five songs to lines by Kovalenkov”.
New edition: The Soviet Composer, 1962.
Anthology “Selected Romances and songs”, Book 2.
First performance: 8 June 1957, Moscow, Nina Dorliak and Vera Shubina (piano).
- 1961 Arrangement of songs n°s 1, 2, 5-7 for voice (high register) and orchestra.
Manuscript. The composer’s archives.
- Op.41, 1947- 1948**
String Quartet N° 7 in A major
Dedicated to the Beethoven Quartet for its 25th anniversary.
1. Allegro moderato.
2. Vivo.

3. Andante.
4. Allegro assai.
First edition: Muzguiz, 1954. Scores.
New edition: Muzguiz, 1963.
First performance: 21 December 1948, Moscow, the Beethoven Quartet.
- Op.42, 1949**
Five unaccompanied choruses
To verses by Alexander Pushkin.
1. Message to the Decembrists (“At the bottom of the Siberian mines...”).
Dedicated to A. V. Sveshnikov.
2. Winter road (“Through the showery mist ...”).
Dedicated to A. V. Sveshnikov.
3. Stenka Razin’s Song (“Not a single horse’s hoof should be heard...”).
Dedicated to V.P. Mukhin.
4. Echo (“If an animal bellows in the depths of the forest...”).
Dedicated to S. V. Popov.
5. A white-flanked chatterbox (“A white-flanked chatterbox at my gate...”).
Dedicated to D.S. Vasiliev-Buglay.
First edition: Muzguiz, 1950. N°1, 2, 4, 5 in the anthology “Four choruses to verses by Alexander Pushkin”.
New edition: Muzguiz, 1959.
Anthology “Selected choruses”.
First performance: 30 November 1949, Moscow, Choir of the Russian Republic conducted by K. Lebedev.
- Op.43, 1949 - 1951**
Sinfonietta
1. Moderately fast.
2. Expressivo - cantabile
3. With ease, fast.
4. Slowly.
First edition: The Soviet Composer, 1958.
First performance: 12 November 1951, Moscow, Great Radio Symphony Orchestra conducted by Alexander Gauk.
- Arrangement for four-handed piano by the composer.
Manuscript. The State archives (Literature and Fine Arts).
- Andante (Fourth movement) de Sinfonietta. Arrangement by A. Tonin for orchestra of traditional instruments.

First edition: The Soviet Composer, 1962. Anthology “Arrangements for an orchestra of traditional Russian folk instruments”.

Op.44,

1949

Three unaccompanied choruses

To verses by Alexei Sofronov.

1. Absinthe (for male choir, “With heels, with boots...”)

Dedicated to G.G. Ernesaks.

2. Virginia creeper (for women’s choir, “Climbing Virginia creeper...”).

3. Immortal (for mixed choir, “Day has risen across the steppe...”).

Dedicated to A.V. Preobrazhensky.

First edition: Muzguiz, 1954, 1959, n°s 1, 3 in “Selected choruses”.

The Soviet Composer, 1958, n° 2 in “Four choruses”.

Op.45,

1950

Six unaccompanied choruses

To verses by M. Tank.

Dedicated to G.R. Chirma.

1. The Cossack was making his horse run.

2. The Mother passed certain thoughts on to her son.

3. The Lark (“Spring called it...”).

4. The Birch Tree (“What do you miss from near your hillside?”).

5. A Fine Spring (“The snow plough stopped”).

6. Above the Kurgans (Fughetta) (“You fell asleep, falcons”).

First edition: Muzguiz, 1954, 1959, n°s 1-5 in “Selected choruses”.

The Soviet Composer, 1958, n° 6 in “Four choruses”.

First performance: Minsk, Belorussian Choir conducted by Grigory Chirma.

Op.46,

1946 - 1956

The Taming of the Shrew

Comic opera in 4 acts and 5 tableaux.

Libretto by A. Gozenpud after William Shakespeare

First edition: Musfond, 1956. Version for voice and keyboard.

Second edition: The Soviet Composer, 1958. Version for voice and keyboard.

Third edition: Muzguiz, 1963. Printed scores.

First concert performance: 1st October 1955, Moscow, The Soviet Opera

Ensemble of the Russian Theatre Society conducted by O. Bron, directed by

S. Malyavin, Choirmaster M. Grigoriev.

First public performance: 25 May 1957, Kubichev, The Ballet and Opera Theatre conductor S. Bergolts, director S. Schtein;

24 July 1957, Moscow, Subsidiary of the Bolshoi Theatre, conductor Z. Khalabala (Czechoslovakia), director G. Ansimov. Principal roles played by: Petruccio - Vladimir Otdelenov, Baptista Minola - Mark Rechetine, Katarina - Galina Vichnevskaya ;

31 January 1960, The Bolshoi Theatre, conductor E. Akulov. Principal roles played by: Petruccio - E. Kibkalo, Baptista Minola - A. Eizen, Katarina - T. Milachkina.

Op.47,

1951

Three unaccompanied choruses

To verses by Mikhail Lermontov.

Dedicated to A.P. Kopusov.

1. The Soldier’s Tomb (“He’s sleeping the final sleep...”).

2. The Veil (“The Solitary White Veil...”).

3. The Rock (“The Golden cloud was going down...”).

First edition: Muzguiz, 1954, 1959, in “Selected choruses”.

New edition: Muzguiz, 1956, n° 3 in “Choruses”.

First performance: Moscow, The State Choir, conducted by A. Preobrazhensky.

Op.48,

1951

Six Romances to verses by Mikhail Lermontov

For voice (high register) and piano.

Dedicated to N.D. Schpillar.

1. Beneath a mysterious cold mask.

2. An involuntary tear.

3. The Top of the mountains (“The Top of the mountains is swathed in the black of night...”).

4. I want to live.

5. I used to love kisses in those days.

6. If I hear your voice.

First edition: Muzguiz, 1955

New edition: The Soviet Composer, 1962, in “Selected Romances and songs”, Book 2.

First performance: 8 November 1954, Moscow, N. Schpillar and S. Stutchevsky (piano).

Op.49,

1951

Three unaccompanied choruses

To lines by Soviet poets.

1. A Major Construction. Text by B. Yuzhanin.
Dedicated to V.P. Stepanov.
2. On the hillock. Text Ya. Ukhovskoy.
Dedicated to V.G. Sokolov.
3. Sun above the world Text V. Azarov.
First edition: Muzguiz, 1954, 1959, n° 1, in “Selected choruses”; n° 3 - Manuscript lost.

Op.50, 1952
Four unaccompanied choruses

- to verses by M. Issakovsky.
1. May every hour be splendid
Dedicated to A.S. Stepanov.
 2. The Oak Tree (“The Oak stands greenly on the hill...”).
 3. It’s good to take a stroll in Spring.
Dedicated to A.S. Stepanov.
 4. Autumn (“The Wheat is in, the hay is cut...”).
- First edition:* Muzguiz, 1954, 1959, in the “Selected choruses” collection.

Op.51, 1957 - 1958
Three Sonatas, Op.51, n° 1, n° 2 and n° 3
Sonata for violin and piano in A major

- Dedicated to Rostislav Dubinsky.*
1. Allegro.
 2. Non troppo vivo scherzando.
 3. Andante.
 4. Allegro.
- First edition:* Muzguiz, 1959.
First performance: 26 November 1960, Moscow, Rostislav Doubinsky (violin) and Luba Edlina (piano).

Op.51, n° 2, 1954
Sonata in F minor for viola and piano
Dedicated to Dmitri Shebalin.

1. Con liberta. Allegro.
 2. Andante con moto.
 3. Allegro assai.
- First edition:* Muzguiz, 1956.
First performance: 26 October 1956, Moscow, Dmitri Shebalin and Luba Edlina (piano).

Op.51, N° 3, 1960
Sonata in C major for cello and piano

- Dedicated to Mstislav Rostropovitch.*
1. Allegro assai.
 2. Vivace.
 3. Andante.
 4. Allegro.
- First edition:* Muzguiz, 1963.
First performance: 5 November 1961, Moscow, Mstislav Rostropovitch (cello) and Alexei Zybtssev (piano).

Op.52, 1959 - 1960
Three choruses

- on verses by Moldavian poets.
Dedicated to T.F. Muller
1. Twilight in the valley (“When evening falls ...”). Text by P. Zadnipru.
 2. Poplar (“The old poplar in front of the door...”). Text by L. Delianu.
 3. Marior is leaving (“With laughter, jokes and joy...”). Text by Yu. Barzhansky.
- First edition:* The Soviet Composer, 1963.

Op.53, 1960
String Quartet n° 8 in C minor
Dedicated to the Borodin Quartet.

1. Andante.
 2. Allegro.
 3. Adagio.
 4. Allegro.
- First edition:* Muzguiz, 1963.
Quartets vol. II. Scores.
First performance: 15 May 1961, Moscow, the Borodin Quartet;
13 October 1961, Leningrad, the Borodin Quartet.

Op.54, 1961
Land of My Birth

- Eight poems by Alexander Tvardovsky. For voice (high register) with piano.
1. Thank you, land of my birth...
- Dedicated to E.P. Razoumova.*
2. Wind (“What wind, can you hear it? ”).

Dedicated to E.P. Razoumova.

3. I haven't got time to make fun...

Dedicated to D.S. Futer.

4. The snows are darkening...

Dedicated to A.S. Tchibissova.

5. To fellow-writers ("Plying one's trade without any superfluous anxiety...")

Dedicated to I.F. Lorie.

6. I don't know how I've loved...

Dedicated to A.S. Tsvetkova.

7. To those who criticise me ("You who are always trying to teach me...")

Dedicated to D.S. Futer.

8. At Padun's ("The river sang ...").

Dedicated to A.R. Luria

First edition: The Soviet Composer, 1962, in "Selected Romances and songs", Book 2.

Op.55, 1961

In the land of the Mordves

Three songs for voice (high register) with piano, to verses by A. Prokofiev.

Dedicated to Galina Pavlova Vishnevskaya

1. Stay in my memory...

2. The wild cherry tree is flourishing...

3. A white snow storm ("The night was covered with a widow's shawl...")

First edition: The Soviet Composer, 1962, in "Selected Romances and Songs", Book 2.

1962 Arrangement for voice (high register) and orchestra.

Manuscript. The composer's archives.

First performance: 9 October 1962, Moscow, Galina Pavlova Vichnevskaya, The State Symphony Orchestra conducted by Evgueny Svetlanov.

Op.56, 1962

Symphony n° 5 in C major

In memory of Nikolai Myaskovsky.

1. Andante. Allegro.

2. Lento. Allegro.

3. Allegro con fuoco.

4. Allegro. Andante.

First edition: Muzguiz, 1962. Printed scores.

First performance: 9 October 1962, Moscow; the State Symphony Orchestra conducted by Evgueny Svetlanov.

Arrangement for four-handed piano by G. Zinger.

Manuscript. The composer's archives.

Op.57, 1963

To my grandchildren

Four unaccompanied choruses for children.

1. In the garden.

Dedicated to Mika.

2. The Bee.

Dedicated to Lena.

3. The Rain. Text by B. Zakhoder.

Dedicated to Peka.

4. Summer is here. Text by L. Kvitko, translation by E. Blaguinina.

Dedicated to Katia.

First edition: "Music", 1964.

New edition: The Soviet Composer, 1973.

Op.58, 1963

String Quartet n° 9 in B minor

Dedicated to the Borodin Quartet.

1. Largo. Allegro.

2. Andante.

3. Allegro molto. Andante. Allegro più mosso.

First edition: Compositeur soviétique, 1970.

First performance: 18 April 1963, Leningrad, the Borodin Quartet;

21 April 1963, Moscow, the Borodin Quartet.

Op.59, 1963

On the edge of the wood

Seven unaccompanied choruses for children, to texts by E. Serova.

Dedicated to Katia Shebalina.

1. Snowdrop.

2. Lily-of-the-valley.

3. Violet.

4. Buttercup.

5. Forget-me-not.

6. Dandelion.

7. Carnation.

First edition: "Music", 1964.

New edition: The Soviet Composer, 1973.

Op.60, 1963

Sonatina in G major for six-stringed guitar

Dedicated to A.M. Ivanov-Kramskoy.

1. Allegro.

2. Andante.

3. Allegro assai.

Manuscript. The composer's archives.

Op.61, 1963

Orchestral Suite n° 3

(Incidental music for *The Stone Guest* by Alexander Pushkin). Concert arrangement by L.V. Feigin.

1. Introduction.

2. Laura's Dance.

3. Habanera.

4. Intermezzo.

5. Scene and serenade.

6. Chant in the convent.

7. Fast dance.

8. Finale.

Manuscript. The composer's archives.

Op.62, 1963

Orchestral Suite n° 4

(Incidental music for *Lady Windermere's Fan*, by Oscar Wilde). Concert arrangement by L.V. Feigin.

1. "Clock with a peal of bells".

2. Andante.

3. Minuet.

4. Dance of the dolls.

5, 6, 7 Three waltzes.

8. Finale.

1986 Concert arrangement by V. Agafonnikov.

1. Introduction.

2. Arrival of the guests.

3. Waltz.

4. Erlin's wait.

5. Dance of the dolls.

6. Farewell waltz.

Manuscript. The composer's archives.



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The Moscow State Conservatory (1934).
Seated (from left to right): Teachers: Vissarion Shebalin, Nikolai Myaskovsky,
Nikolai Giliaev, Genrikh Litinsky.
Standing (from left to right): Students: Yuri Yacevich, Aram Khatchatourian,
Senderey (?) and one unidentified person.