

An Examination of Vissarion Shebalin's *Concertino for Horn Op. 14, No. 2*

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## **ABSTRACT**

Vissarion Shebalin's Horn Concertino No. 2 fulfills a void in horn concertino repertoire, as it is written in a formalist aesthetic. Due to the tight control of the Soviet regime during Shebalin's time, many of his compositions have been overlooked. It is the goal of this document to highlight the importance of this composition and to inspire future performances. An examination of Shebalin's life and the compositional climate in which he lived, as well as a performance practice analysis of Horn Concertino No. 2, will provide a foundation for an understanding of this composition.

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## CHAPTER 1

### Overview

Vissarion Yakovlevich Shebalin, Soviet composer and teacher, spent his career combating the Soviet regime's strict limitations on music. An advocate for composers and compositional freedom, Shebalin risked his life and career repeatedly by speaking out against the Soviet Union. A likely result of the extreme distress he endured, he suffered a stroke which ended his life and career early.

Shebalin lived from 1902-1963. He composed for many genres, including opera, symphony, string quartet, vocal works, and instrumental works. Shebalin taught at the Moscow Conservatory for over a decade, serving as director of the conservatory for a portion of this time. Among his students were Tikhon Khrennikov, Karen Khachaturyan, Sofia Gubaidulina, Alexei Nikolayev, Veljo Tormis, Nikolai Karetnikov and Edison Denisov.<sup>1</sup>

As a formalist composer, Shebalin was a victim of "The Purge," led by Andrey Zhdanov.<sup>2</sup>

Shebalin and his colleagues were forced to compose in a manner that met the requirements dictated by the Soviet regime. Shebalin's potential for compositional success was limited due to the Soviet regime's tight control of his writing and life with severe consequences resultant when disregarding the Soviet regime's orders.

Horn Concertino No. 2 provides new insights into formalist aesthetics through its use in an underrepresented genre. Formalism was used significantly in orchestral works and string concerti, but not found in a large body of wind concerti. The horn community benefits greatly from Shebalin's contribution, as it opens the formalist aesthetic exclusively for the horn. The

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1. Inna Barsova, "Shebalin, Vissarion Yakovlevich," *Grove Music Online*, accessed December 28, 2017, <https://doi-org.lib-e2.lib.ttu.edu/10.1093/gmo/9781561592630.article.25617>.

2. Robert C. Tucker, *Stalin as Revolutionary, 1879-1929; a Study in History and Personality*, (New York: Norton, 1973), 22.

following will provide information on Shebalin as a composer with further focus on Horn Concertino No. 2.

Chapter one provides an overview, justification for the study, limitations of the study, and a review of related literature. Chapter two provides a brief biographical sketch, including Shebalin's personal life, his relationship with Nikolay Myaskovsky and Dmitri Shostakovich, his teaching, the Russian Association of Proletarian Musicians and Association for Contemporary Music, information on formalism and social realism, the Zhdanov Purge, and repercussions from "The Purge." Chapter three provides a performance practice analysis of Horn Concertino No. 2, including compositional elements, the first, second, and third movements, as well as a conclusion. Chapter four provides implications for further research and an overall conclusion regarding Shebalin's composition and his impact.

### **JUSTIFICATION FOR THE STUDY**

By conveying information on the Horn Concertino No. 2, horn players will be aware of the opportunity this piece presents as a formalist work written exclusively for their instrument. Due to the political climate during his time, Shebalin's compositional career was severely limited both artistically and professionally. As a result, Horn Concertino No. 2 is a work largely unknown. The author, possessing prior knowledge of this work through study and performance, recognizes its impact and importance, as it provides insight into formalist aesthetics through its use in a typically underrepresented genre in the form of a horn concertino.

### **LIMITATIONS OF THE STUDY**

This document will limit itself to information on Shebalin's background, the musical climate, and a performance practice analysis of Horn Concertino No. 2. The performance practice analysis is limited to an investigation of musical form and structure, thematic material,

and instrumental scoring observations. While a study of Shebalin's other works including horn would be beneficial to further understanding of the composer and his writing for horn, this document will limit itself to Horn Concertino No. 2.

## REVIEW OF RELATED LITERATURE

Several sources were helpful in gathering background information on Shebalin. Books pertaining to Dmitri Shostakovich, his friend and colleague, and Nikolay Myaskovsky, his teacher, were of particular help. Books such as Elizabeth Wilson's *Shostakovich: A Life Remembered* and Gregory Tassie's *Nikolay Myaskovsky: The Conscience of Russian Music* provided valuable information on Shebalin's personal and professional life. Elizabeth Wilson's interviews with Alisa Shebalina, included in her book previously mentioned, were of assistance. Books such as Larry Sitsky's *Music of the Repressed Russian Avant-garde, 1920-1929* and Robert C. Tucker's *Stalin as a Revolutionary, 1879-1929; a Study in History and Personality* provided information regarding Soviet Russia.

Articles such as Amy Nelson's article, "The Struggle for Proletarian Music: RAPM and the Cultural Revolution," from the *Slavic Review* Vol. 59, no. 1 (Spring 2000), Barbara Makanowitzky's "Music to Serve the State," from *The Russian Review* 24, no. 3 (1965), and Malcolm H. Brown's "The Soviet Russian Concepts of 'Intonazia' and 'Musical Imagery,'" from *The Musical Quarterly* 60, no. 4 (1974) provided information regarding Soviet Russia. Other sources utilized for the performance practice analysis include Horn Concertino No. 2 score, the 1960 Moscow Soviet Composer edition for horn and orchestra.

Two additional books with Alisa Shebalina as editor, *Vospominaniya, materiali* [Reminiscences and materials] published in Moscow, 1984, and *Godi zhizni i tvorchestva* [Years of life and creativity] published in Moscow, 1990, were unable to be obtained

by the author. These two books will provide further insight into Shebalin's life in future research.

## CHAPTER 2

### Brief Biographical Sketch

#### Personal Life

Vissarion Shebalin was born on June 11, 1902 in Omsk, Siberia, to Yakov Vasilievich Shebalin (1872-1932) and Appolinaria Appolonovna (1879-1929). He was affectionately called ‘Vissa,’ and was influenced by music at an early age. His father directed an amateur local high school choir in addition to teaching mathematics at a number of Omsk schools, colleges, and gymnasias. Many of the choir rehearsals were at the Shebalin family home at 47 Nadezhdinskaya Street. Vissarion started learning piano at the age of eight and enrolled in the piano course of the Russian Music Society in Omsk two years later, attending concerts and participating in a gymnasium choir and student orchestra.<sup>3</sup>

Shebalin was a Russian composer and teacher.<sup>4</sup> He taught at the Moscow Conservatory from 1935 until 1948, serving as head of the composition department from 1940-1942, and as Director of the Moscow Conservatory from 1942 to 1948.<sup>5</sup>

He met his wife, Alisa Maximovna, in 1924. Alisa Maximovna was a pediatrician trained in Moscow and Germany. Sharing one of the common beliefs on marriage in the 1920s, Vissarion and Alisa despised the “bourgeois” trappings of matrimony. They officially registered their marriage in the late 1930s, after the birth of their two children, Dmitri and Nikolai.<sup>6</sup>

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3. Anastasia Belina-Johnson, “liner notes to Vissarion Shebalin and His First Two Orchestral Suites,” Siberian Symphony Orchestra, Dmitry Vasiliev, Toccato Classics, TOCC 0136, CD 2012. Accessed January 30, 2018. <https://d2vhizysjb6bpn.cloudfront.net/TOCC0136-cd-notes.pdf>.

4. Gregory Tassie, *Nikolay Myaskovsky: The Conscience of Russian Music*, (Lanham, MD: Rowman & Littlefield, 2014), 100, accessed December 30, 2017, <https://books.google.com/books?id=mQmLAwAAQBAJ&dq=Gregory+Tassie,+Nikolay+Myaskovsky:+The+Conscience+of+Russian+Music>.

5. Barsova.

6. Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton, NJ: Princeton University Press, 1994), 499.

While Dmitri continued in music as a violist in the Borodin Quartet from 1953-1996, the author is unsure if Nikolai was a musician.<sup>7</sup> Vissarion wrote a number of works specifically for the Borodin Quartet.<sup>8</sup>

### **Nikolay Myaskovsky**

Shebalin belongs to the first group of composers educated entirely under the Soviet regime.<sup>9</sup> Shebalin began studying with Nikolay Myaskovsky in 1923, having previously studied with Reinhold Gliere for one year.<sup>10</sup> Myaskovsky played a prominent role in music in Soviet Russia, remaining an even-tempered individual despite the stresses of the Soviet Regime. His impact on Shebalin can be seen compositionally as well as personally. The author found many similarities between Myaskovsky and Shebalin, both central to the music scene in Soviet Russia.

Myaskovsky was a Russian composer, critic and teacher--one of the most influential musical figures in Moscow. His students included Boris Chaykovsky, Dmitry Kabalevsky, Aram Khachaturian, and Vissarion Shebalin. Myaskovsky was Shebalin's primary teacher. The two remained colleagues and friends throughout their musical careers. Myaskovsky's support and interest in other composers' music as well as his high level of professionalism set him apart during his time; he was called "the musical conscience of Moscow."<sup>11</sup>

Like many Soviet composers during the time of Soviet Russia, Myaskovsky's music was heavily criticized by the authorities. Primarily writing orchestral symphonies, his Tenth

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7. Wilson, 1994, 242-243.

8. Tully Potter, "Borodin Quartet," *Grove Music Online*, accessed March 15, 2018, <https://doi-org.lib-e2.lib.ttu.edu/10.1093/gmo/9781561592630.article.44211>.

9. Barsova.

10. Tassie, 100.

11. Iosif Genrikhovich Rayskin, "Myaskovsky, Nikolay Yakovlevich," *Grove Music Online*, accessed January 3, 2018, <https://doi-org.lib-e2.lib.ttu.edu/10.1093/gmo/9781561592630.article.19490>.

Symphony, written in 1927, was criticized for its morbid expressionism and its conception of individualistic pessimism.<sup>12</sup> His music represented a form of spiritual resistance to a suppressive regime; the majority of his symphonies were excluded from the concert hall for decades.<sup>13</sup>

Myaskovsky moved his entire family to Moscow in July 1919. He participated in many musical evenings with other composers, including Todor Popov, Konstantin Saradzhev, and Shebalin. The evenings always began with Myaskovsky declaring “bitte etwas klassisches,” or “please something classic” and they utilized symphonies by Alexander Glazounov and sinfoniettes or tales by Nikolai Rimsky-Korsakov. The following is a recollection from Shebalin on the musical evenings: Posters for the concerts were never displayed; “announcements” were passed on verbally and through modestly printed leaflets....But there were always many people present. There were performed both different novelties of our own and those by Prokofiev, Anatoly Alexandrov, and Medtner, and everything that Derzhanovsky received from abroad through International Books. It was from this innovative enterprise that ACM developed—the Association of Contemporary Music. For a long time it remained a society for the acquaintance with new music [...] an “unprogrammed” music society. Its makeup was very diverse, fortuitous, and hence there was never talk of an ideological platform; there could be no discussions about politics.<sup>14</sup>

Myaskovsky said the following of Shebalin, when his name was suggested for the director position at the Conservatory: “He has several fine administrative qualities: reserve, reason, principle, and the lack of any form of prejudice.”<sup>15</sup> Alisa Shebalina recalled that Vissarion accepted the position against his will, as he was unsure if he was ready to assume the responsibility.<sup>16</sup>

Shebalin writes the following in a letter: In the summer of 1942, I returned

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12. Rayskin.

13. Ibid.

14. Tassie, 104.

15. Tassie, 111.

16. Alisa Shebalina. Recording interview with Elizabeth Wilson. Quoted in Wilson, 1994, 184.

to Moscow and, against the will of Myaskovsky (his previous teacher), I became the Director of the Moscow Conservatory. It was during this time that, again, the harsh life of the war years began in Moscow. In the opening of another letter he states: It was in the autumn of 1942 that, when I was looking for an opportunity to return to Moscow, I received notice from the Committee on Arts. After arriving in Moscow, I was in no hurry to meet with the committee - thinking that such things usually come to unimportant events. It turned out, however, that I was a “good fit” for the position of Director of the Moscow Conservatory. I refused, but the Central Committee urged me, appealed to my patriotic feelings, saying to defend my homeland and that it would be an easy life. I could not agree.<sup>17</sup>

Translations are courtesy of Christopher Hepburn, and due to the control and monitoring of information in Soviet Russia during this time, it is not uncommon to find differences in research. While these letters indicate that Myaskovsky was not supportive of Shebalin’s job opportunity, material from Tassie’s *Nikolay Myaskovsky: The Conscience of Russian Music* indicates the opposite. Regardless of one’s interpretation of Myaskovsky’s feelings on the matter, Shebalin accepted and served as Director of the Moscow Conservatory from 1942-1948.<sup>18</sup>

A devoted teacher, Shebalin is responsible for the 1941 graduating class at the Moscow Conservatory for receiving their diplomas after the war. Shebalin unknowingly crept into the Conservatory to complete the administrative formalities necessary for the 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 thanks to him and him alone that the 1941 winners of the diploma could receive their actual certificates once the war was over.<sup>19</sup>

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17. Moscow State PI Tchaikovsky Conservatory, translated by Christopher Hepburn. “V. Ya Shebalin. Literary Heritage: From memories of N.Ya. Myaskovsky Accessed March 14, 2018. <http://www.mosconsrv.ru/ru/book.aspx?id=130088&page=131440>.

18. Barsova.

19. Mikhail Seguelman, Vissarion Shebalin (1902-1963): His life and work (essay) (Moscow: Le Chant Du Monde, 2005), accessed March 15, 2018, [http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline\\_UK\\_GL\\_BaT1.pdf](http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline_UK_GL_BaT1.pdf).

In 1943, Shebalin invited his close friend and colleague, Dmitri Shostakovich, to join the composition faculty.<sup>20</sup>

### **Dmitri Shostakovich**

Shebalin was a very close friend of Shostakovich, a contemporary of his time. The two met in 1924 through Lev Oborin.<sup>21</sup> Mitya, Shostakovich's nickname, often stayed with the Shebalins in Moscow, and Vissarion would often stay with the Shostakoviches during visits to Leningrad.<sup>22</sup> In her interviews with author Elizabeth Wilson, Alisa Shebalina recounted many anecdotal stories of the family's friendship with the Shostakoviches. These stories ranged from light hearted comical stories to serious, somber stories. The author, upon reading these anecdotal stories, concluded that many stories showed Shostakovich's heavy reliance on Shebalin's friendship during difficult times in his life.

The 1936 *Pravda* articles, which attacked Shostakovich's *Lady Macbeth*, created a tense musical atmosphere. The 1936 attacks against composers, mainly Shostakovich, set up the 1948 Zhandov Purge.

Following this 1936 attack, Shostakovich was left with only two supporters: Ivan Sollertinsky in Leningrad and Vissarion Shebalin in Moscow. A meeting was organized in Moscow at the House of Writers, also known as the Herzen House- a normal gathering place for Moscow composers. Many former members of the Russian Association of Proletarian Musicians (RAPM) attended the meeting and proceeded to attack Shostakovich, who was criticized, purged, disciplined and scolded by one and all on every count. During this meeting, Shebalin was the only one to remain silent, despite the group's repeated demands to have him speak. Finally, he was asked to take the stand. Vissarion then got up, but, remaining where he was without going up to the podium, he announced in a loud and clear voice for all to hear: "I consider that Shostakovich is the

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20. Alisa Shebalina. Recording interview with Elizabeth Wilson. Quoted in Wilson, 1994, 184.

21. Wilson, 1994, 113.

22. Ibid., 113.

greatest genius amongst composers of this epoch,” and sat down. From this day on, Shebalin was persecuted; his music was no longer printed or performed. He was stripped of all material means to earn a living and lived in extreme poverty for a great amount of time.<sup>23</sup>

In 1943, Shostakovich dedicated his Second String Quartet, Op. 68, to Shebalin in honor of twenty years of friendship.<sup>24</sup> The two composers remained friends their entire lives and deeply enjoyed discussing music together.

### **Teaching**

While Shebalin was an active supporter and admirer of Shostakovich’s music, he was also able to approach his music critically. Throughout the author’s research, it was clear that Shebalin was held in high esteem as a composition teacher with a holistic approach to studying music. Shebalin’s students included Tikhon Khrennikov, Karen Khachaturyan, Sofia Gubaidulina, Alexei Nikolayev, Veljo Tormis, Nikolai Karetnikov, and Edison Denisov.<sup>25</sup>

Additionally, Mstislav Rostropovich studied with Shebalin in the 1950s.<sup>26</sup>

Denisov recalls studying many of Shostakovich’s works in Shebalin’s class at the Conservatory, sharing the following teaching given by Shebalin: He didn’t point to Shostakovich’s melodic language, as he felt that this was one of the weaker aspect of ‘Mitya’s’ composition, and indeed, he told us that writing melodies was an agonizing effort for him. Nor did he approve of the mechanical rhythmic features, or the Hindemith-like polyphony in Shostakovich’s works. He taught us to admire Shostakovich’s wonderful ability to construct large forms, and his unique skills of orchestration, and urged us to learn from these particular qualities. I am very grateful that Shebalin encouraged us to be discerning, and stopped us from idolizing a composer blindly, whoever it may be. He

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23. Alisa Shebalina. Recording interview with Elizabeth Wilson. Quoted in Wilson, 1994, 114.

24. Ibid., 196.

25. Barsova.

26. Noel Goodwin, “Mstislav Rostropovich (USA),” *Grove Music Online*, accessed March 15, 2018, <https://doi-org.lib-e2.lib.ttu.edu/10.1093/gmo/9781561592630.article.A2258083>.

considered it important to identify a composers' less successful features as well as his best qualities.<sup>27</sup>

Denisov also recalled Shebalin's efforts to familiarize his students with a broad range of music, including modern compositions. Denisov heard the recording of Boulez's *Marteau sans maître* for the first time in Shebalin's class. This composition was not to Shebalin's liking, but he believed in its value. According to recollections by many of Shebalin's students, they would play four and eight hands the oratorios by Bach and Handel, symphonies by Haydn, Mozart, Schubert, Brahms, Mahler, Tchaikovsky, and Glazunov. Further study and analysis on operas by Mozart, Glinka, Tchaikovsky, Rimsky-Korsakov, Mussorgsky, and Debussy's *Pelleas et Melisande* were pursued. Additionally, students played music that was banned for performance, including *The Buffoon* and *Esquisse Automnale* by Prokofiev. Shebalin also brought Shostakovich's music, whose symphonies and other opuses were often in manuscript form because some of his music was banned and never performed. Shebalin also introduced his students to recorded music. As a conservatory professor, he had the opportunity to order abroad recordings of compositions by Stravinsky, Hindemith, Schoenberg, Berg, Honegger, Dallapiccola, and Petrassi.<sup>28</sup>

Shostakovich corresponded with Denisov through letters. In a letter dated May 6, 1950 from Moscow, Shostakovich discussed composition classes at the conservatory. In this letter, he declared the following: "I believed that V. Ya. Shebalin is the best teacher in composition in the Soviet Union."<sup>29</sup>

In a letter from Shostakovich to Denisov on August 4, 1951, Shostakovich says the following: "You must study in Shebalin's class, for nowadays he is the only one who can teach the 'musical metier', or to be more precise the 'composition metier.' And this is the most important for you now."<sup>30</sup>

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27. Wilson, 1994, 300.

28. Yuri Kholopov and Valeria Tsenova, *Edison Denisov*, (N.p.: Harpwood Academic Publishers: 1995), 7, accessed January 18, 2018, [https://books.google.com/books?id=DH2NAgAAQBAJ&pg=PA6&lpg=PA6&dq=vissarion+shebalin+composition+style&source=bl&ots=K3s0KWs\\_wY&sig=elxoe06DZnROa293qmpXwjY0Eg&hl=en&sa=X&ved=0ahUKEwiYrJmdrvLYAhUQuFMKHWxRCTc4ChDoAQhGMAo#v=onepage&q=shebalin&f=false](https://books.google.com/books?id=DH2NAgAAQBAJ&pg=PA6&lpg=PA6&dq=vissarion+shebalin+composition+style&source=bl&ots=K3s0KWs_wY&sig=elxoe06DZnROa293qmpXwjY0Eg&hl=en&sa=X&ved=0ahUKEwiYrJmdrvLYAhUQuFMKHWxRCTc4ChDoAQhGMAo#v=onepage&q=shebalin&f=false).

29. Ibid., 174.

30. Ibid., 6.

## **Russian Association of Proletarian Music and Association for Contemporary Music**

In the 1920s, a number of musical associations were formed in an effort to promote their individual views on Russian music and its future. The Russian Association of Proletarian Musicians (RAPM) and the Association for Contemporary Music (ACM) were two warring factions.<sup>31</sup> From the beginning of its founding, “RAPM cast itself as the politically appropriate alternative to the “bourgeois decadence” of modern music promoted by the ASM.”<sup>32</sup> Shebalin was a member of the ACM, and the RAPM was eager to convert Shebalin.<sup>33</sup> Adjectives were formed out of the initials of the two groups: an “asmovksy” position signified decadent-modernist formalism, while “rapmovsky” signified a simplistic musical primitivism.<sup>34</sup> Throughout the Stalin era, these two groups were considered by the Soviet Union to be harming Soviet social realism.<sup>35</sup>

The RAPM was founded in June 1923 by communist musicians, initially consisting of seven members. Known founding members included Lev Shul’gin and Aleksei Sergeev. It eventually grew to about sixty members during the cultural revolution. Reforming popular music was the RAPM’s most daunting task and involved a concerted effort to redefine popular music for a mass audience by both stamping out existing urban songs and dances and composing new works with the aim of accessibility. Nelson states the following about the RAPM’s mission: RAPM’s primary objective was to secure the hegemony of the proletariat in music. Its members assumed, that music expressing the will and aspirations of the proletariat would be written by composers of working-class origins. Therefore they devoted considerable energy to creating the appropriate

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31. Amy Nelson, “The Struggle for Proletarian Music: RAPM and the Cultural Revolution,” *Slavic Review* Vol. 59, no. 1 (Spring 2000), 102, accessed December 16, 2017, <http://www.jstor.org/stable/2696906>.

32. Nelson, 102.

33. Ibid., 102.

34. Boris Schwarz. *Music and Musical Life in Soviet Russia: 1917-1981*. Enlarged edition. (Bloomington: Indiana University Press: 1983), 49.

35. Ibid., 49.

conditions under which "proletarian" musicians could develop, especially from the top down-at conservatories and music schools, but also from the bottom up-from amateur music groups, choral and instrumental music circles, and workers' clubs.<sup>36</sup>

In the 1930s, the RAPM enforced "mass musical activities" for three hours daily on all students. A decree was issued that each undergraduate student must complete no less than 200 hours of labor at a factory or a farm. On October 2, 1931, Shebalin spoke out angrily in the media regarding the RAPM's discrimination against composers they opposed.<sup>37</sup>

The RAPM was closely associated with the Russian Association of Proletarian Writers (RAPP) and looked to them as their organizational model throughout their organization's existence.<sup>38</sup>

The RAPP was founded in 1924 by various proletarian writers, and their main goal was to promote and dominate proletarian literature in the Soviet Union. The organization was initially known as the All-Union Association of Proletarian Writers (VAPP). It was renamed RAPP in 1928 when its political power reached its peak; it remained the most influential artistic group until 1932, when it was replaced by the Union of Soviet Writers.<sup>39</sup>

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36. Nelson, 102-106.

37. Andy McSmith. *Fear and the Muse Kept Watch: The Russian Masters from Akhmatova and Pasternak to Shostakovich and Eisenstein—Under Stalin*. (New York: The New Press, 2015), Chapter 8, accessed January 8, 2018, <https://books.google.com/books?id=mbvoBgAAQBAJ&printsec=frontcover&dq=Andy+McSmith,+Fear+and+the+Muse+Kept+Watch:+The+Russian+Masters+from+Akhmatova+and+and+Pasternak+to+Shostakovich+and+Eisenstein—Under+Stalin&hl=en&sa=X&ved=0ahUKEwjAtY--0vTYAhUIWqwKHR7VDXMQ6AEIKTAA#v=onepage&q=Andy%20McSmith%2C%20Fear%20and%20the%20Muse%20Kept%20Watch%3A%20The%20Russian%20Masters%20from%20Akhmatova%20and%20and%20Pasternak%20to%20Shostakovich%20and%20Eisenstein—Under%20Stalin&f=false>.

38. Nelson, 105.

39. David R. Marples, *Russia in the Twentieth Century: The quest for stability*, (N.p.: Routledge, 2010), Box 3. 1, accessed January 8, 2018, [https://books.google.com/books?id=9TStAgAAQBAJ&pg=PT154&dq=marples+on+Russian+proletarian+writers&hl=en&sa=X&ved=0ahUKEwjLr9b3\\_OHYAhUELqWKHYdLC1oQ6AEIKTAA#v=onepage&q=VAPP&f=false](https://books.google.com/books?id=9TStAgAAQBAJ&pg=PT154&dq=marples+on+Russian+proletarian+writers&hl=en&sa=X&ved=0ahUKEwjLr9b3_OHYAhUELqWKHYdLC1oQ6AEIKTAA#v=onepage&q=VAPP&f=false).

The ACM was established in 1923 by men including Nikolay Myaskovsky, Vladimir Belayev, Leonid Sabaneyev, and Paul Lamm.<sup>40</sup> Leonid Polovinkin served as the secretary in the ACM starting in 1924, with Nikolay Myaskovsky, Sergei Prokofiev, Vissarion Shebalin, Dmitri Shostakovich, Anatoly Aleksandrov, and Nikolay Sosolov as his committee colleagues.<sup>41</sup> The ACM provided a link to the West as well as mainstream modern European music. Additionally, it helped to propagandize Soviet music in Western countries.<sup>42</sup>

The Central Committee Resolution on April 23, 1932, abolished all existing literary and artistic organizations, including the ACM and the RAPM.<sup>43</sup> It established single unions for each of the arts, resulting in a Union of Soviet Composers for music.<sup>44</sup> The following describes the intention of the union's formation:

The union was formed with the intention of providing a non-partisan professional organization for composers and writers on music. The union established fora for composers in which new works could – and should – be discussed; these became a tool of censorship, creative assassination and alienation directed against all but those who conformed.<sup>45</sup>

In addition to establishing the Union of Soviet Composers, the Central Committee Resolution required that all the arts within the Soviet Union be professionalized. As a result, the ability to read Western musical notation became the minimum requirement for a musician to be considered

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40. Schwarz, 49.

41. Larry Sitsky, *Music of the Repressed Russian Avant-garde, 1900-1929*, (Westport, CT: Greenwood Press, 1994), 111.

42. Schwarz, 53.

43. Daniel Jaffe, *Historical Dictionary of Russian Music* (Lanham, MD: Scarecrow Press, 2012), 79, accessed January 16, 2018, [https://books.google.com/books?id=65ZrAwAAQBAJ&printsec=frontcover&source=gbg\\_atb#v=onepage&q&f=false](https://books.google.com/books?id=65ZrAwAAQBAJ&printsec=frontcover&source=gbg_atb#v=onepage&q&f=false).

44. Ibid., 79.

45. Marina Frolova-Walker, Jonathan Powell, Rosamund Bartlett, Izaly Zemtsovsky, Mark Slobin, Jarkko Niemi and Yuri Shekin, "Russian Federation," *Grove Music Online*, accessed December 15, 2017, <https://doi-org.lib-e2.lib.ttu.edu/10.1093/gmo/9781561592630.article.40456>.

professional. Continuing with this definition of a musician, performers in the folk tradition could not be considered professionals despite their skill and command of folk music.<sup>46</sup>

In 1936, a letter by Shebalin was published in the *Pravda* almost simultaneously as the *Pravda's* article on Lady Macbeth was published. In his letter, Shebalin questioned the approach of the union, citing favoritism toward certain composers which created inequality among composers. Shebalin's stance was one of concerned questioning; he was worried the union was neglecting work with Soviet symphony, opera, and chamber music. He believed the primary task of the union was to support Soviet composers and believed this was not occurring. Shebalin was punished for his letter; he was left out of the union. He was not expelled, but was not allowed to participate until a change in leadership.<sup>47</sup>

### Formalism and Social Realism

Formalist music was music written in a modern, forward-thinking manner. It often abandoned traditional rules in music that the common listener had learned to expect. Social realism, on the opposite end, was music written within the framework of traditional, classical music. Social realism was easier for the common listener to understand, as it was within a musical style they were more familiar.

Formalist music in the years under Stalin's rule (1927-1953) could be any piece written in a manner that Stalin disliked, or by a composer the Soviet Union wanted to discipline. General musical features such as dense textures, the avoidance of melody, elusive rhythms, and the absence of a firm tonal framework were often labeled as formalism.<sup>48</sup>

While formalist music was condemned, the Soviet Union advocated for socialist realism in music. The composer Gavriil Popov stated the following in regard to socialist realism in music: "The fundamental principle of Socialist Realism is to manifest in the striving to express the

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46. Jaffe, 79.

47. Simo Mikkonen, *State Composers and the Red Courtiers, Music Ideology, and Politics in the Soviet 1930s*. (Jyväskylä, FI: Jyväskylä University Printing House, 2007), 252-253, accessed February 5, 2018, <https://jyx.jyu.fi/dspace/bitstream/handle/123456789/13463/9789513930158.pdf>.

48. Jonathan Walker, "Formalism," *The Oxford Companion to Music*, *Oxford Music Online*, Alison Latham, ed., (Oxford: Oxford University Press, 2011), accessed December 28, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2625>.

thoughts and feelings of the masses and to speak to those masses in an understandable language.”<sup>49</sup>

Shebalin, a formalist composer, was affected specifically by the Zhdanov Purge, dominant in Moscow from 1946-1948. Andrey Zhdanov (1896-1948) followed closely behind Stalin in rank in the Soviet Union. It was his job to lead the anti-formalist campaign in 1948 against many composers including Prokofiev, Shostakovich, and Shebalin.<sup>50</sup>

## Zhdanov Purge

Zhdanov, assigned with the task to punish formalist composers in 1948, is responsible for changing music forever. His decree issued against formalist composers was the climax of the Soviet Union’s fight against formalism. The 1936 *Pravda* article attacking Shostakovich can be viewed as a precursor to this 1948 event.

On January 5, 1948, Stalin, Zhdanov, and other Soviet bosses watched the opera *The Great Friendship* (*Belikaia Druzhiba*) by Vano Muradeli (1908-1970) of the Bol’shoi Theatre. Muradeli was a Georgian composer who had believed he had chosen a perfect “national” theme for his opera. *The Great Friendship* presented the Russians as foes of the Ossetians and Georgians during the civil war.<sup>51</sup> Muradeli intended to “pull formalism out by the roots from music.” He was very excited the Bolshoi Theater would show the Moscow premiere of his opera on the thirtieth anniversary of the October Revolution with Stalin in attendance (November 7, 1947). He told everyone, “He Himself will invite me into his box! I’ll tell him everything! I’ll tell him the formalists have been blocking my way. Something has to be done!”<sup>52</sup>

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49. Malcolm H. Brown, “The Soviet Russian Concepts of ‘Intonazia’ and ‘Musical Imagery,’” *The Musical Quarterly* 60, no. 4 (1974): 567, accessed December 28, 2017, <http://www.jstor.org/stable/741764>.

50. Walker, “formalism.”

51. Wilson, 1994, 207.

52. Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, trans. Antonina W. Bouis. (New York: Harper & Row, 1979), 142.

The author is unsure if Stalin attended this November 7, 1947 performance of *The Great Friendship*. While Stalin may or may not have attended this performance, he was in attendance for the January 5, 1948 performance which ignited the Zhandov Purge.

Muradeli had miscalculated Stalin's response to the opera, as he was enraged upon attending. In the plot, Ordzhonikidze, the Georgian Commissar, convinces the Georgians and Ossetians not to fight with the Russians. Stalin, an Ossetian himself, was offended on behalf of the Ossetians. Stalin despised the Chechens and Ingush, and believed Muradeli should have blamed the evil-doing on the Chechens and Ingush. Additionally, Muradeli thought including the Georgian Commissar was a positive. The country was told the Commissar died of a heart attack, however, the truth was that Stalin had driven him to kill himself.<sup>53</sup>

Aside from the libretto, the music displayed Western European and American influences, with the American influence of using atonality and jazz.<sup>54</sup> These influences were evident in other Soviet composers, such as Dmitri Shostakovich, Sergei Prokofiev, Aram Khachaturian, and Nikolay Myaskovsky.<sup>55</sup>

Muradeli had further erred by writing a dance in the style of the Lezghinka rather than quoting an authentic Lezghinka tune, and the Lezghinka was Stalin's favorite dance.<sup>56</sup> In response to criticism of his opera, Muradeli justified himself by blaming others, particularly the pernicious influence of Shostakovich but also including his teachers.<sup>57</sup>

Muradeli was also implicated within the investigation which involved the Muzfond, the financial department of the Composers' Union Organization Committee, of which he was the director. He and his deputy, Levon Atovmyan, were accused of misappropriating funds and of

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53. Ibid., 142.

54. Kees Boterbloem, *Life and Times of Andre Zhdanov, 1896-1948*, (Montreal & Kingston: McGill Queen's University Press, 2004), 318, accessed January 18, 2018, [https://books.google.com/books?id=Nda8n7s8o3oC&dq=\(Life+and+Times+of+Andrei+Zhdanov,+1896-1948+By+Kees+Boterbloem+318](https://books.google.com/books?id=Nda8n7s8o3oC&dq=(Life+and+Times+of+Andrei+Zhdanov,+1896-1948+By+Kees+Boterbloem+318).

55. Boterbloem, 318.

56. Wilson, 1994, 207.

57. Wilson, 1994, 208.

distributing large sums of money among their composer friends in the form of commissions, prizes, and creative assistance. In regard to his opera, Muradeli was accused of squandering vast amounts of money of the opera production at the Bolshoi. Muradeli was able to remove himself from the situation while Atovmyan was dismissed from his position, despite his organizational genius in his ability to help his fellow composers.<sup>58</sup>

Following the January 5, 1948 attendance of Muradeli's opera, Zhdanov convened a conference between January 10 and 13, 1948, consisting of over seventy composers and musicologists who were "ordered to unmask the formalist and decadent tendencies in their work." Zhdanov repeatedly referred to the 1936 criticism of Shostakovich's works that were published in the 1936 article "Muddle Instead of Music."<sup>59</sup> On February 10, 1948, Zhdanov made a public decree that formalistic music was not allowed. This is often referred to as the "Muradeli case," as this decree began with the denunciation of Muradeli's opera which became an example of formalist music written despite repeated warnings. He wanted to condemn all the works of the Big Four (Prokofiev, Shostakovich, Myaskovsky, and Khachaturian) as well as Kabelevsky, Popov, Shebalin, and Shaporin. Zhdanov claimed that they represented the decadent, formalist school. He further stated "that music had fallen into the hands of a snobbish clique which catered to the degenerate few while overlooking the great masses of the Soviet people. Worse, the music they created was "anti-people" and was stifling the healthy Russian tradition." Also in this decree, concertos and sonatas for solo instruments were termed anti-democratic.<sup>60</sup>

In the Committee's Resolution on February 10, 1948, the following statement was included: The problem is one of composers who are adherents of a formalistic, anti-people direction. This direction has found its fullest expression in the works of such composers as comrades D. Shostakovich, S. Prokofiev, A. Khachaturian, V. Shebalin, G. Popov, N. Myaskovsky, and others, whose works show particularly clear manifestations of formalistic distortions and antidemocratic tendencies in music that are alien to the Soviet people and its artistic tastes.<sup>61</sup>

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58. Elizabeth Wilson, *Shostakovich: A Life Remembered* (London: Faber & Faber, second edition, 2011), Chapter 3, accessed January 2, 2018, <https://books.google.com/books?id=ub6Q2PtZEBAC&pg=PT110&lpg=PT110&dq=atovmyan+and+bol%27shoi+theater&source=bl&ots=HpVCi7L8Uy&sig=qAuPCtGV8BnUqCCRISs1Q-IdTcQ&hl=en&sa=X&ved=0ahUKEwiC55eqxuLYAhURjq0KHT3sDF8Q6AEIQzAF#v=onepage&q=atovmyan%20and%20bol'shoi%20theater&f=false>.

59. Wilson, 1994, 208.

60. Barbara Makanowitzky, "Music to Serve the State," *The Russian Review* 24, no. 3 (1965), 271, accessed January 20, 2018, <http://www.jstor.org/stable/126628>.

61. Maksimenkov, "Partiya—nash rulevoy," pt. 2, 8. Quoted in Laurel E. Fay, *Shostakovich, A Life*, (Oxford University Press: 2000), 158.

In addition to condemning formalist music, the Committee demanded appropriate government action utilizing all necessary measures to “liquidate the defects and promote the development of a realistic direction in Soviet music.”<sup>62</sup>

### Repercussions from The Purge

Following this February decree, Shebalin was dismissed from his post as the director of the Moscow Conservatory alongside Myaskovsky.<sup>63</sup> He was replaced by Alexander Sveshnikov, who held the post until 1974.<sup>64</sup> Shostakovich wrote that Shebalin “suffered deeply and painfully under this highly unjustified, dismissal.”<sup>65</sup>

Ivan Petrov, 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.”<sup>66</sup> Shebalin implored Petrov to think about the unpleasant consequences of his decision, but the necessary department note was signed instantly.<sup>67</sup>

Following Shebalin’s dismissal, he was demoted to a subordinate job teaching theory at a

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62. Laurel E. Fay, *Shostakovich, A Life*, Oxford University Press: 2000), 158.

63. Jaffe, 213.

64. Ibid.

65. Barsova.

66. Oxana Jelokhovtseva, *He Had A Noble Soul//Life and work*, p. 330. Quoted in Mikhail Seguelman, *Vissarion Shebalin (1902-1963): His life and work (essay)*, Moscow: Le Chant Du Monde, 2005, accessed March 15, 2018, [http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline\\_UK\\_GL\\_BaT1.pdf](http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline_UK_GL_BaT1.pdf).

67. Seguelman.

bandmasters' school.<sup>68</sup>

Alisa Shebalina recalled Vissarion's departure from the Conservatory: A meeting was called at the Grand Hall where Shebalin was given a 'working over'. He was made to sit on stage while he was maligned and vilified on all sides. I went up to the balcony and observed him through a pair of binoculars; I was frightened that his health would not bear the strain of all this abuse. I must say I felt tremendous pride at the dignity with which he behaved that day. After everyone had spoken, Shebalin gave a short and dignified speech. The hall was packed full, mainly with teachers, students and the Conservatoire staff. When he finished speaking the whole hall burst into thunderous applause-this was nothing less than a spontaneous show of support for Shebalin. In other words it was the administrators and officials who suffered a defeat that day.<sup>69</sup>

In 1951, Shebalin was reinstated as a professor of composition at the Moscow Conservatory.<sup>70</sup>

The involvement of the Soviet Union in music in the 1930s had a caustic impact on composers and musicians. In a recent publication on the committee resolution, Leonid Maksimenkov stated that the shock of 1948 "precipitated multiple misfortunes (Vissarion Shebalin's stroke, Gavriil Popov's alcoholism), and hastened deaths (of Sergei Eisenstein and Alexander Dovzhenko, Nikolay Myaskovsky and Sergei Prokofiev)."<sup>71</sup>

Rostropovich, cellist, recalled the deep suffering Shebalin endured from the 1948 decree: Shebalin suffered tremendously from the Decree, you might simply say that it killed him...Shebalin was so profoundly affected by this injustice that it ended with him suffering a very bad stroke. His right hand ceased to function, and he temporarily lost his speech. He learnt to write with his left hand. I (amongst others) supported him, and used to

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68. Barsova.

69. Alisa Shebalina. Recording interview with Elizabeth Wilson. Quoted in Wilson, 1994, 215.

70. Barsova.

71. Leonid Maksimenkov, "The Rise and Fall of the 1948 Central Committee Resolution on Music," *Three Oranges: The Journal of the Serge Prokofiev Foundation*, 16 (2008): 20. Quoted in Kevin Bartig, "Rethinking Russian Music: Institutions, Nationalism, and Untold Histories," (Kritika: Explorations in Russian and Eurasian History, Volume 11, No. 3, Summer 2010 (New Series), 622 (Review), accessed January 18, 2018, <https://doi.org/10.1353/kri.0.0169>.

go and see him. One of this very last works, an excellent cello sonata, was dedicated to me, and I performed it during his lifetime.<sup>72</sup>

Shebalin continued to compose and teach after his first stroke in 1953. Making a strong recovery, he only suffered lingering paralysis in his right arm and leg. He suffered his second stroke in 1959 which resulted in aphasia. Shebalin was fluent in Russian, German, French, Latin, and a bit of English prior to his strokes.<sup>73</sup>

Shebalin spent his life refusing to yield to political pressures. As a result, he endured many devastating setbacks. Despite his serious medical conditions in the later years of his life, Shebalin remained a dedicated teacher and composer.

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72. Wilson, 1994, 217.

73. Meta Weiss, December 31, 2013, "Is There a Link between Music and Language? How Loss of Language Affected the Compositions of Vissarion Shebalin," Voices from the Sylff Community, accessed March 23, 2018, [https://www.sylff.org/news\\_voices/12911/](https://www.sylff.org/news_voices/12911/).

## CHAPTER 3

### Performance Practice Analysis

#### Performance Practice Analysis: Horn Concertino No. 2

Horn Concertino No. 2 in C major for French horn and small orchestra was published in 1933. The manuscript is located in the State archives (Literature and Fine Arts). The first performance was in 1934 in Moscow with A. Yankelevitch and the USSR Radio Orchestra conducted by Nikolai Anossov. A new revised version is available in the first edition by The Soviet Composer in 1960. The first performance of this edition was December 22, 1961 in Moscow with B. Afanassiev and the USSR Radio and Television Orchestra conducted by Leo Ginzourg. The available publication for Concertino with piano is the “Sovetskiy Kompositor” [Soviet Composer] edition from 1963, arranged by Shebalin.<sup>74</sup>

Since 1960, Hans Pizka has published an edition with piano in 1998 as well as an edition with orchestra in 2016. Pizka obtained the music from the Rossiyskoe Avtorskoe Obschestvo [Russian Authors Society], or the RAO. For the performance practice analysis of this document, the chamber orchestra edition from 1960 will be used.

Shebalin was of the belief that ‘Theme (melody) must live independently, without relying on harmonic or other support, otherwise it becomes parasitic.’<sup>75</sup> Harmonically, Horn Concertino No. 2 works within a tonal framework, having definitive pitch centrality.

Tonality is the loyalty to a tonic. Preference is given to one tone, the tonic, making this the tonal center to which all other tones are related. Further explained, tonality is a particular expression of the general idea of relaxation of tension: a resolution is needed to return to a relaxed, stable state.<sup>76</sup>

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74. Nicolai Karetnikov, My first lesson// In memory of Shebalin. Memoirs, documents. Texts selected by Alice Shebalina, edited by Marina Sabinina. Moscow, 1984, p. 52. Quoted in Vissarion Shebalin (1902-1963): His life and work (essay.) Mikhail Seguelman. Moscow, 2005Le Chant Du Monde. Accessed March 15, 2018. [http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline\\_UK\\_GL\\_BaT1.pdf](http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline_UK_GL_BaT1.pdf).

75. Shebalin, op. cit., p. 249. Quoted in Belina-Johnson, 5.

76. Willi Apel, Harvard Dictionary of Music, Second Edition, (Cambridge Massachusetts: Belknap Press of Harvard University Press, 2000), 855, accessed on January 20, 2018,

Horn Concertino No. 2 is set in three movements. Each of the three movements is structured in a common form for the time period but contain slight deviations. The first and third movements are in sonata form while the second movement is in ternary form. The given instrumentation for the chamber orchestra version is as follows:

2 Flutes	1 Timpani	Violin 1
2 Oboes	1 Tamburo	Violin 2
2 Bflat Clarinets	1 Cymbal	Viola
2 Bassoons	1 Silofono	Cello
2 Bflat Trumpets	1 Harp	Bass
1 Trombone	1 F Horn (solo)	

Figure 3-1. Horn Concertino No. 2 instrumentation.

### First Movement

In the classical style, sonata form is often used for the first movement of a work. A movement written in sonata form contains basically three sections: exposition, development, recapitulation, and a possible coda. The exposition serves as an introduction to musical ideas and themes. The development section is used to develop the expository material, modulating to different keys. Finally, the recapitulation is similar to the exposition, but with added modifications. The exposition of sonata form will contain two themes connected by a modulating passage. Typically, there is a difference in keys between the themes. In the classical sonata form, the second key will often be in the key of the dominant if the tonic is major, or the relative key if the tonic is minor. Aspects of the development section in classical sonata form consist of harmonic modulation and melodic fragmentation. The composer will likely explore different presentations of the exposition's theme through harmony or rhythm. Finally, the recapitulation contains the material from the exposition with certain harmonic modifications in the bridge passages.<sup>77</sup>

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[https://books.google.com/books?id=TMdf1SioFk4C&pg=PA62&dq=harvard+dictionary+of+music+tonality&hl=en&sa=X&ved=0ahUKEwjH0peKn-TYAhUPd6wKHbE\\_BL8Q6AEILjAB#v=onepage&q=harvard%20dictionary%20of%20music%20tonality&f=false](https://books.google.com/books?id=TMdf1SioFk4C&pg=PA62&dq=harvard+dictionary+of+music+tonality&hl=en&sa=X&ved=0ahUKEwjH0peKn-TYAhUPd6wKHbE_BL8Q6AEILjAB#v=onepage&q=harvard%20dictionary%20of%20music%20tonality&f=false)

77. Apel, 792.

A diagram of classical sonata form is as follows:

: Exposition :	Development	Recapitulation	Coda
Theme 1 Theme 2		Theme 1 Theme 2	
Tonic Dominant			Return to Tonic

Figure 3-2. Form chart for standard sonata form.

The first movement of the Concertino is in an altered classical sonata form. It is not surprising that Shebalin, a formalist composer, deviates from the classical sonata form. A diagram of Horn Concertino No. 2 is as follows:

Exposition	Development	Recapitulation	Coda
Theme 1		Theme 1 Theme 2	
mm. 1-84	mm. 85-100	mm. 100-172	mm. 173-177
			CM

Figure 3-3. Form chart for Horn Concertino No. 2, movement 1.

The exposition is from measures 1-84. The first theme is found in measures 10-33. Prior to the horn entrance, the orchestra part starts the Allegro Moderato section with a perfect fifth between E and B. Open fifths signal modal ambiguity, as there is an absence of a major or minor third to define the chord quality. The horn part enters in measure 10 and outlines an e minor chord from measures 10-12 and a C-Major chord in measures 12-15. This relationship between

e-minor and C-Major indicates a chromatic mediant relationship. The following is the first theme:

The musical score is for the first theme of the first movement of Horn Concertino No. 2. It consists of four staves. The first staff is for the Horn in F, starting at measure 10 with a mezzo-forte (mf) dynamic. The second staff is for the first Horn (Hn.), starting at measure 10 with a piano (pp) dynamic. The third and fourth staves are for the second and third Horns (Hn.), also starting at measure 10. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 3-1. Horn Concertino No. 2, movement 1, theme 1, mm. 10-33.

The first cadence occurs between measures 8 and 9. The resolution from measure 8 to measure 9 is in the bass line, in which the root of the Neapolitan<sup>7</sup> chord (F) resolves to the root of the newly indicated key (e). The pitch centrality of e-minor in the first half of the first theme (measures 9-18) is further implied through an e pedal in the celli line from measures 10-13.

The motive recurring throughout this movement is first heard in the first theme and consists of four notes. It is punctuated and declamatory, implying a strong and powerful character. The motive first appears in measure 9 and appears eight times throughout the movement in different keys and with slight variations on its final interval as well as an

augmented version in measures 47-50. Regardless of key or augmentation, the motive outlines either a major chord or a minor chord. This motive is as follows:



Example 3-2. Horn Concertino No. 2, movement 1, motive, mm. 10-12.

Typical of classical sonata form is a second theme of the exposition in the relative key of the tonic. Shebalin deviates from this form, as there is no second theme in the exposition. Instead, the first theme is followed by the development in measures 85-98. The lack of a second theme in the exposition is another element of Shebalin deviating from classical sonata form.

In measures 28-43 the clarinet and oboe line outline an f#-minor chord utilizing the first theme's motive (Example 3-2). In measure 36 the horn line outlines a D-Major chord and in measure 40 the horn line outlines a f#-minor chord, utilizing the motive in each instance. The f#-minor and D-major chords have a chromatic mediant relationship. In measures 48-51 the first and second violin lines outline an A-Major chord utilizing the motive. A-Major, f#-minor, and D-Major are all chromatic mediants. In measures 60-66 the oboe line outlines a b-flat-minor chord utilizing the motive. In measures 65-69 the flute part outlines g Mixolydian utilizing the motive, further emphasizing a chromatic mediant relationship.

The recapitulation occurs from measures 100-172, highlighting the first theme but not including the second half of the first theme. The orchestration is sparse in measures 153-160 while the horn line is tacet. In this section, there is a flute solo in measures 152-157 and an oboe solo in measures 157-161. These solos are similar to the solos these instruments had in measures

60-69 in the exposition. The horn reenters in measure 162 showcasing the first half of the first theme.

The coda occurs from measures 173-177. Horn Concertino No. 2 is titled “in C-Major” and this coda provides an indication toward C-Major. A C-Major chord is on the last note of the movement. The seven chords prior to the last chord are either an e-minor or A-major chord, chromatic mediants of C-Major. Harmonic ambiguity is pervasive throughout his movement but Shebalin includes strong chromatic mediant relationships throughout. The coda has constant eighth notes leading to the final dotted half note in the last measure. The horn plays for only two measures in the coda, playing a quintuplet sixteenth note flourish into its final note, C.

## Second Movement

The second movement, marked Andante, is written in ternary form. This is a common form for the second movement of a concertino during this time period. A diagram of Horn Concertino No. 2 is as follows:

A	B	A
mm. 1-24	mm. 25-45	mm. 46-68

Figure 3-4. Form chart for Horn Concertino No. 2, movement 2.

This movement is conceived as a poetic nocturne.<sup>78</sup> The A section starts with a four-measure introduction to the melody in the horn part. The celli and basses are left out from measures 1-12 and the harp and viola function as the bass line playing a two-measure melodic sequence from measures 1-12. This bass melodic sequence focuses on the pitch of B-flat, which

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78. V. Blok, trans. Chris Stratton. Quoted in Shebalin, Vissarion. 1998. *Concertino Op. 14 No. 2 for Horn and Orchestra*. Edited by Hans Pizka with permission by Hans Sikorski Edition Hamburg & RAO Moskwa, Germany, 1998.

is always the downbeat. The phrasing indicates leading to beat one of the second measure. The following is the melodic sequence in the harp and viola part:

The image displays a musical score for the Harp and Viola parts, measures 1-12 of Horn Concertino No. 2, movement 2. The Harp part (m. 1) features a melodic line in the right hand and a bass line in the left hand. The Viola part (m. 1) is marked 'Con sord.' and 'pp', featuring a rhythmic pattern of eighth notes. The score continues for measures 9-12.

Example 3-3. Horn Concertino No. 2, movement 2, mm. 1-12.

The horn enters at measure 5 with the theme of the A section, the melody in b-flat-minor. The melody drives to an expressive M7 leap from measures 12-13 which transitions into another segment of the A section. At measure 13, the horn part functions as accompaniment rather than melody. The clarinet part contains a new melody with its rhythm in arpeggiated triplet sixteenths from measures 13-18. In measure 16, the horn part transitions to a melodic line, returning to finish the first theme while the clarinet finishes its phrase.

Contrasting characters with the lyrical and introspective A section, the B section begins at measure 25 marked “Un poco piu mosso.” The B section has an increased dialogue between solo orchestral instruments and the horn. The first instance of an orchestral instrument with a prominent dialogue with the horn part is the trombone part occurring from measures 24-36. The

horn part enters at measure 29 and the two instruments create a contrapuntal-like texture. The two are playing half notes and quarter notes, often with one instrument moving at a time. During the horn part and trombone part dialogue, the texture is sparse, as only the harp is playing.

The following shows the contrapuntal interaction between the two instruments:

The image displays two musical staves. The top staff is for the Horn in F, starting at measure 24. It begins with a whole rest for five measures, then enters with a half note G4 (F#4) and a half note A4 (G#4), marked *p* and *cresc.*. The bottom staff is for the Trombone, starting at measure 24. It begins with a half note G3 (F#3) and a half note A3 (G#3), marked *p espress.*. The two staves are aligned to show their contrapuntal interaction. Below the Trombone staff, there is a section for measures 11-36, showing the Horn (Hn.) and Trombone (Tbn.) parts. The Horn part starts at measure 11 with a half note G4 (F#4) and a half note A4 (G#4), marked *mf*. The Trombone part starts at measure 11 with a half note G3 (F#3) and a half note A3 (G#3), marked *mf*. The two staves are aligned to show their contrapuntal interaction.

Example 3-4. Horn Concertino No. 2, movement 2, mm. 24-36.

Solo flute enters at measure 37 and the dialogue with horn part ends in measure 45.

While the trombone part included half and quarter notes for the majority of its solo line like the horn part, the flute part contains thirty-second, sixteenth, and eighth note figures for the majority of its solo line, interacting with the horn part's half and quarter notes. The texture is thicker, as

the entire string section enters at measure 37, bassoons enter at measures 29, and clarinet at measure 41. The following shows the horn part and flute part dialogue:

Example 3-5. Horn Concertino No. 2 movement 2, mm. 37-45.

The B section also contrasts with the A section in its rhythmic feel. The A section is felt and counted in four beats, as indicated at the beginning of the movement marked in four. The B section moves ahead slightly and is better felt in two beats, as the phrasing makes more sense.

Returning to the A section at measure 46 is a return to the first theme with the horn part centered around b-flat-minor. The celli and basses drop out and the harp and viola act as the bass line with the exact same ostinato from measures 1-12 but now in measures 46-53. The melody in the return of the A section deviates at measure 55, right after the expressive Major Seventh interval ascending leap. As was in the previous case, measure 55 is a different segment of the A section, the horn part is now accompaniment voice. This time, the flute part joins the clarinet part in playing the arpeggiated triplet sixteenth note figures. This segment of the A section is eleven measures long, contrasting with the corresponding segment of the A section at the beginning of the movement, which is twelve measures long.

The final four measures of the movement are scored for the string section. There is an arrival at a G#-Major centrality in the last four measures. The ending of this movement is directly connected to the ending of the first movement because they each end on a repeated chord indicating centrality in C-Major (Movement 1) and G#-Major (Movement 2).

### Third Movement

The third movement, marked “Vivo,” is in sonata form with a few deviations from the conventional components of classical sonata form (see Figure 3-2). A diagram of the third movement sonata form is as follows:

Exposition	Development	Recapitulation	Interlude	Cadenza	Coda
Theme 1: mm. 1-9 Transition: mm. 9-22 Theme 2: mm. 23-34	mm. 34-57	mm. 57-90	mm. 90-113	mm. 114-134	mm. 134-150

Figure 3-5. Form chart for Horn Concertino No. 2, movement 3.

The exposition is divided into two sections, each with a corresponding theme. The first theme is measures 1-8. There is a brief transition measures 9-22 into the second theme in measures 23-34. The first theme is in the tonal area of A-flat-Major and B-Major and the second theme is in the tonal area of D-flat Lydian. The accompaniment, however, is in an indiscernible key with an unclear tonal center. The following is the first theme:

Vivo

m. 1

Horn in F

*p*

5

Hn.

*ff*

Example 3-6. Horn Concertino No. 2, movement 3, mm. 1-9.

The second theme, measures 23-34, contrasts with the first theme through its lyrical nature and slower rhythmic movement. The following is the second theme:

Example 3-7. Horn Concertino No. 2, movement 3, mm. 23-34.

The second theme of this movement connects to the theme in the second movement. Both themes begin with a descending perfect fourth. Example 3.8 is the second movement's first theme.

Example 3-8. Horn Concertino No. 2, movement 2, mm. 27-39.

Cadential gestures in this movement are common. Cadential gestures are gestures in which a harmonic cadence cannot be identified but there is a sense of repose. Measures 8-9 in the horn part and measures 56-57 in the full score indicate cadential gestures. The recapitulation is from measures 58-90 and contains the two themes from the exposition. The second theme is transposed up a half step. Following the recapitulation is an orchestral interlude. This section

moves through many different tonal areas with constant sixteenth and triplet eighth notes contributing to the frantic character. The two measures before the horn cadenza are based on the G Locrian scale, utilizing only those notes. Locrian mode is a non-functional scale; it does not have a leading tone. It is typically used in jazz music. The horn cadenza is a typical cadenza harmonically, as it moves through different keys. Melodically, it is not typical, as it does not use material from either the first or second theme of the exposition.

### **Conclusion**

Each movement ends with a strong sense of pitch centricity. This contrasts with the majority of each movement which lacks a strong tonal framework and pitch centricity. The first and third movements end with repeated C-Major chords and the second movement ends with repeated G#-Major chords. C-Major and G#-Major have a chromatic mediant relationship if G#-Major is respelled as its enharmonic equivalent of A-flat-Major.

In each movement, there are sections in which the solo horn serves as accompaniment to the orchestra. Horn Concertino No. 2 contains melodies written in an understandable musical language that could have been considered accessible to the masses, exemplifying characteristics such as tonality and concrete rhythms. The melody combined with accompaniment produces a harmonic language that would not be accessible to the masses, as the overall work conveys a lack of strong tonality and classical form structure, which the masses would be accustomed to hearing. Despite this deviation from social realism, Shebalin was able to appease the Soviet Union using compositional elements, such as a strong tonal center at the ends of movements, to draw attention away from compositional elements in which he strays from social realism.

## CHAPTER 4

### Conclusions

Horn Concertino No. 2 by Vissarion Shebalin is largely unknown due to the Soviet regime's control of its musicians. Concertino No. 2 provides the horn community with a formalist concertino written exclusively for solo horn and orchestra. Through gaining awareness of this work and an understanding of the political climate in which it was composed and compositional aspects, the horn community and public at large will benefit greatly.

### Implications for Further Research

The author feels a comparative performance practice analysis of Shebalin's *Concertino for Violin, Op. 14, No. 1* and Horn Concertino No. 2 as well as further explorations of his other musical genres would provide a greater understanding of his compositional style. A complete works list is available through Le Chant Du Monde.

The hope of the author includes discovery of primary sources regarding Shebalin. While interviews with Alisa Shebalina are available in Elizabeth Wilson's book, additional interviews with other family members or close friends would be of great importance to understanding Shebalin's life. A website maintained by Shebalin's family, <http://www.shebalin.ru>, may provide more information regarding the concertino if contact is established. Two additional sources with Alisa Shebalina as editor, *Vospominaniya, materiali* [Reminiscences and materials] published in Moscow, 1984 as well as *Godi zhizni i tvorchestva* [Years of life and creativity] published in Moscow, 1990, appear advantageous in gaining further information on Shebalin. The author was unable to obtain these books.

## Accessibility and Procurement

Horn Concertino No. 2 is accessible to college music performance majors. The range is from C3 to B5, based on the following figure of pitch notation for horn in F (as opposed to concert pitch).



Figure 3-.6. Octave Designation.<sup>79</sup>

Its technical challenges include lip trills, rapid eighth note runs, stopped horn, and a cadenza. While the majority of notes fall in the middle range of the horn, the exploration into the upper and lower range will prove difficult for a younger player. Horn Concertino No. 2 demands a high level of physical endurance, as there are few measures of rest in the horn part.

Obtaining Horn Concertino No. 2 with piano or orchestra is difficult for a horn player with basic access to the International Music Score Library Project (IMSLP) and the standard sheet music companies. The author was able to obtain this piece through significant research. Horn Concertino No. 2 with orchestra, the Soviet Composer edition published in 1960, is available on IMSLP only in countries where the copyright term is 70 plus years. This excludes the United States of America and also the European Union. IMSLP only provides the score, the horn part is not written out separately. The author used this edition from IMSLP as well as the written horn part made available by Russian horn player and composer Yury Zakharov.

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79. Sarah Schouten. "An Annotated Guide and Interactive Database for Solo Horn Repertoire." D.M. treatise, Florida State University, 2012. Figure 4: Octave Designation System.

Yury Zakharov, editor of the horn part, typed the horn part from the 1960 “Sovetskiy Kompositor” [Soviet Composer] publishing house edition for horn and piano. He stayed true to the composer, but changed some articulations and dynamics where it seemed appropriate. He shared this version with colleagues and his edition made it to the internet. Dr. Nataliya Sukhina, pianist, said that the Soviet Union had a few publishing houses. The main ones were the “Sovetskiy Kompozitor” [Soviet Composer] and “Muzyka” [Music]. After the USSR collapsed, these publishing houses existed for a brief time under Russian jurisdiction; eventually, they ceased to exist. She additionally stated that there are copies in private and academic libraries, but they are no longer re-published.<sup>80</sup>

A horn player seeking to obtain Horn Concertino No. 2 sheet music will be most successful finding Hans Pizka’s edition published in 1998. Pizka obtained the music from the Rossiyskoe Avtorskoe Obschestvo [Russian Authors Society], or the RAO. The author has found many discrepancies in this edition and has been in contact with Mr. Pizka, working together to make the edition closer to the original.

## **Final Conclusion**

Horn Concertino No. 2 offers horn players the opportunity to study and perform a formalist composition in a solo setting. Many horn players are exposed to formalist music in a large ensemble setting, such as a symphony by Shostakovich. Adding Horn Concertino No. 2 into the horn player’s repertoire will further education and understanding of formalism.

In a text selected by Alisa Shebalina, edited by Marina Sabinina, Shebalin says the following to his student, Nicolai Karetnikov in 1943:  
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 Music<sup>81</sup>, then (...) it’ll be the Conservatory; so far, so good. But when

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80. Nataliya Sukhina, February 24, 2018, email message to author.

81. 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 course pupils are awarded a diploma marking the end of their secondary studies. Quoted in Mikhail Seguelman, Vissarion Shebalin (1902-1963): His life and work (essay), Moscow: Le Chant Du Monde, 2005, accessed March 15, 2018, [http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline\\_UK\\_GL\\_BaT1.pdf](http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline_UK_GL_BaT1.pdf).

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?<sup>82</sup>

Sacrificing his career by actively speaking out against the Soviet regime, Shebalin displayed his fearlessness throughout his career. His legacy is particularly evident in his teaching, as his works were unable to gain recognition due to his opposition to the Soviet regime. The author hopes these compositions will gain the recognition they deserve.

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82. Nicolai Karetnikov, *My first lesson*// In memory of Shebalin. *Memoirs, documents. Texts selected by Alice Shebalina, edited by Marina Sabinina.* Moscow, 1984, p. 52. Quoted in *Vissarion Shebalin (1902-1963): His life and work (essay.)* Mikhail Seguelman. Moscow, 2005 *Le Chant Du Monde*. Accessed March 15, 2018. [http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline\\_UK\\_GL\\_BaT1.pdf](http://www.chantdumonde.com/Publisheditions/catalog/13/CatChebaline_UK_GL_BaT1.pdf).

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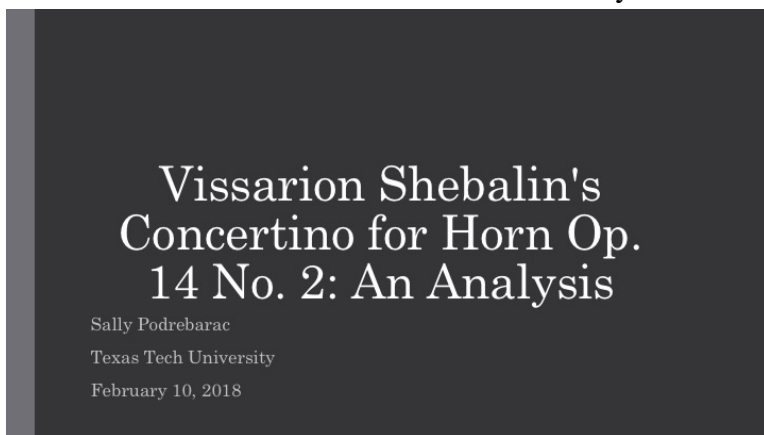
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## APPENDIX A

### TRANSCRIPT OF LECTURE RECITAL

February 10, 2018  
1:00 PM  
Texas Tech University's 011

Pianist: Nataliya Sukhina



Good Afternoon. My name is Sally Podrebarac and I am a Doctor of Musical Arts Candidate in Horn Performance at Texas Tech University and I would like to welcome you to my lecture recital on “Vissarion Shebalin’s Concertino for Horn Op. 14 No 2: An Analysis.”

#### Biography

- Soviet composer and teacher
- 1902-1963
- Born in Omsk, Siberia
- Music at an early age
- Married Alisa Maximovna (Shebalina)



Vissarion Shebalin was a Soviet composer and teacher who was alive during the Stalinist years in Russia. He was born Omsk, Siberia on June 11, 1902, to Yakov Vasilievich Shebalin (1872-1932) and Appolinaria Appolonovna (1879-1929). He was affectionately called ‘Vissa,’

and was influenced by music at an early age. His father directed an amateur local high-school choir in addition to teaching mathematics at a number of Omsk schools, colleges, and gymnasias. Many of the choir rehearsals were at the Shebalin family home at 47 Nadezhdinskaya Street. Vissarion started learning piano at the age of eight and enrolled in the piano course of the Russian Music Society in Omsk two years later, attending concerts and participating in a gymnasium choir and student orchestra.

He met his wife, Alisa Maximovna, in 1924 and they had two children, Dmitri and Nikolai. Dmitri Shebalin was a violist in the Borodin Quartet from 1953-1996.

## Nikolay Myaskovsky

- Russian composer, critic and teacher
- "The musical conscience of Moscow"
- Students included Boris Chaykovsky, Dmitry Kabalevsky, Aram Khachaturian and Shebalin
- Shebalin's primary teacher



Shebalin belongs to the first group of composers educated entirely under the Soviet regime. Nikolay Myaskovsky began teaching Shebalin in 1923; previously, Shebalin had studied with Reinhold Gliere for one year. Myaskovsky was a Russian composer, critic and teacher--one of the most influential musical figures in Moscow. His students included Boris Chaykovsky, Dmitry Kabalevsky, Aram Khachaturian and Shebalin. Myaskovsky's support and interest in other composers' music as well as his high level of professionalism set him apart during his time; he was called "the musical conscience of Moscow." Myaskovsky and Shebalin remained colleagues and friends throughout their musical careers.

## Dmitri Shostakovich

- Lifelong friends and colleagues
- 1936 attack on Shostakovich
  - Shebalin's response: "I consider that Shostakovich is the greatest genius amongst composers of this epoch."
  - Shebalin's punishment for his response:
    - Music no longer performed
    - Music no longer printed
    - Lived in extreme poverty

Shebalin was very close friends with Dmitri Shostakovich. In 1953, Shostakovich dedicated his Second String Quartet to Shebalin in honor of twenty years of their friendship. The two remained friends and colleagues their entire lives. The 1936 *Pravda* articles, which attacked Shostakovich's *Lady Macbeth*, created a tense musical atmosphere. Following this attack, Shostakovich was left with only two supporters: Ivan Sollertinsky in Leningrad and Shebalin in Moscow. A meeting was organized in Moscow at the House of Writers, also known as the Herzen House- a normal gathering place for Moscow composers. Many former RAPM (Russian Association of Proletarian Musicians) members attended the meeting and proceeded to attack Shostakovich, who was "criticized, purged, disciplined and scolded by one and all on every count." During this meeting, Shebalin was the only one to remain silent, despite the group's repeated demands to have him speak. Finally, he was asked to take the stand. His wife, Alisa Shebalin, recalled the following:

“Vissarion then got up, but, remaining where he was without going up to the podium, he announced in a loud and clear voice for all to hear: ‘I consider that Shostakovich is the greatest genius amongst composers of this epoch.’ And sat down.” From this day on, Shebalin was persecuted; his music was no longer printed or performed. He was stripped of all material means to earn a living and lived in extreme poverty for a great amount of time.

## Moscow Conservatory

- 1935: began teaching at Moscow Conservatory
- 1940-1942: served as head of the composition department
- 1942-1948: served as Director of Moscow Conservatory
- 1948: removed from position of Director of Moscow Conservatory
- 1951: reinstated as Professor of Composition



Shebalin was a teacher at the Moscow Conservatory for over a decade. He began teaching there in 1935, became the head of the composition department in 1940, and then served as Director from 1942-1948. Shebalin’s wife recalled that Vissarion accepted the position against his will, as he was unsure if he was ready to assume the responsibility. Myaskovsky said the following of Shebalin when his name was suggested for the director position of the Conservatory: “He has several fine administrative qualities: reserve, reason, principle, and the lack of any form of prejudice. Shebalin writes the following in a letter:

It was in the autumn of 1942 that, when I was looking for an opportunity to return to Moscow, I received notice from the Committee on Arts. After arriving in Moscow, I was in no hurry to meet with the committee - thinking that such things usually come to unimportant events. It turned out, however, that I was a “good fit” for the position of

Director of the Moscow Conservatory. I refused, but the Central Committee urged me, appealed to my patriotic feelings, saying to defend my homeland and that it would be an easy life. I could not agree.

Shebalin accepted and served as director from 1942-1948 during the harsh war years. In 1943, Shebalin invited his close friend and colleague, Dmitri Shostakovich, to join the composition faculty.

## Shebalin as a Teacher

- Edison Denisov's recollections as a composition student
- Mitya's (Shostakovich's) weaknesses: melodic language and mechanical rhythmic features
- Mitya's strengths: orchestration and large scale forms
- All music was welcome to be studied

While Shebalin was clearly a friend and active supporter of Shostakovich, he was also able to study and criticize his music. Edison Denisov, a composition student of Shebalin's, recalled Shebalin's critique of Shostakovich's music. Shebalin felt that Mitya, Shostakovich's nickname, had a weaker melodic language and also did not like his mechanical rhythmic features. Shebalin also believed that Mitya's strengths were his ability to construct large scale forms and his orchestration.

Shostakovich was also a teacher of Denisov's and corresponded with him through letters. In a letter dated May 6, 1950 from Moscow, Shostakovich discussed composition classes at the conservatory. In this letter, he declared the following: "I believed that V. Ya. Shebalin is the best teacher in composition in the Soviet Union."

In another letter from Shostakovich to Denisov on August 4, 1951, Shostakovich says the following: “You must study in Shebalin’s class, for nowadays he is the only one who can teach the ‘musical metier’, or to be more precise the ‘composition metier’.” Denisov also recalled Shebalin’s efforts to familiarize his students with a broad range of music, including modern compositions. Denisov heard the recording of Boulez’s *Marteau sans maître* for the first time in Shebalin’s class. While Shebalin was clear that this composition was not to his liking and that he did not understand it, he believed in its value.

## Musical Climate: 1920’s-1950

### Formalism:

- dense textures
- avoidance of melody
- elusive rhythms
- absence of firm tonal framework

### Social Realism:

- music for the people
- understandable musical language

Critical to understanding Shebalin is understanding the musical climate in which he lived in. Shebalin was a formalist composer. The Soviet Union advocated and demanded socialist realism in music as opposed to formalism. Formalism is typically regarded as having dense textures, an avoidance of melody, elusive rhythms, and the absence of a firm tonal framework. Contrasting with formalism, social realism was the manifestation of expressing thoughts and feelings of the masses in an understandable musical language.

## 1948: Muradeli Case

- Vano Muradeli
  - Georgian composer
  - Opera: "The Great Friendship"
- Stalin's response
  - Historically inaccurate plot
  - Lezghinka
  - American and Western European musical influences
    - Jazz
    - Atonality



1948 proved a pivotal year for the music scene in Russia. In January of this year, Stalin, Zhdanov, and other prominent Soviet leaders attended Vano Muradeli's opera *The Great Friendship*. Muradeli was a Georgian composer. In the plot, Ordzhonikidze, the Georgian Commissar, convinces the Georgians and Ossetians not to fight with the Russians. Stalin, an Ossetian himself, was offended on behalf of the Ossetians. Stalin despised the Chechens and Ingush, and believed Muradeli should have blamed the evil-doing on them. Additionally, Stalin was upset because of the inclusion of the Commissar. The country was told the Commissar died of a heart attack, however, the truth was that Stalin had driven him to kill himself.

Basically, Muradeli's opera ruined the idea of the "great friendship" between all the people in the Soviet Union. In addition to the plot, the music displayed American and Western European influences such as jazz and atonality. Muradeli had further erred by writing a dance 'in the style of the Lezghinka' rather than quoting an authentic Lezghinka tune. The Lezghinka happened to be Stalin's favorite dance.

## 1948: Zhdanov Decree

- February 10, 1948: Central Committee issues Resolution "Zhdanov Decree"
- Condemned works of the Big Four (Prokofiev, Shostakovich, Myaskovsky, and Khachaturian) as well as Kabelevsky, Popov, Shebalin, and Shaporin
- "Music had fallen into the hands of a snobbish clique which catered to the degenerate few while overlooking the great masses of the Soviet people. Worse, the music they created was "anti-people" and was stifling the healthy Russian tradition."
- Committee demanded appropriate government action utilizing all necessary measures, to "liquidate the defects and promote the development of a realistic direction in Soviet music."

On February 10, 1948, Zhdanov made it public through a decree that formalistic music was not allowed. This is often referred to as the 'Muradeli case', as this decree began with the denunciation of Muradeli's opera which became an example of formalist music written despite repeated warnings. He condemned works of the Big Four (Prokofiev, Shostakovich, Myaskovsky, and Khachaturian) as well as Kabelevsky, Popov, Shebalin, and Shaporin, claiming that these composers represented the decadent, formalist school. He further stated "that music had fallen into the hands of a snobbish clique which catered to the degenerate few while overlooking the great masses of the Soviet people. Worse, the music they created was "anti-people" and was stifling the healthy Russian tradition."

The Central Committee demanded appropriate government action utilizing all necessary measures, to "liquidate the defects and promote the development of a realistic direction in Soviet music."

## Impact on Shebalin

- Shostakovich: "Shebalin suffered deeply and painfully under this highly unjustified, dismissal."
- Leonid Maksimenkov on the events of 1948: "...precipitated multiple misfortunes (Vissarion Shebalin's stroke, Gavriil Popov's alcoholism), and hastened deaths (of Sergei Eisenstein and Alexander Dovzhenko, Miaskovsky and Prokofiev)."
- Mstislav Rostropovich: "Shebalin suffered tremendously from the Decree, you might simply say that it killed him."

Following this, Shebalin was removed from his position at the Moscow Conservatory. Shostakovich wrote that Shebalin ‘suffered deeply and painfully under this highly unjustified, dismissal.’ Leonid Maksimenkov believed that the shock of 1948 “precipitated multiple misfortunes (Vissarion Shebalin’s stroke, Gavriil Popov’s alcoholism), and hastened deaths (of Sergei Eisenstein and Alexander Dovzhenko, Miaskovsky and Prokofiev).” Mstislav Rostropovich, cellist, recalls the deep suffering Shebalin endured from the 1948 decree: “Shebalin suffered tremendously from the Decree, you might simply say that it killed him,”

Shebalin was so profoundly affected by this injustice that it ended with him suffering a very bad stroke. His right hand ceased to function, and he temporarily lost his speech. He learnt to write with his left hand. I (amongst others) supported him, and used to go and see him. One of his very last works, an excellent cello sonata, was dedicated to me, and I performed it during his lifetime.

Clearly, the Zhdanov Decree of 1948 harmed not only music, but the health of composers affected.

## Concertino for Horn, Op. 14 No. 2

- Written in 1929/1930
- First published in 1938
- Available scores:
  - Horn Concertino No. 2 for Horn and Chamber Orchestra
    - 1960 "Revised" *Moscow Soviet Composers* Edition
  - Horn Concertino No. 2 for Horn and Piano
    - Horn part edited by Yury Zakharov

Shebalin’s Horn Concertino Op. 14 No. 2 was composed in 1929-1930. It was first published in 1938. The *Moscow Soviet Composer* edition from 1960 with Chamber Orchestra

will be used in the following analysis as well as a Piano reduction published in 1960 through the 'Sovetskiy Kompositor' [Soviet Composer] publishing house. The horn part is edited by Yury Zakharov. Unfortunately, access to the original published Concertino in 1938 is unavailable at this time.<sup>83</sup>

The concertino is set in three movements. Each of the three movements is structured in a common form for the time period but contain slight deviations. The first and third movements are in sonata form while the second movement is in ternary form. Harmonically, the Concertino works within a tonal framework but does not have a firm tonal center.

### Instrumentation

2 Flauti	Timpani	Violini 1
2 Oboi	Tamburo	Violini 2
2 Clarinetti (B)	Piatti	Viole
2 Fagotti	Silofono	Violincelli
2 Trombe (B)	Arpa	Contrabassi
Trombone	Corno solo (F)	

Figure 1. Concertino for Horn and Orchestra instrumentation

The given instrumentation for the chamber orchestra version is as follows on the screen. I have it written in Italian like it appears in the score, as a reminder, the Piatti is cymbals, Tamburo is the timpani. Also, in German, Clarinet and Trumpet in B means the key of Bflat, as the letter H is used to denote the key of B natural.

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83. The author has since found Horn Concertino No. 2 in C major for French horn and small orchestra was published in 1933.

# Movement 1

- Andante--Allegro Moderato
- Sonata form:

[  : Exposition:   ]		Development	Recapitulation	Coda
Theme 1 Theme 2			Theme 1 Theme 2	
Tonic	Dominant			Return to Tonic

Figure 2. Form chart for standard sonata form.

Exposition	Development	Recapitulation	Coda
mm. 1-84	mm. 85-109	mm. 100-172	mm. 173-177

Figure 3. Form chart for Concertino, movement 1.

Sonata form is a common form for the first movement of a 20<sup>th</sup> century concertino. A movement written in sonata form contains three sections: exposition, development, recapitulation, and a possible coda.

A diagram of standard sonata form is as follows on the screen.

# Example #1

- Motive
  - Contained in first theme
  - Consists of four notes
  - Outlines either Major or minor chord (except one instance in



Example 1. Concertino for Horn and Orchestra, Op. 14 No. 2, Mvt. 1, motive, mm. 10-12.

The motive recurring throughout this movement is first heard in the first theme and consists of four notes. The motive first appears in measure 10 and appears eight times throughout the movement in different keys and with slight variations on its final interval as well as an augmented version in measures 47-50. Regardless of key or augmentation, the motive is either outlining a Major or a minor chord. The only time motive deviates is in the development

at measures 103-105, in which the final interval is a minor 6<sup>th</sup>. This motive can be seen on the screen.

## Example #2

- First theme is from mm. 10-33
- 23-measure phrase
- i-VI-VII progression in horn line



Example 2. Concertino for Horn and Orchestra, Op. 14 No. 2, Mvt. 1, Theme 1, mm. 10-33.

The exposition is from measures 1-84. The first theme is measures 10-33 and is a 23-measure phrase. The pitch center in this theme is e-minor. Prior to the horn entrance, the orchestra starts the Allegro Moderato section with a P5 between E and B. Open fifths are a compositional technique that are used in an effort to avoid defining major or minor. Horn enters in measure 10 and outlines an e minor chord measures 10-12. In measures 12-15, horn outlines a C-Major chord, the VI chord in e minor. In measures 16-18, the horn outlines a D-Major chord, or Major VII chord. The progression in the horn line in e minor is i-VI-VII.

The following is the first theme. Let me play so you can hear what I'm discussing, especially listening for the chords that are outlined and the progression we just talked about.

## Movement 2

- Andante
- Ternary Form
- Poetic nocturne
- Orchestra version: celli and basses are left out of the first 12 measures
  - Harp and viola function as the bass line
  - Bass line is two-measure melodic sequence from mm. 1-12.

The second movement, marked Andante, is written in ternary form. This is a common form for the second movement of a concertino during this time period. This movement is conceived as a poetic nocturne. The A section starts with a four-measure introduction to the melody in the horn line. In the orchestral version, the celli and basses are left out of the first 12 measures; the harp and viola function as the bass line, playing a two-measure melodic sequence from measures 1-12. Now, we will hear the piano playing this melodic sequence at the beginning of movement 2.

### Example #3



Example 3. Concertino for Horn and Piano, Op. 14 No. 2, movement 2, mm. 1-12.

Example 3 is the first twelve measures in the piano and listen for the 2-measure melodic sequence as this example is played.

## Movement 2

- Horn enters at mm. 5 with the theme of the A section
- b-flat minor
- Mm. 13, horn plays accompaniment line while clarinet plays a new melody in mm. 13-18
- Mm. 16, horn transitions to melodic line to finish the first theme

The horn enters at mm. 5 with the theme of the A section, with the melody beginning in b-flat minor. The melody drives to an expressive M7 leap from measures 12-13 which transitions into another segment of the A section; at measure 13, the horn no longer has the melody, but an accompaniment line. In the orchestra, the clarinet plays arpeggiated triplet sixteenths from measures 13-18. In measure 16, the horn transitions to a melodic line, slowly returning to finish the first theme while the clarinet, or piano, finishes its phrase.

### Example #4



Example 4. Concertino for Horn and Orchestra, Op. 14 No. 2, movement 2, mm. 5-24.

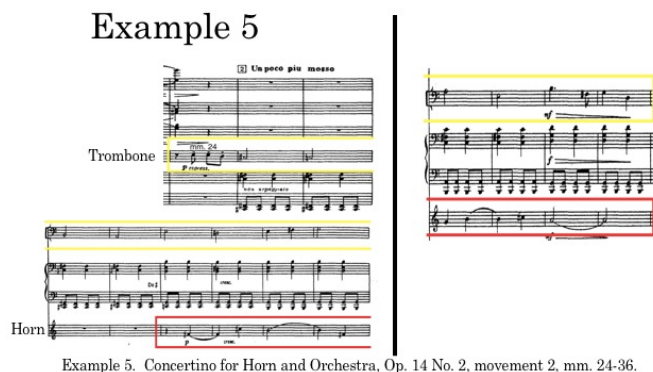
Example 4 is the theme from the second movement. I will play this and listen at measure 13, where the horn is playing accompaniment and then in measure 16 when it transitions back to the melody.

## Movement 2

- B section begins at mm. 25 marked *Un poco piu mosso*
- B section has an increased dialogue between solo orchestral instruments and the horn
- First instance is trombone from mm. 24-36
- Horn enters at mm. 29
- Contrapuntal-like texture

The B section begins at measure 25 marked *Un poco piu mosso*. The B section has an increased dialogue between solo orchestral instruments and the horn. Our first instance of an orchestral instrument with a prominent dialogue horn is the trombone from measures 24-36. Horn enters at measure 29; the two instruments create a contrapuntal-like texture. The two are playing half notes and quarter notes, often with one instrument moving at a time. During this time, the only other instrument playing is the harp, so there is a very sparse texture. Example 5 shows the contrapuntal interaction between the two instruments:

**Example 5**



Example 5. Concertino for Horn and Orchestra, Op. 14 No. 2, movement 2, mm. 24-36.

### Example #5b

• Horn and piano version, trombone line highlighted

Example 5b. Concertino for Horn and Piano, Op. 14 No. 2, movement 2, mm. 24-35.

Example 5b is this same spot with piano and horn. Listen to the dialogue between the two instruments at this section.

### Movement 3

- Vivo
- Sonata form with deviations
- Cadential gestures

: Exposition:		Development	Recapitulation	Coda
Theme 1 Theme 2			Theme 1 Theme 2	
Tonic	Dominant		Tonic Dominant	Return to Tonic

Figure 2. Form chart for standard sonata form.

Exposition	Development	Recapitulation	Interlude	Cadenza	Coda
Theme 1: mm. 1-9 Transition: mm. 9-22 Theme 2: mm. 23-34	mm. 34-57	mm. 57-90	mm. 90-113	mm. 114-134	mm. 134-150

Figure 4. Form chart for Concertino, movement 3.

The third movement, marked “Vivo,” is in sonata form with a few deviations from the conventional components of sonata form (see Figure 3-2). Again, Figure 2 is the standard sonata form chart, which has the exposition, development, recapitulation, and coda. Harmonically, there is a strong tonic and dominant relationship throughout, with the movement ending on tonic. Figure 3 is the form chart for the third movement which includes the standard sections of sonata form. As previously mentioned, Shebalin works within tonality but there is not a firm tonal framework so there is not a strong tonic and dominant relationship.

While there is not a strong tonic/dominant relationship, which implies a lack of cadences, there are cadential gestures seen throughout this movement. There is a cadential gesture in measures 8-9 in the horn line. A cadential gesture simply means that a harmonic cadence cannot be identified, but there is a closing point, hence the cadential gesture.

### Example #6



Example 6. Concertino for Horn and Orchestra, Op. 14 No. 2, movement 3, first theme, mm. 1-9.

Example 6 is the beginning of the third movement, part of the first theme. In measures 8 to 9 we have our first cadential gesture. We will play Example 6 and see if you can hear and feel the cadential gesture in measures 8-9.

### Example #7



Example 7. Concertino for Horn and Orchestra, Op. 14 No. 2, movement 3, second theme, mm. 23-34.



Example 4. Concertino for Horn and Orchestra, Op. 14 No. 2, movement 2, mm. 5-24.

The second theme from this third movement can be seen on the screen in Example 7. Right below that is Example 4, which we looked at previously. Both of these themes are closely related. In this way, Shebalin is tying in the third movement to the second movement because

the themes are very similar. There is the descending P4 interval right away, highlighted in yellow, as well as the three leading pickup notes later on in the phrase, highlighted in the red.

## Recordings

- Concertino with Orchestra: Boris Afanasiev with USSR Radio and TV Symphony Orchestra, conducted by Nikolai Anosov
  - Recorded in 1962
- Concertino with Piano: Sergey Akimov on horn and Minjee Lee on piano.
  - Recorded in 2014
- Both available on Youtube

There are currently two available recordings of the Shebalin. The Concertino with Horn and Orchestra is available on YouTube. Boris Afanasiev is the soloist with the USSR Radio and TV Symphony Orchestra, conducted by Nikolai Anosov and recorded in 1962. There is a recording of the Concertino with Piano, with Sergey Akimov on horn and Minjee Lee on piano. This was recorded in 2014 at the Seoul Arts Center Recital Hall.

Sally Podrebarac, horn  
Nataliya Sukhina, piano

Concertino for Horn and Piano, Op.14 No. 2  
Vissarion Shebalin

1. Andante cantabile-Allegro Moderato
2. Andante
3. Vivo

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In closing, my information is from the following sources on the screen. There are still many questions unanswered about Shebalin, including his life and compositions. Going forward, I think it would be of merit to do an analysis of his 1<sup>st</sup> concertino, which was for violin. Also, there are other sources who can offer more information on Shebalin and his pieces. There is a website that is run by his family. I contacted them through this website and have not heard back yet, but this would be a very helpful avenue in gathering more information.