

БАЛЪС I WALTZ

Allegro



TOCCATA
CLASSICS

Vissarion SHEBALIN

Orchestral Music Volume One

Suite No. 1, Op. 18

Suite No. 2, Op. 22



Siberian Symphony Orchestra
Dmitry Vasiliev, conductor

INCLUDES FIRST RECORDINGS

VISSARION SHEBALIN AND HIS FIRST TWO ORCHESTRAL SUITES

by Anastasia Belina-Johnson

Omsk, the capital city of Siberia, located some 1,400 miles east of Moscow, is best known as the location for Dostoyevsky's four-year exile in the 1850s and as the birthplace of the artist Mikhail Vrubel (1856–1910). During the Russian Civil War Omsk was the seat of an ephemeral Provisional Government of Autonomous Siberia, headed by the supreme ruler of the counter-revolutionary anti-communist 'White' forces, Alexander Kolchak (1874–1920). Omsk was also the birthplace of Vissarion Shebalin, an important figure in the musical life of the Soviet Union between the 1920s and 1963.

Along with Shostakovich, Kabalevsky and Khachaturian, Shebalin belongs to the first generation of composers educated entirely under the Communist regime. Much of his life and work was directly affected by the sweeping changes that took place in Soviet Russia, and during Andrei Zhdanov's 1948 cultural decrees he, like Shostakovich, Prokofiev, Khachaturian and others, found himself under fire. A versatile composer, Shebalin wrote in all the major genres: his compositions include five symphonies,¹ nine string quartets,² a string trio and piano trio,³ and a number of works for piano solo. For voice he composed choruses,⁴ cantatas and songs; his opera *The Taming of the Shrew* (1946–56) is well known in Russia, and he was a prolific composer of incidental music for stage, film and radio, leaving 35 scores for the theatre, 22 for films, and twelve for the radio. Shebalin was also a prominent teacher, educating two generations of prominent composers, among them Edison Denisov, Sofia Gubaidulina, Nikolay Karetnikov, Karen Khachaturian, Tikhon Khrennikov, Sergei Slonimsky and Boris Tchaikovsky.

¹ No. 1, Op. 6, 1925; No. 2, Op. 11, 1929; No. 3, Op. 17, 1934–35; No. 4, Op. 24, 1935, rev. 1961; No. 5, Op. 56, 1962.

² No. 1, Op. 2, 1923; No. 2, Op. 19, 1934; No. 3, Op. 28, 1938; No. 4, Op. 29, 1940; No. 5, *Slavonic*, Op. 33, 1942; No. 6, Op. 34, 1943; No. 7, Op. 41, 1947–8; No. 8, Op. 53, 1960; No. 9, Op. 58, 1963.

³ Op. 39, 1947, and Op. 4, 1924, rev. 1934.

⁴ His complete *a cappella* choral cycles can be heard on Toccata Classics TOCC 0112, sung by the Russkaya Conservatoria Chamber Capella conducted by Nikolay Khondzinsky.

Shebalin was born on 11 June 1902 into a family of Russian intelligentsia. His father, Yakov Vasilievich Shebalin (1878–1932), taught mathematics in a number of Omsk schools, colleges and gymnasia. He had a good voice, and directed an amateur local high-school choir. Many of the rehearsals took place at the family home, at 47 Nadezhdinskaya Street, and thus became the earliest musical influences on little Vissarion – or ‘Vissa’, as he was affectionately called. His mother, Appolinaria Appolonovna (1879–1929), the daughter of a clergyman, did not sing or play a musical instrument, but she was a willing listener and appreciated the music made by her husband and his friends.

Vissarion started learning piano at the age of eight and two years later enrolled in the piano course of the Russian Music Society⁵ in Omsk. There he discovered his passion for composition, attended concerts, sung in a gymnasium choir and played in a student orchestra. As he later recalled,⁶ the music that left the strongest impression on him at that time was Tchaikovsky’s Fifth Symphony and Mussorgsky’s opera *Khovanshchina*, which remained one of his favourite stage-works. In 1921 a music college was founded in Omsk, and Shebalin began to study composition there with Mikhail Nevitov (1887–1969).⁷ So rapid was his progress that Nevitov, who had been a student of Reinhold Glière (1874–1956), wrote to Myaskovsky and Glière, both professors at the Moscow Conservatoire, and asked them to hear Shebalin’s compositions. In 1923 Shebalin left Omsk to realise his most deeply held dream – to study composition with Myaskovsky. In the capital he quickly progressed in his studies, becoming one of the most promising composers of his generation and, eventually, director of the Conservatoire in 1942. He was of similar temperament and character to one of his famous predecessors as Director, Sergey Taneyev (1856–1915): somewhat reserved, incorruptibly honest, and conservative in style and behaviour. Both composers

⁵ The Russian Music Society (RMS) was founded in St Petersburg in 1859 on the initiative of Anton Rubinstein (1829–93), and with the help of Grand Duchess Elena Pavlovna (an aunt of Tsar Nicolas II). It organised regular concerts, introducing general public to the works of Beethoven, Bach, Gluck, Handel, Schubert and Schumann, and music by Russian composers such as Glinka, Dargomyzhsky and Anton Rubinstein. The RMS also offered music classes, which soon led to the professionalisation of music education in Russia. In 1862 the first Russian Music Conservatoire was opened in St Petersburg, followed by the Moscow Conservatoire in 1866. Peter Tchaikovsky was among the first St Petersburg graduates of 1866, becoming in the same year one of the first professors of music at the Moscow Conservatoire to have been born and educated in Russia.

⁶ Vissarion Shebalin, *Literary Heritage: Memoirs, Correspondence, Articles, Lectures*, Sovyetsky Kompozitor, Moscow, 1975, pp. 11–12.

⁷ Nevitov’s own compositions include three cantatas on Revolutionary subjects – *From February to October* (1924), *October* (1925) and *Ivan Chernykh* (1947) – and a symphonic poem, *1917* (1937). A later student of Nevitov’s in Omsk was Vladimir Bunin (1908–70), who joined his class at the age of eighteen, graduating in 1931.

rose to the position of Director through their impeccably professional work-ethic; both were gifted symphonists; and both made major contributions to the chamber-music repertoire, not least with their string quartets. Shebalin's strength of character was best demonstrated by his refusal to be coerced into condemning his friend Shostakovich who, with Prokofiev and Khachaturian and a number of other Soviet composers, stood accused of 'formalism' during Stalin's and Zhdanov's cultural purges in 1948. Predictably, Shebalin was swiftly removed from the directorship of the Conservatoire and so, until he was reinstated as a professor of composition in 1951, he earned his living as a teacher of theory at a bandmasters' school. His own denunciation had been led, with conspicuous ingratitude, by Tikhon Khrennikov (1913–2007), a former student of Shebalin and now the secretary of the Composers' Union, who had made himself invaluable to Stalin and Zhdanov by zealously supporting and implementing their guidelines for a new kind of Soviet art.

Shebalin was a close friend of Shostakovich, whom he first met in Moscow in 1924. Shostakovich dedicated to Shebalin his Second String Quartet, Op. 68 (1944), and a song, 'The King's Campaign', the last of the *Six Romances on Verses by English Poets* for bass and piano, Op. 62 (1942); to Shostakovich Shebalin dedicated his Third Symphony. After Shebalin's death, on 29 May 1963, Shostakovich published an admiring obituary:

Shebalin was an outstanding man. His kindness, honesty, and absolute adherence to principle always amazed me. His enormous talent and great mastery immediately earned him burning love and authority with friends and musical community. [...] Such great masters as N. Y. Myaskovsky and S. S. Prokofiev and others attentively listened to his comments on their works. [...] Shebalin's beautiful music must sound as often as possible in concerts and on radio. This would be the best preservation of his memory.⁸

Their correspondence, which still awaits publication, would add considerable insights into the lives and work of both composers.

Although Shebalin settled for the rest of his life in Moscow, his name is fondly remembered in musical circles in Omsk, the music college where he studied is named after him, and his portrait hangs in the college concert hall.

⁸ 'To the Memory of a Friend', in Valeria Razhaeva (ed.), *Shebalin: Life and Creativity*, Molodaya Gvardiya, Moscow, 2003, pp. 238–39.

Shebalin's three orchestral suites appeared in 1934, 1935 and 1963, respectively.⁹ Written first as incidental music, the three suites show his skill in writing theatre-music by being colourful, atmospheric and highly descriptive. Brilliantly orchestrated and melodious, they reflect his belief that 'Theme (melody) must live independently, without relying on harmonic or other support, otherwise it becomes parasitic.'¹⁰

Orchestral Suite No. 1, Op. 18

Shebalin's First Suite, dedicated to Lev Atovmian, Shostakovich's close friend and secretary, was first performed on 12 May 1934 in Moscow, when the Bolshoi Theatre Orchestra was conducted by Viktor Kubatsky. In the summer of 1962 Shebalin made a new edition of the work, which he dedicated to the memory of the radical theatre-director Vsevolod Meyerhold;¹¹ it was published in the same year by Sovetsky Kompozitor. It contains music from two plays presented at the Meyerhold State Theatre: *Introduction* by Yuri German and *The Last Decisive* by Vsevolod Vishnevsky. *Introduction*, directed by Meyerhold, was premiered on 28 January 1933. Meyerhold recalled working with Shebalin, saying that in this play, their 'principal goal was to create a realistic music theatre. In the play music is particularly important – all the emotional world of the play is put to music.'¹² The reviews were positive:

Music is in the very structure of the action – it is inseparable from the music and built according to the rules of musical expression. Shebalin and Meyerhold are incredibly masterful here. A teasing chorale here or a student drinking song there burst into the orchestral music. In the final monologue of Nunbach the clear rhythm of the quiet drum gives the orchestra particular tension.¹³

Another review reads:

Anxious drum beat cuts through musical phrases. The drums are heard in the circus – before a 'death number', and in public squares, accompanying public executions. This is a strict psychological motivation, preparation, which is resolved by Nunbach's suicide.¹⁴

⁹ The Third Suite, Op. 61, will follow on the second CD in this two-disc survey on Toccata Classics TOCC 0164.

¹⁰ Shebalin, *op. cit.*, p. 249.

¹¹ Meyerhold was arrested and tortured by the Soviet authorities, who wrought from him a false admission that he was a spy for British and Japanese intelligence forces. He was executed by firing squad on 3 February 1940.

¹² Alisa Shebalina, V. Y. Shebalin: *The Years of Life and Work*, Soviet Composer, Moscow, 1990, p. 72.

¹³ A. Fevral'skiy, 'Twentieth Performance of *Introduction* in the Meyerhold Theatre', Soviet Theatre, 1933, Nos. 2–3.

¹⁴ Y. Yuzovskiy, 'Author, author...', *Rabis*, No. 3, 1938, p. 33.

The protagonist of *Introduction*, an unemployed engineer called Nunbach, is forced to make a living by selling pornographic cards. He is seen having imaginary conversations with the statue of Goethe, in which he considers his own fate, and that of humanity at large. He ends his own life after a series of disillusionments and failed attempts to find professional work.

Introduction was first conceived as

a script for a synthetic performance where the false clichés of the opera and ballet prettiness where crashed straight off [sic] in *Carmen* and *The Red Poppy*. The situations were parodied and then, divested of the trumpery of bad theatricality, they unfolded in earnest (for example, the scene of the ship loading in a Chinese port) or contained a sharp contradiction (the spicy exotica of Carmencita and the two Red Navy men on a spree – an urgent alert on board of the ship – the defence of the frontier outpost). In the midst of the battle against the traditional opera and ballet Vishnevsky made an entry in his diary: ‘I was writing an “opera” or rather an “anti-opera” – *The Last Decisive*. The first Communist musical piece.’ He publicly announced: ‘I am throwing a grenade at the opera with *The Last Decisive*’.¹⁵

The exotic elements of the play are reflected in the music of Shebalin’s First Suite, particularly in the use of saxophone and banjo and quasi-oriental harmonies in the two dances.

The funeral March [1] is a farewell to Nunbach, who has taken his own life. It begins with a loud exclamation in cornets and trombones, which, after a few bars, is replaced with halting steps in the strings. The string section is important in providing a surging harmonic background against which expressive melodies in flutes, horns and clarinets appear throughout the march. The solo oboe melody before the first orchestral *tutti* is particularly notable for its mournful quality. The march ends with a lamenting horn fanfare in *pianissimo* against a trembling tam-tam. The first Dance [2] is driven and busy, never losing the dramatic energy created by the constant pulse of measured crotchets in the string section. The scoring here includes saxophone and banjo, rather unusually for classical music (especially Soviet classical music) of the period but perhaps explained here by the fact that Shebalin was writing for the theatre. Clarinet and saxophone introduce the first melody, the chromaticism of which contributes to its oriental feeling. The textures grow in density towards the energetic and dramatic ending. In the Slow Waltz [3] clarinet and violin introduce most of the melodic material, the gentle lilting rhythm and subdued character producing a mood of wistful melancholy. The second Dance [4], like the earlier one, features saxophone and banjo, which contribute to a relaxed, jazzy atmosphere. Pulsating rhythms in the percussion create

¹⁵ Dav Zolotnitsky, Sergei Radlov: *The Shakespearean Fate of a Soviet Director*, Routledge, Abingdon, 1996, p. 89.

a contrasting background above which strings, clarinet, and saxophone float effortlessly. The Song [5] begins as a traditional voice and accompaniment, with a melody in the oboe supported by simple orchestral chords. An imploring violin melody follows, driving the movement towards a impassioned outburst in the strings, and a *tutti* brings about a dramatic climax, suddenly broken by ominous descending minor sixths in the brass. The sense of doom is broken by an ascending melody from the cor anglais. The return of the opening melody of the movement, this time in the strings, signals the peak of dramatic tension, resolved by the drum rolls that bring the Song to its quiet conclusion. The second Waltz [6] is traditional in its style and character, full-bodied rhythm and harmonic richness. The strings play an important role in achieving expressive passion in this richly orchestrated movement, which ends with an explosive *tutti*.

Orchestral Suite No. 2, Op. 22

Shebalin's Second Suite was adapted from his incidental music to *La Dame aux camélias* ('The Lady of the Camellias') by Alexandre Dumas *fils*, staged at the Meyerhold State Theatre in 1935. Shebalin revised that first version in 1962, and it was performed by the State Symphony Orchestra of the USSR conducted by Evgeny Svetlanov in a jubilee evening, 9 October 1962, in the Great Hall of the Moscow Conservatoire.

Dumas *fils* first wrote his tragedy *La Dame aux camélias* as a novel in 1848 and adapted it for the theatre in 1852; only a year later it provided the basis for Verdi's *La Traviata*. Dumas' story is set in mid-1800s Paris, where a young and beautiful courtesan, Marguerite Gautier, falls in love with the middle-class Armand Duval, but the intolerance of French society means that their union is doomed from the start. Armand's father pleads with Marguerite to save his son (and daughter) from becoming a social outcast, and so she leaves him, returning in despair to her old lifestyle. When Armand finds Marguerite in the arms of a new lover, he is heartbroken. After some time they accidentally meet again: she is in the company of another beautiful courtesan, with whom Armand begins to flirt in order to hurt Marguerite. In the last stages of tuberculosis, Marguerite visits Armand and they both rediscover their passion for each other. But Marguerite is haunted by guilt and, remembering her promise to Armand's father, abandons him yet again as he sleeps. Armand is incensed. Finding Marguerite at a grand society ball, he approaches her with an envelope stuffed full of money as a payment for their night together which she throws back in his face. Shamed and abandoned by all her friends, Marguerite dies penniless and alone. After her death, Armand is

given Marguerite's diary from which he finally learns of her illness, her promise to his father, and her undying love for him.

Originally, Shebalin's Suite consisted of only three numbers: 'Zhanetta', 'A Lover's Complaint' and 'I remember that magical summer', which were joined by orchestral interludes.¹⁶ The 1962 revision consisted of extending the score from three to eight numbers, re-orchestrating it for a large symphony orchestra (it had initially been written for a modestly sized theatre orchestra), and dedicating it to the memory of Meyerhold.

The music of the suite, despite the French story, has an international nature. It is imbued with Italian and Spanish character by a lively Tarantella and feisty Bolero, which are framed by three waltzes. The vivid orchestral colours and long phrases of the first Waltz [7] give an impression of a painting made with sweeping, bold brush-strokes. It begins with brilliant ascending runs in the violins, flutes, oboes and clarinets, after which violins (and later oboes) introduce the main theme. The Waltz is built on the alteration of the episodes featuring the main theme and quieter episodes where the action slows down and flutes and clarinets come to prominence. The Tarantella [8] begins quietly, with the main melody in the clarinets. A few bars later, the flutes join in, soon followed by support from the strings in a fiery dance which provides a marked contrast to the following number. Subdued and sombre, the Slow Waltz [9] is intoned by a bass clarinet with a melody that does not immediately recommend itself as a dance tune. The whole orchestra joins in, in a stumbling, uneven pace, which becomes a base for a plaintive, evocative melody in the violins, in dialogue with the oboes throughout the entire waltz, until the music grinds to a halt in disjointed sections, as if the very structure were falling apart. The bold and exciting Bolero [10] bursts in with an instantly recognisable rhythm, with surging strings supported by pulsating percussion, with castanets prominent. In the Romantic Waltz [11] Shebalin creates the feeling of physical space by confining the orchestral parts to high and low registers. The waltz begins with a melody from the cor anglais which, after a few bars, is taken over by passionate and expressive strings, playing high in their registers. The harp is given an important role here, contributing to the ethereal, romantic atmosphere. A bright and energetic Potpourri [12] opens with a dance-like melody in the oboe, supported by hopping rhythms in the bassoons. The melody appears throughout this movement in the entire woodwind, and later, string sections, and, finally, an orchestral *tutti*. The Romance without Words [13] is written in a traditional song format, beginning with a flowing, flexible, raising

¹⁶ *Ibid.*, p. 82.

and falling melody in the violin, repeated three times. On its first appearance it is followed by a melody in clarinet, backed by stepwise ascending movement in the strings, and the second time it is followed by a tune from the oboe. On its third and final appearance it is supported by the entire orchestra, and the movement ends quietly with the segments of the main melody repeated by the woodwind instruments, followed by *pizzicato* strings. Last comes a Galop [14], where rhythmic excitement sweeps over the dance floor, led by the trombones accompanied by sparkling bells and flutes, and broad melodies in the strings. A final *tutti* brings the Galop, and the whole Suite, to a brilliant ending.

Anastasia Belina-Johnson is a music-historian, writer and opera-director. She is a Senior Lecturer at the Leeds College of Music, and is a member of the Leeds University Centre for Opera Studies (LUCOS). Her research interests include nineteenth-century opera, not least Wagner and Greek and Roman myth in Russian opera. She is currently working on a monograph on Sergey Taneyev and his opera Oresteia for Toccata Press, a monograph on André Tchaikowsky for Wolke Verlag, and a co-edited volume, Wagner in Russia, Poland and the Czech Lands, for Ashgate.

Dmitry Vasiliev was born in 1972 in the city of Bolshoi Kamen in Primorsky Krai in the Russian Far East. He graduated from the Rostov State Conservatoire and then took a post-graduate course and probation period under the guidance of Alexander Skulsky at the Nizhny Novgorod State Conservatoire. He also participated in the master-classes of Alexander Vedernikov and Vladimir Ziva in Moscow.

He has since been active all over Russia. In 1997 he set up the Tambov Symphony Orchestra in Tambov, south of Moscow, which he led as artistic director and chief conductor until 2005, touring with the Orchestra to France and Moscow. While in Tambov he was artistic director of the International Rachmaninov Festival in 2001 and 2002, the Tambov Musicians' Festival in 1999, 2000 and 2001 and the Musical Province Festival in 2002. In 2003–5 he held the position of guest chief conductor of the Sochi Symphony Orchestra on the Black Sea, and since 2005 he has been principal conductor of the Siberian Symphony Orchestra in Omsk (it is known domestically as the Omsk Philharmonic), where in 2008 and 2010 he was artistic director of the New Music Festival. In June 2009 he took the Siberian Symphony Orchestra to Moscow to participate in the Fourth Festival of World Symphony Orchestras.

He has also conducted in Moscow, St Petersburg, Rostov-on-Don, Saratov and elsewhere in Russia and, internationally, in France, Italy and Poland. In 2003 he was awarded a diploma in the Fourth International Prokofiev Competition in St Petersburg and in the same year recorded a CD of Stanford and Schumann for Antes



Edition with the Rostov Philharmonic Orchestra. The soloists with whom he has appeared include the soprano Hibla Gerzmava and bass Vladimir Matorin, the pianists Denis Matsuev, Nikolai Petrov and Eliso Virsaladze, the violinists Pierre Amoyal, Alexandre Brussilovsky and Oleh Krysa and the clarinetist Julian Milikis.

Among the world premieres Dmitry Vasiliev has to his credit are works by Mikhail Bronner, Sofia Gubaidulina, Ilya Heifets, Alemdar Karamanov, Ephraim Podgaits, Tolib Shakhidy and Andrey Tikhomirov as well as Russian premieres of music by Charles Villiers Stanford, Alexander Tchaikovsky, Eduard Tubin and others.

The **Siberian Symphony Orchestra (SSO)** is one of the largest of Russian orchestras. It was founded in 1966 at the instigation of the conductor Simon Cogan, who remained at its head for more than ten years. From the beginning it attracted talented graduates from the Leningrad, Novosibirsk and Ural Conservatoires, each institution with a well-earned reputation for producing dynamic and highly professional musicians. For many years the Siberian Symphony Orchestra toured the cities of the former Soviet Union, giving concerts in Moscow and Leningrad, Krasnoyarsk and Chita in central and eastern Russia, the cities along the Volga cities, Riga in Latvia, Kiev in Ukraine, Minsk in Belarus and Almaty in Kazakhstan. From 1975 the Orchestra participated in the contemporary-music festivals organised by the Union of Composers of the USSR, performing music by Khachaturian, Khrennikov, Shchedrin and other prominent composers.

From 1978 the Siberian Symphony Orchestra was headed by the conductor Viktor Tietz, under whose leadership it reached artistic maturity and developed a wide repertoire, winning first prize at the All-Russian Competition of Symphony Orchestras in 1984. From 1992 to 2004 the chief conductor of the Orchestra was Evgeny Shestakov. Since 1994 the Siberian Symphony Orchestra has regularly travelled abroad on tour and in 1996 it was awarded the title of 'Academia' – an honour in Russia.

Over the years the Orchestra has also worked with such distinguished conductors as Veronika Dudarova, Karl Eliasberg, Arnold Katz, Aram Khachaturian, Fuat Mansurov, Nathan Rachlin and Abram Stasevich. The soloists with whom the SSO has worked include the pianists Dmitri Bashkirov, Lazar Berman, Peter Donohoe, Mikhail Pletnev, Grigory Sokolov and Eliso Virsaladze, the violinists Pierre Amoyal, Viktor Pikayzen and Viktor Tretyakov, the cellists Natalia Gutman, Mstislav Rostropovich and Daniil Shafran and the singers Dmitry Hvorostovski and Alexander Vedernikov.

The last decade has seen a period of growth and flowering of the SSO. Its huge repertoire includes the symphonic classics and works by composers of the 21st century. The composition of the orchestra is in line with European standards, boasting more than 100 experienced, highly professional musicians in its ranks, and its discography includes the four symphonies of the Danish composer Victor Bendix (Danacord). In recent years the Orchestra has also toured in Austria, Germany, Italy, Spain, Ukraine and the USA.

Since 2005 the principal conductor of the orchestra has been Dmitry Vasiliev. Under his direction the repertoire of the SSO has become even wider and now includes not only the classics but also contemporary

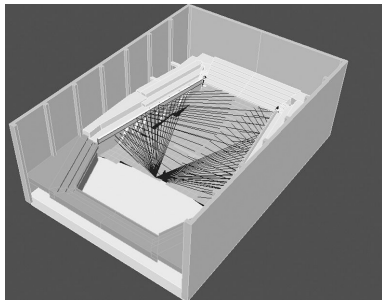
music, jazz, rock, musicals, film soundtracks, and so on, and participates in a wide number of innovative projects, from festivals of contemporary classical music to the European and World ballroom-dancing championships. In 2009 the SSO took part in the Fourth Festival of World Symphony Orchestras held in the Hall of Columns in Moscow; and in April 2010 it became a member of the Forum of the Symphony Orchestras of Russia in Yekaterinburg.

A Note on the Omsk Philharmonic Hall

The Omsk Philharmonic Hall was redeveloped during the nine months to April 2011: the redevelopment had to be completed in time for a concert by Valery Gergiev and the Mariinsky Orchestra. The idea was to renovate the existing hall acoustically, but to achieve a hall that would be of an acceptable standard we had to tear out all the inner walls, the ceiling and even the main floor, digging down some 2.5m. The hall originally had a steep seating rake rather like a cinema, which we reformed with a much flatter main floor and a balcony. It also originally had a proscenium stage, which we replaced with a concert platform.

Within the external walls of the concert-hall space we created a new reverse-fan shape and tilted walls to generate strong early lateral reflections in the audience areas. When reflected sound in a concert hall arrives at a listener's ears from the left and right, he or she should feel enveloped in the music. Our early studies showed that reverse-fan shaping of the side walls can enhance this effect, and it is a feature of our concert-hall designs for the Meyerson Symphony Center, Dallas, and Symphony Hall, Birmingham.

Our more recent studies include modelling the strong effects of 'audience-grazing attenuation' – an effect that occurs when sound propagates only just above the heads of the audience which can render the cellos inaudible. We have found that by tilting the side walls inwards, the sound will propagate from sufficiently above audience head-height to avoid this effect. In the unique design of Omsk, we have employed both reverse-fan shaping and tilted walls to enhance the strength of the early lateral sound. Although Omsk is the first concert hall to have these features, its success ensures that it will not be the last.



Nicholas Edwards
Acoustic Dimensions, Coventry



Recorded in the Omsk Philharmonic Hall on 2 April 2012 (Suite No. 1)
and 3 June 2012 (Suite No. 2)

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Like his close friend and colleague Dmitry Shostakovich, Vissarion Shebalin (1902–63) knew a life of both celebrity and hardship: he was another of the composers condemned in the infamous 1948 Party congress in Moscow, and in later life he fought to overcome a series of crippling strokes. But his personality remained undaunted, as his music resolutely proves. This is the first recording of his First Suite for Orchestra and the first appearance on CD of the Second, both of them prepared from theatre music, and showing the lighter side of Shebalin's symphonic output. They have been recorded by the orchestra of his home town, Omsk, the capital of Siberia.



TOCC 0136

VISSARION SHEBALIN Orchestral Music, Volume One

Orchestral Suite No. 1, Op. 18* (1934–36) 31:00

1	No. 1 Funeral March	5:18
2	No. 2 Dance	4:28
3	No. 3 Slow Waltz	5:07
4	No. 4 Dance	3:36
5	No. 5 Song	6:04
6	No. 6 Waltz	6:27

Orchestral Suite No. 2, Op. 22** (1962) 31:19

7	No. 1 Waltz	3:50
8	No. 2 Tarantella	3:07
9	No. 3 Slow Waltz	3:34
10	No. 4 Bolero	2:00
11	No. 5 Romantic Waltz	3:40
12	No. 6 Potpourri	2:34
13	No. 7 Romance without Words	7:35
14	No. 8 Galop	4:59

Siberian Symphony Orchestra
Dmitry Vasiliev, conductor

TT 62:19

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MADE IN GERMANY

