

discussions of the post-1932 era benefit greatly from ideas that Clark explored in her book, which provides a more interdisciplinary prism through which to examine Soviet musical life. A similar trope, this time referring to Clark's other seminal work, *Petersburg: Crucible of Cultural Revolution* (Cambridge, MA, 1998), would have enriched the book's overview of 1920s musical culture, particularly given Fairclough's valuable observation with regard to the importance of Marxist-Leninist historiography for the selection process of Western culture in the early Soviet years (p. 27). Parallels with theatre might also have proved useful for another important episode in the book, concerning the appearance of numerous amateur music groups and composer societies in the 1920s and their subsequent fates (pp. 40–41).

The great volume of the research material that provides the building blocks for this study is both a virtue and a drawback. The huge number of proper names and specialist or untranslated Russian terms — such as *chastushki* and *khaltura* — might prove off-putting for the non-expert reader. Nor is the inner organization of the chapters always convincing. A number of glaring contradictions — as, for example, regarding the dates of activity of the Leningrad Radio Committee Orchestra during the blockade (p. 176) — suggest a lack of careful copy-editing. There are also some frustrating aspects with regard to referencing the precious archival material; for instance, during the discussion of ticket prices it is not obvious where the information is derived from (p. 41).

Even so, Fairclough's book is a revealing and much-needed study that fills a major lacuna in Soviet music scholarship, providing new perceptions of Soviet musical policies and the mechanisms at work in their implementation. That it appears almost simultaneously with Marina Raku's study indicates that the subject matter is timely. And one incidental pleasure at the time of writing is to see the term 'vetting' used in a scholarly context rather than an ugly political one.

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Dixon, Gavin (ed.). *Schnittke Studies*. Routledge, Abingdon and New York, 2017.
xxvii + 273 pp. Figures. Music examples. Notes. Appendix. Bibliography.
Index. £95.00.

ALFRED SCHNITTKE (1934–98), widely regarded as the leading Russian composer after Shostakovich, has a particular association with Great Britain; several of his works received first performances in London, and Alexander Ivashkin (1948–2014), the charismatic professor of Russian music at Goldsmiths

College, pioneered study of his work and brought a large part of his archive to this country, so that it is entirely appropriate that the collection of essays under review is dedicated to his memory. The first part of Dixon's preface is a generous tribute to his work, and the final chapter in the book is the dedicatee's last contribution to Shnittke studies, a very personal piece, 'The Shnittke Code' particularly as demonstrated in 'Klingende Buchstaben', one of several pieces he dedicated to Ivashkin.

The central part of the book is divided into three sections: 'Interpretative Studies', 'Theoretical Studies' and 'Russian Perspectives'. Ivana Medić in "'Crucifixus etiam pro nobis": Representations of the Cross in Alfred Schnittke's Symphony No. 2, "St. Florian"' demonstrates by use of material from sketches and drafts of this work Schnittke's continuation of the practice of J. S. Bach in musical representations of the cross. Emilia Ismael-Simental in 'Alfred Schnittke and the *Znamennyi raspev*' traces with great thoroughness the elements of traditional Orthodox church music in many works, including those that introduce the form of the ancient chant in vocal and purely orchestral passages. A quite different treatment of religion is discussed in Amrei Flechsig's 'Negative Spirituality and the Inversion of Christianity as Media of Social Criticism in Alfred Schnittke's Opera *Life with an Idiot*'; finally, in the first part is Gavin Dixon's own fruitful discussion of one of this composer's best-known features, polystylism, treating it with the help of literary theory, particularly dialogue in Bakhtinian form: 'Polystylism as Dialogue: Interpreting Schnittke through Bakhtin', makes particular reference to the composer's Piano Quartet (1988).

The theoretical studies of part two begin with Gordon E. Marsh's 'Schnittke's Polystylistic Schemata: Textural Progression in the Concerti Grossi', in which he argues that what is sometimes seen as randomly open in his works of the 1970s and 1980s is, in his opinion, perceptible on a variety of levels throughout his compositions and, indeed, carried on into his seemingly more stylistically unified music of the 1990s. In 'Symmetrical Construction in the Fourth Movement of Alfred Schnittke's String Quartet No. 4', Aaminah Durrani uses a relatively short musical text to show the composer's complexity behind apparent simplicity, more detailed but thematically related to Marsh's article.

Part three, devoted to Russian perspectives, begins with Victoria Adamenko's "'Faith through Scepticism": Desacralisation and Resacralisation in Schnittke's First Symphony', in which she successfully reconciles the contrasts (constructive and deconstructive tendencies) in this and other early works, having recourse to a wide range of cultural, religious and ethical approaches. Evgeniia Chigareva's 'On the Late Style of Alfred Schnittke (the Instrumental Works)' also takes a broad theme, that of 'late works' (exemplified by Beethoven, Bartók and Shostakovich), with reference to his Seventh and Eighth Symphonies. She also sees macrocycles in Schnittke's work that appear to link some of his works together.

Even from the minimal descriptions above, it will be clear that Schnittke was a highly intellectual and widely cultured composer. In the last article, however, by Alexander Ivashkin, we are in the world of belief rather than intellect: both musicians seem to have perceived personal significance in music, not just for references, as found in Beethoven and Shostakovich, to name but two well-known examples, but in a deeply spiritual, almost mystical, form of symbolism in which music directly linked the composer and the dedicatee.

A welcome addition to this thought-provoking and very well illustrated volume is the Appendix, which consists of a revised catalogue of Alfred Schnittke's sketches held in the Juilliard Manuscript Collection with, in addition to formal detail, clarifying comments for future researchers by Ivana Medić (the compiler). The Bibliography is very full and carefully prepared like the rest of the volume. It is, perhaps, ironical that the only slip noted by the present reviewer in this meticulously prepared collection is the amalgamation of two of Ivashkin's works about other cellists (Sviatoslav Knushevitsky and Daniel Shapran) in a footnote in the Preface (p. xxi).

Dr Dixon is to be congratulated on assembling a strong and varied team for this handsomely produced memorial volume. The complexity of Schnittke's music and thought are very evident, so that it is principally a book for musicologists rather than the casual general reader, despite the lucidity of much of the writing. The collection makes a major contribution to understanding the fascinating composer to whom Ivashkin devoted so much of his career both as a scholar and as an outstanding performer.

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Brezgin, Oleg. *Sergei Diaghilev. Zhizn' zamechatel'nykh liudei, 1597. Molodaia gvardiia*, Moscow, 2016. 640 pp. Illustrations. Short dictionary of names. Chronology. Selected bibliography. R682.00.

THIS extensively researched volume is a welcome contribution to the already considerable literature on Sergei Diaghilev, duly listed in the bibliography and used, comparatively and critically throughout. The author's technique is to allow contemporary voices to speak for themselves, through letters, diaries, memoirs, reviews and gossip columns, voices which clash and contradict one another but, occasionally, movingly harmonize. They recount terrifying money troubles and spiteful gossip, namedrop, scold and enthuse and, occasionally, combine to record moments of achievement and quiet exhilaration. At the centre of it all is the larger-than-life figure of Diaghilev, sleeves rolled up to the elbows bespattered with mortar and builder's dust, as he depicts himself