

Music And Musical Life In Soviet Russia, 1917-1970

498 JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY

stance, are done to death in order to establish the principles of "Wiederholung" and "Kontrast." But once the principles are established, most of the analyses are well worth reading. His idea that the term "scope of affect" (*Affektbereich*) should be used in place of "theme" or "thematic group" in this music is useful, as is his unstrained application of the Hegelian "antinomies of reason"—thesis, antithesis, synthesis—to theme structure in Friedrich's music.

Friedrich, of course, could not escape being a transitional composer; and Wohlfarth, like everybody else, finds pre-classical sonata forms, rondos, variations, and ritornello procedures in most of his music. The form of the first movements of the concertos, for instance, begins by being patterned after the "Tardini model" of four tutti and three soli (probably conveyed to Friedrich through J. G. Graun) and finally approaches the Mozart model, having been affected by Friedrich's three-month visit with Johann Christian in London in 1778. Among the sets of variations for keyboard is one on "Ah, vous dirai-je, Maman," and Wohlfarth makes quite an interesting comparison of Friedrich's and Mozart's treatments of the tune, one or two variations at a time.

At the end of the book is a "New List" of J. C. F. Bach's works (instrumental and vocal), based primarily on the Schünemann list of 1917. Paul Kast's very useful 1958 compilation *Die Bach-Handschriften der Berliner Staatsbibliothek*, the catalogue of the old Fürstliches Institut für musikwissenschaftliche Forschung in Bielefeld, and Geiringer's discoveries of previously unknown J. C. F. Bach works in such institutions as the Library of Congress and the Moravian Archives in Pennsylvania. Wohlfarth's list unfortunately does not provide incipits, mainly because of the sad fact that the works formerly in Bielefeld are still "lost in Silesia"—whatever that really means. Even a partial list of incipits would have been better than none at all.

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Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917-1970*. London: Barrie & Jenkins; New York: W. W. Norton, 1972. 550 pp.

UNTIL THE PUBLICATION of Stanley Dale Krebs's excellent *Soviet Composers and the Development of Soviet Music* (London and New York, 1970), no truly satisfactory study of music in Soviet Russia existed in any language. Bias, lack of depth, or both marred such books as Andrey Olkhovsky's *Music under the Soviets: The Agony of an Art* (London and New York, 1955), Karl Laus's *Die Musik in Russland und in der Sowjetunion* (Berlin, 1958), and Fred Prieberg's *Musik in der Sowjetunion* (Cologne, 1965). James Bakst's *A History of Russian-Soviet Music* (New York, 1966) lacked responsible scholarship. The five-book official Soviet music history, *Istoriia russkoi sovetskoi muzyki* (Moscow: Muzgiz, 1956-63), provided the most comprehensive coverage, but at the same time the most partisan point of view—and a highly flexible point of view at that, for the volumes reflect Party policy toward the arts at the period when they were written.

Now, just two years after Krebs's pioneer study, another major scholarly work surveys *Music and Musical Life in Soviet Russia, 1917-1970*. Boris Schwarz's 496-page text contains a staggering amount of information, all of it meticulously documented, about every important aspect of music during the first fifty-odd years of the Soviet regime.

Schwarz organizes his material into five main divisions. Part I, "Experimentation, 1917-21," succinctly describes the state of Russian music on the eve of the revolutions of 1917, with particular attention to the heritage of "social consciousness" shared by Russian musicians and other intellectuals. The first four years after the Bolshevik coup emerge as an era of vigorous music making, despite the incredible hardships of the Civil War. While the Bolsheviks control all the institutions of musical life, various

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