

art world during the twenties, which manages to be fascinating even when it involves only the dry recital of facts about the organization and encouragement of the arts under Lunacharsky's regime. Even though, as the author points out, the Soviet sources for such a study are incomplete and at times misleading, Drengenberg still has much to tell us about such matters as art education, art research, the protection and restoration of art monuments, as well as a kind of "socialist realism before the fact"—the encouragement during the twenties of *monumentalpropaganda*, especially in the plastic arts. Appendixes present both documentary material and many interesting photographic reproductions.

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RUSSIAN MUSIC AND ITS SOURCES IN CHANT AND FOLK-SONG.

By *Alfred J. Swan*. New York: W. W. Norton, 1973. 234 pp. \$12.50.

Born in St. Petersburg of English parents, the late Alfred J. Swan became the acknowledged dean of Russian music studies in the United States. His intense dedication to the subject led to research which ranged from the Russian Middle Ages to the twentieth century and encompassed such diverse topics as Znamenny Chant and the nature of Russian folk song to biographical studies of Rachmaninov, Scriabin, and Medtner. His authority was impressively supported by personal experience as a student at the St. Petersburg Conservatory, his early association with the Scriabinists, his field work as a collector of Russian folk music, and his friendship with men like Rachmaninov, Medtner, and Viacheslav Karatygin (the founder of the remarkable Evenings of Contemporary Music in St. Petersburg—the epicenter of musical modernism in Russia before World War I).

In this book, not quite ready for publication at the time of his death in 1970, Swan coordinates the several areas of his special expertise, placing them in a wider historical context planned to substantiate his personal view of Russian music. The importance of the book lies precisely in this expression of a personal view, even if it is not always borne out in an absolutely convincing fashion by the evidence adduced.

Swan sees Russian music as growing out of folk song and liturgical chant. He believes, "All subsequent developments are, in a sense, the projection and supplementation of song and chant as original cultural sources, and . . . all Russian composers, even those who have shown little interest in them and gone on an alien, westernized way, are in some form indebted to these. The narrative of the subsequent pages is conducted in this light" (p. 17).

Swan's thesis may well fall into the category of the axiomatic. To document and demonstrate such a complex evolutionary process, when so little certainty exists about either Russian song or chant before the seventeenth century, poses virtually insurmountable difficulties. Nevertheless, he provides the most complete account in English of the history of Russian liturgical music, its manuscript sources, and the scholarly debates over the facts and the mysteries of its notational and theoretical systems. His review of Russian folk-song collection and research also fills a lacuna in English-language histories of Russian music.

Since the foreign musicians who dominated music at the Russian court through much of the eighteenth and into the nineteenth century presumably did not partici-

pate in the heritage of Russian song and chant, Swan slights their part in the formation of a secular art music tradition.

In describing the emergence and development of Russia's self-conscious national identity in music, Swan rightly emphasizes the place of chant along with folk song in the formulation of that identity, correcting the tendency (especially noticeable in Soviet studies) to make folk song alone the seminal source.

Swan's narrative ends in effect with World War I and the Russian revolutions, although references to later developments appear. Thus it dovetails neatly with two other Norton books—Stanley Krebs's *Soviet Composers and the Development of Soviet Music* (1970) and Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917–1970* (1972). Swan's book lacks the detail found in the other two studies, but his information is accurate and the overview balanced. Taken together, these three Norton publications supersede all earlier books on Russian music in English.

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MAKING PROGRESS IN RUSSIAN: A SECOND YEAR COURSE. By Patricia Anne Davis and Donald Vincent Oprendeck. Lexington, Mass., and Toronto: Xerox College Publishing, 1973. Illustrated. xvii, 518 pp.

A good textbook of Russian reasonably ought to be clear, concise, correct, and "civilizing." This second-year text by Davis and Oprendeck is not fully acceptable on any of these counts, and to some degree it falls short of the aims stated by its authors in their preface. There are many examples of poor Russian style, faulty grammar, awkward word order, and incorrect punctuation. There are also lexical errors, some misspellings (even in bold print and in a chapter heading), and misplaced stress marks. There is not a single reference to problems of intonation. A number of the readings will certainly do little to broaden the average American student's appreciation of modern Russian and Soviet life, and such adaptations as the one from Paustovsky ("Molitva Madam Bove") may well mislead him completely.

This is not to say that the text is without any merit at all. On the contrary. An experienced teacher with native or near-native contemporary Russian will find much that is useful. The text is in most respects organized in a logical manner throughout its eighteen chapters. It is preceded by a thorough grammar review and concludes with two good review chapters. Each of the eighteen units contains a relatively short reading selection, an extensive grammar presentation, and a set of varied exercises. Each lesson has an excellent word-building section, a translation exercise, and a language practice section composed of thematic groups of words, related exercises, questions, and some pictures, cartoons, and crossword puzzles. There is systematic reviewing of important material throughout the book.

The reading selections are followed by explanatory notes that not only give information but also ask the student to analyze the structure of new words and expressions. The choice of vocabulary in the text seems to these reviewers to be judicious, and the explanations of many of the problem areas in Russian morphology and syntax are treated thoroughly and accurately.

Unfortunately not all of the explanatory material is clear and correct, and the placement of each unit's grammar exercises after as many as fourteen pages of