

A chapter devoted to ‘nationalist symphonies of the 1950s’ considers works that tried to incorporate aspects of indigenous Australian musical culture. McNeill acknowledges that ‘the thorny issue of appropriation was unspoken’ at that time (p. 119), and he is inclined to be generous in his judgement of such composers as Alfred and Mirrie Hill, Clive Douglas, James Penberthy, and John Anthill, arguing that ‘[w]ithin the limitations of their time and worldviews ... [they] reach out in admiration and respect towards Indigenous Australians’ (p. 120).

Into a ‘neo-classic and progressive’ category McNeill places the works of composers Robert Hughes, Raymond Hanson, Dorian Le Gallienne, Margaret Sutherland, and David Morgan. The latter was a discovery for this reviewer, as he may be for many others—but McNeill argues that Morgan should be ‘ranked amongst Australia’s finest symphonists’, notwithstanding the fact that ‘his name does not appear in any current reference on music in Australia’ (p. 175). He is also still living. The penultimate chapter is reserved for ‘Australian Expatriate Symphonies’, which perhaps unsurprisingly includes names better known today both in Australia and abroad such as Hubert Clifford, Arthur Benjamin, Peggy Glanville-Hicks, and Malcolm Williamson.

As McNeill concludes, however, mere knowledge of the existence of their scores is not enough. Their works need to be heard. This remains unlikely given both the prevailing economic conditions across the West referred to at the outset of this review, and the fact that the programming decisions of Australian orchestras are also largely in the hands of overseas-trained artistic directors and conductors who have no particular identification with, or compelling curatorial responsibility for, this repertory. All the same, this book represents a major advance in making what must remain a slim possibility at least a little more conceivable.

PETER TREGEAR

Australian National University

doi:10.1093/ml/gcv059

© The Author (2015). Published by Oxford University Press. All rights reserved.

A Musician Divided: André Tchaikowsky in his Own Words. Ed. by Anastasia Belina-Johnson. pp. 434. Musicians on Music, 10. (Toccat Press, London, 2013. £30. ISBN 978-0-907689-88-1)

A Musician Divided has been released amidst a flurry of projects set to kindle interest in André

Tchaikowsky (1935–82). Born in Warsaw to a Jewish family as Robert Andrzej Krauthammer, Tchaikowsky survived the Ghetto under the protection of his grandmother (who made the name change) and went on to become one of the most internationally sought-after pianists of the 1960s and 1970s. It is his activities as a composer, however, to which Anastasia Belina-Johnson and David Pountney, among others, have been seeking to draw attention of late. In 2013, Pountney oversaw the world premiere of Tchaikowsky’s only opera, *The Merchant of Venice* (1968–82), at the Bregenz Festspiele, and Belina-Johnson completed a German-language biography (*André Tchaikowsky: Die tägliche Mühe ein Mensch zu sein* (Hofheim, 2013)). A full-length documentary is currently in the making and a collection of his letters has just been made available in English for the first time (*My Guardian Demon: Letters of André Tchaikowsky and Halina Janowska, 1956–1982* (Huntingdon, 2015)). David Ferré, author of *The Other Tchaikowsky* (self-published in 1991), has been assiduously detailing these activities on a website (www.andretchaikowsky.com/), which serves as a valuable research tool alongside this inaugural English-language study.

At the heart of Belina-Johnson’s volume are two as yet unseen documents offering new insight into Tchaikowsky’s life and career: a ‘Testimony’ recorded in 1947 of his experience as a Jewish child in Nazi-occupied Poland, and his diaries of 1974–82, written once he had settled in England. The diaries are largely complete, we are told, but for entries and passages dropped for legal reasons, and unedited but for corrections of (almost all) grammatical and spelling errors (p. 100). They are also adorned with photographs and ample footnotes identifying the people and works mentioned, and, most interestingly, pointing out moments where Tchaikowsky’s account is unreliable.

Framing these sections are a biographical outline and compositional survey. The chapter on Tchaikowsky’s life draws extensively on reminiscences from those who knew him. Most of these were collected by Ferré between 1985 and 1992, others by Belina-Johnson in 2013. Their presence in conjunction with the diaries allows for a comparison of Tchaikowsky’s public and private behaviour, thus tying in with one of the book’s key themes: the ‘divided’ Tchaikowsky.

The chapter on his music lists his compositional output and offers segments of varying length and content on each of the surviving mature works. Some of these read like pro-

gramme notes, with musical description and details on a work's genesis; sections on those pieces with performance and recording histories are accompanied by extracts from sleeve notes, programmes, and newspaper reviews. By far the most extensive discussion is reserved for *The Merchant*. Here, where more space is allowed, observations appear that make the prospect of further research by Belina-Johnson on this topic a tantalizing one.

On the whole, these outer chapters are summarial and descriptive. This is partly a result of the volume having been put together, as Belina-Johnson admits in the Preface, in less than a year (p. 13); but it also reflects one of the volume's main objectives: Belina-Johnson presents the materials and raises questions in order that critical analyses of both writings and works might be taken up by later investigators. The book presents a wealth of materials to that end. In addition to Tchaikovsky's own writings and the previously unpublished reminiscences by friends and colleagues, the book includes appendices listing recordings of Tchaikovsky's performances and compositions. One key item that is missing, however, is a bibliography. Any future researchers will need to scan the footnotes and acknowledgements to discern Belina-Johnson's sources of information.

The primary intention is rather traditional: to inspire studies of Tchaikovsky's life and works. Belina-Johnson herself suggests publishing Tchaikovsky's unfinished autobiography with a commentary to 'steer the reader between fact and fiction' (p. 11) as a possible project, and reports that she is in the process of writing a full biography. (It is unclear whether this will be distinct from her German biography of 2013.)

Work-based studies are encouraged by the recurring argument that Tchaikovsky was a composer who was forced to perform in order to make ends meet—a 'musician divided', in other words. As such, the volume follows up a call made by Ferré thirty years ago for Tchaikovsky's biography to be rewritten as not that of a 'pianist who composed but a composer who played the piano' ('A Note on André Tchaikovsky', *Musical Times*, 126 (1985), 670). While it would be unprofitable to use the diaries as the basis for psychoanalytical studies of Tchaikovsky's music, there are other ways in which the entries prove illuminating for potential work-based studies. Tchaikovsky goes into revealing depth, for example, on the processes behind the Second Piano Concerto, the song cycle *Ariel*, and *The Merchant of*

Venice—although often these passages are retrospective and, therefore, ought to be treated with caution.

The diaries do not always, however, offer firm support for the standpoint that Tchaikovsky was first and foremost a composer. For one thing, during the eight years they cover, Tchaikovsky completed only a handful of pieces: a string quartet, a piano trio, and *The Merchant*, which he had begun in 1968. What is more, Belina-Johnson's efforts to stress Tchaikovsky's compositional aptitude on occasion prove contradictory. She insists, for instance, that composing 'was the one area of his profession where he never procrastinated' (p. 357); and yet, when pushed to finally complete *The Merchant* under the pressure of a deadline from the English National Opera, Tchaikovsky expressed surprise at his productivity: 'not since adolescence' he confided, 'have I written so quickly and spontaneously' (p. 298).

What is less obviously foregrounded is that this book also opens up the possibility of analysing Tchaikovsky's skill and creativity as a performer. In his diaries, Tchaikovsky describes periods of intense work on recitals (p. 215) and gives honest, often harsh, self-appraisals of his own playing. What is more, tucked in at the back is a CD of a semi-private recital recorded in Western Australia in 1975. As in the diary (and as opposed to the official recordings), here we catch Tchaikovsky at his most candid: he chats and jokes with his audience, and his playing is far from technically perfect. Although his studio recordings are currently difficult to come by, it can be hoped that this volume might encourage their rerelease, thus further facilitating studies of Tchaikovsky's pianism.

Rather than debating the extent to which Tchaikovsky was 'a musician divided' between performance and composition, it might be more productive to consider how the two informed one another: how his performance style and preferred repertory shaped his compositional decisions, and how his penchant for composition shaped his creative approach to performance. Reading the diaries, it is clear that Tchaikovsky valued the performer in the creative process. For instance, he expresses his amazement at Radu Lupu's rendition of his Second Piano Concerto at its premiere in 1975: 'It's truly amazing how often he would take me by surprise, sometimes by his exquisite timing, sometimes by a subtle departure from the indicated dynamics, which every time proved

an improvement on what I had written! Perhaps I only provided the notes, and Radu the piece?' (p. 169). Throughout, his opinions and the make-up of his works are transformed by live performances. After hearing the Lindsays perform his Second String Quartet, he declares it his favourite work (pp. 204–5), and after the Lupu premiere, he alters the orchestration and dynamics and makes cuts to the Second Piano Concerto (pp. 168–71). That performance played such an important part in Tchaikowsky's compositional process poses a problem for those works that remained unperformed in his lifetime. As Belina-Johnson speculates, imbalances in *The Merchant* might have been addressed had Tchaikowsky heard the opera (p. 397); what is left is the imperfect result of a composition divided from performance.

The significance of this book reaches beyond providing the groundwork for further studies of Tchaikowsky. It offers a window onto twentieth-century musical culture in Britain and beyond that will prove increasingly useful in the future. The list of Tchaikowsky's collaborators reads as a rundown of some of the most prestigious conductors and performers of the time, and his intense schedule sheds light on the ways in which the globalization of musical culture was facilitated by the increased accessibility of civil aviation: Tchaikowsky travels around the world at an astounding rate, performing in Rio de Janeiro, Johannesburg, Auckland, Sydney, Hong Kong, and many other places.

The story of *The Merchant's* progress (one of the main narrative arcs of the diaries and surrounding materials) also exposes the complicated procedures behind bringing a new opera to the stage. The opera was initially refused by English National Opera, but was taken up for consideration in 1980 after Hans Keller wrote a letter of support to the managing director. Tchaikowsky was then required to prepare a vocal score, completed at great expense, for a play-through in front of the ENO committee (which included Pountney) in December 1981. Tchaikowsky would later record his devastation on hearing, in March 1982, almost two years after the initial submission, that the opera was rejected simply because there was no space for it in the programme (pp. 346–7).

In addition to acting as a springboard for new research, *A Musician Divided* should prove of interest to general readers. The Testimony and diaries document the experiences of a man who was at once extraordinary and highly relat-

able: Tchaikowsky describes surviving the Holocaust, working with the greatest musicians of the day, and travelling the world; he also details periods of torment over unsuccessful romantic relationships, a reconciliation with a long-lost parent, a quest for his roots in Israel, and, in the end, an appalling struggle with cancer.

The diaries are, moreover, immensely readable. Although Tchaikowsky insisted that he was not writing to 'impress a hypothetical reader' (p. 101), the prose is lively and stylish, and occasional images alongside the text reveal that his entries were neat, paginated, and footnoted. Tchaikowsky also transcribed conversations and epistolary exchanges as if for posterity. What is more, the diaries are peppered with literary references, from Shakespeare to P. G. Wodehouse, Jean Racine to *Winnie the Pooh*. Such was Tchaikowsky's skill as a writer that he began composing an autobiography concurrently with the diary—he abandoned the project in 1980 in the belief that his account of the Holocaust was self-centred and sensationalized (pp. 309–10).

For all their audience awareness, there are times when the diaries are intensely private. It is apparent that Belina-Johnson has not shied away from retaining some of the more intimate, even uncomfortable, passages. These occur, in particular, when Tchaikowsky becomes infatuated with apparently heterosexual men. Following repeated rejections from 'David B.' in 1974, for instance, he confides that he would 'gladly watch' the object of his frustration 'die of cancer' (p. 128)—the fate that eventually befalls him. After an initial recovery, Tchaikowsky recounts the illness and his treatment in hospital in harrowing detail. He begins touring again, under the assurance from his doctor that he is 'out of trouble' (p. 352). But, as the pages peter out, it is clear that the ending will not be a happy one. Tchaikowsky died two months after writing his final diary entry, at the age of 46.

In sum, *A Musician Divided* presents both an absorbing read and a significant step in Tchaikowsky studies. The diaries, especially, open up exciting new avenues for research. While in-depth explorations of Tchaikowsky's life and specific works appear to be the anticipated next step, it might be hoped that the book will also prompt studies of Tchaikowsky as a performer and performer-composer. The book should also prove useful to work on late twentieth-century musical culture, particularly topics on globalization, and

the difficulties of bringing new operas to the stage. As such, we await the new research rendered possible by this volume with great interest.

TAMSIN ALEXANDER

Goldsmiths, University of London

doi:10.1093/ml/gcv050

© The Author (2015). Published by Oxford University Press. All rights reserved.

Alaturka: Style in Turkish Music (1923–1938). By John Morgan O’Connell. pp. xviii + 287. SOAS Musicology Series. (Ashgate, Farnham, Surrey and Burlington, Vt., 2013. £70. ISBN 978-1-4094-4741-2.)

John Morgan O’Connell is one of the pre-eminent scholars conducting archival research into the music of Turkey during the late Ottoman/early Republican era. This monograph, rather than providing a general introduction to this dynamic period of Turkish music history, primarily examines debates surrounding the recorded and concert performances of Münir Nurettin Selçuk during fifteen years of the singer’s forty-year career (ignoring, for the most part, his compositional output and his considerable instrumental acumen on *tanbûr*). Selçuk has scarcely been written about in any language, and the extant writings in Turkish do not do justice to his significance in the modernization of Ottoman and Turkish art music, especially regarding vocal performance and the staging of art music concerts. A peculiar public figure, at least in comparison with his musical and intellectual contemporaries, Selçuk neither wrote memoirs nor reflected in writing on his astonishing four-decade career in music, yet he collected a large amount of paraphernalia related to his musical life. This volume is the only major work to draw upon this archive, which has been preserved by Selçuk’s daughter Meral Selçuk. His life, and consequently this brief period of Turkish urban musical history during the early formation of the Turkish Republic, provide an assemblage of source material much more commonly found at the heart of Central and Western European historical musicological studies than works of ethnomusicology.

O’Connell’s arguments, and the debates that he outlines, are constructed from an expansive set of dichotomies: *alaturka/alafranga*, East/West, Orient/Occident, empire/republic, sacred/secular (and mystical/romantic love), masculine/feminine, conventional/radical, language/music, chaos/order, *artiste/artist*, *bourgeois/aristocratic*,

past/present. These dichotomies largely concern the relation between critical discourses (especially musicological and non-academic newspaper criticism) and changing musical practice within his life and that of his contemporaries. Looming above them are two key terms that are not dichotomous: style and modernity. As O’Connell makes clear, despite the music-stylistic ramifications of this particular discourse analysis, debates about style were just as much debates about society, class, fashion, and different competing frameworks for modernity. The primary framework for this exegesis is Pierre Bourdieu’s conceptualization of *doxa*, with a secondary framing around Dick Hebdige’s conceptualization of subculture.

This is a complex book about complex times. This was the era of ‘catastrophic’ language reforms, in the oft-cited words of Geoffrey Lewis (*The Turkish Language Reform: A Catastrophic Success* (Oxford, 1999)), which resulted in the expunging of words of Arabic and Persian origin and their replacement with neologisms of either Mongolian, Slavic, or French origin (there are no fewer than eighteen terms for style in O’Connell’s book!). While O’Connell is correct that primarily French terms were adopted in relation to matters of musical style, the broader suggestion that there are ‘very few terms adapted from German’ (p. 36) is not wholly accurate, however, as much of the technical vocabulary surrounding radio and recorded media is German (see Ayhan Diñç, Özden Cankaya, and Nail Ekici (eds.), *Istanbul Radyosu: Anlar, Yaşantı* (Istanbul, 2000)). Not just words were changed; the Surname Act of 1934 required all citizens to be assigned an approved (Turkish) surname (see Meltem Türköz, ‘Surname Narratives and the State-Society Boundary: Memories of Turkey’s Family Name Law of 1934’, *Middle Eastern Studies*, 43 (2007), 893–908), a situation that brings added complexity to the present volume, as not all the musicians discussed are widely known through their surnames. One central musician, the cellist and *tanbûr* player Mesut Cemil Tel, is rarely known as Tel partly because ‘Tel’ (meaning ‘wire’ or ‘string’) was an adopted surname, and not shared with his father, the renowned composer Tanburi Cemil Bey. The reproduced 1930 concert programme (p. 110) does not include the Tel surname, and he dropped it only a few years after adopting it; consequently, it is almost never used in any Turkish-language writings. Even the use of Selçuk’s surname deviates from Turkish writings, which typically refer to him as Münir Nurettin, as he wasn’t a