

their explanations. I had to check Móricz's journal articles for a synopsis of Lourié's opera and a summary of Pushkin's *The Moor of Peter the Great*, for example. Nonetheless, this book is packed with archival information from correspondence, articles, sketches, and scores, and it opens windows not only on Lourié himself but also on musical life in Russia after the revolution, on the impact of cultural displacement, and on the thinking of and networks among Russian émigrés in Paris and the United States who shaped music in the twentieth century.

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Nicolas Nabokov: A Life in Freedom and Music. By Vincent Giroud. Oxford: Oxford University Press, 2015. xx, 562 pp. Notes. Bibliography. Index. Photographs. Plates. \$39.95, hard bound.

Imagine if, instead of relying on the financial backing of private donors for his Ballets Russes, Sergei Diaghilev had had at his disposal almost unlimited funding from the CIA. The result might have been akin to the mammoth festivals mounted by the Congress for Cultural Freedom beginning in 1952 under the leadership of its secretary general Nicolas Nabokov in order to lure western intellectuals back from the temptations of communism. Diaghilev might have been a role model for Nabokov, who started his musical career with the Ballet Russes premiere of *Ode*, in 1928, and was one of the young composers seriously affected by Diaghilev's death, in 1929. With fluency in four languages, erudition, high-society contacts, and, most important, a rare talent for cultivating connections, Nabokov launched an unprecedented career as a composer. Vincent Giroud's thorough biography follows closely Nabokov's fascinating professional and private life, comparing his published autobiography, *Bagázh: Memoirs of a Russian Cosmopolitan* (1975), with unpublished drafts, correspondence, reviews, and other figures' diaries and reminiscences. Nabokov's versatile activities allow Giroud to write a captivating cultural history, a sort of who's who in prewar Paris, Berlin, and the United States and on both sides of the Iron Curtain during the Cold War.

Giroud frequently corrects the facts in Nabokov's colorful autobiography but leaves its basic narrative line intact. He describes Nabokov's privileged childhood, early years of exile in Berlin, promising Paris years, and move to the United States, where he, like many émigrés, first tried to make a living by taking various teaching jobs (Wells College, St. John's College, and the Peabody Conservatory). Although not unsuccessful, Nabokov never felt entirely comfortable in an academic environment. During World War II, he became acquainted with politicians in Washington, D.C., who, unlike the majority of western intellectuals, harbored no illusions about the Soviet Union. Constantly irritated by the intelligentsia's "Sovietchophilic euphoria" (168), Nabokov became politically engaged. Starting work as a translator at the War Division of the Justice Department in 1943, he went to Berlin in 1945 to join the American forces. On his return to the United States, Nabokov was recruited for the Russian broadcasts of Voice of America. In 1948, he applied for a position with the Russian Policy Committee within the State Department, but he failed to get his security clearance—apparently because, despite his reputation as a womanizer, he was suspected of being homosexual. In 1949, Nabokov participated in the campaign against the Soviet-backed Cultural and Scientific Conference for World Peace.

Given his staunch anticommunist credentials, it was logical to appoint Nabokov to be secretary general for the Congress for Cultural Freedom, a sort of cultural Mar-

shall Plan but without official congressional funding. Giroud spends a lot of time defending Nabokov against charges of running the organization with the knowledge that it served as a CIA front. But even he admits that by 1961, years before *Ramparts* published its condemnatory article in 1967, Nabokov knew that one of their major donors served as a CIA cover. But why would Nabokov have minded? His political goals were no different from the CIA's, and as a shrewd fundraiser he must have suspected that such large sums of money did not come easily to cultural organizations. Giroud also describes tough negotiations inside the Congress for Cultural Freedom, such as the American Committee's suggestion that Jean Cocteau's participation in the 1952 festival be rescinded "on the grounds that he had signed a public protest against the execution of Communist spies in Greece" (256). As much as one admires such intellectual collaboration and the splendid festivals Nabokov brought to life, it is hard not to see the irony in Giroud's tendentious subtitle, *A Life in Freedom and Music*, alongside the complex political negotiations he conducted to combine his artistic ambitions with an anti-Soviet political agenda.

Working closely with Nabokov's relatives, especially with his fifth wife, Dominique Nabokov, Giroud is obliged to present a sympathetic picture of the composer-turned-impresario, and consequently his authorized biography leaves his subject elusive. In the epilogue, Giroud tries to reestablish him as an unjustly forgotten composer who lacked the institutional support to further his career. This explanation is hard to take seriously in the case of Nabokov, who, as head of the Congress for Cultural Freedom, had leading orchestras and conductors at his beck and call and did, in fact, have several prestigious premieres. His real talent, however, was in organization, and that is why he is remembered mostly as a cosmopolitan cultural ambassador and a passionate Cold Warrior.

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"... Ozhidan'e bol'shoi peremeny": Biografiia, stikhi i proza Bulata Okudzhavy.

By Ol'ga Rozenblium. Moscow: Rossiiskii gosudarstvennyi gumanitarnyi universitet, 2013. xvi, 544 pp. Notes. Index. Photographs. Hard bound.

This is not *Okudzhava for Beginners*. To the timid and uninitiated, it will come across as a confusing hodgepodge of thoughts and documents. To those who are fearless or already familiar with Bulat Okudzhava, this indefatigably researched volume will provide a rich trove of comments, documents, and vignettes. The author pushes us to look beyond the bronze statue of Okudzhava on the Arbat, beyond the standard myth of the dissenting guitar poet.

Ol'ga Rozenblium states that she began her research in 1999, investigating the case against Okudzhava's father, Shalva Okudzhava, a communist with Trotskyite connections, and against Bulat Okudzhava at the University of Tbilisi. She did further research at archives in Kaluga, where Okudzhava lived and worked as a teacher for a time, and the Ministry of Defense. She then compared her findings with biographical elements in Okudzhava's own poetry and prose, especially his novel *Uprazdnennyi teatr: Semeinaia khronika* (*The Show Is Over: A Family Chronicle*), which was awarded the Russian Booker Prize in 1994. The result of this effort is not quite biography, not quite commentary, but something in between.

Rozenblium unflinchingly notes contradictions and lacunae in the historical record, showing how difficult it is to construct a verifiable biography. She also offers stories that demonstrate the tenor of various periods in Okudzhava's life. The dif-