

AUDIO REVIEWS

AFRICA

Ghana Muntie: Recordings from the GBC Gramophone Library and Radio Ghana 1947 to 1962. 2012. The Gramophone Library of the Ghana Broadcasting Corporation in cooperation with the Center for World Music, University of Hildesheim, Germany, and popular african music, Frankfurt, Germany PAMCWM 802/803. Compiled by Markus Coester in collaboration with the staff of the GBC Gramophone Library. Annotated by Markus Coester with contributions by Ebo Taylor, P. Atsu Atsitorne, Dorcas Aggrey, Adeline Ababio, and Abubakar Mohammed Harruna. 43-page booklet with notes in English. Colour and b/w photographs. 2 CDs, 29 tracks (77:46); 30 tracks (79:16).

These two CDs and accompanying booklet provide us the single most focused audio snapshot of the extraordinarily diverse and prolific public life of music in Ghana between 1947 and 1962. This period encompasses ten years before independence and five years after, as recorded and disseminated by the colonial Gold Coast and then national Ghana Broadcasting Corporation (GBC). The collection reveals the extent to which regional stylistic diversity was chronicled, known, and heard, and the many ways that local traditions were dynamically in play with popular highlife, brass band, and dance band musics, as well as church, choral, and art music activities. One hears, in a very focused set of samples, the extent to which completely unique and local forms of musical invention were documented and circulated alongside emergent and developing national urban popular styles, with international art, church, and popular presences. The fifty-nine tracks and detailed historical and cultural notes make for an excellent audio tour of the national arena of music at a critical time in Ghana's cultural and artistic history. It is also a reminder of how Ghana's cosmopolitan musical culture of listeners and music-makers emerged in the context of the national development of radio broadcasting and its sound library activities.

This publication is a positive and inspiring model of collaboration in the art of archival preservation, high-quality audio digitization, outreach, and dissemination. More than 60,000 shellac and acetate recordings have been preserved in the process, including a diverse range of vinyl and field recordings from elsewhere in Africa that are held at the GBC. Additionally, since 2010, a one-hour weekly radio show called "Gram Time: Music Brought Back to You from the GBC's Gramophone Library" brings these recordings back into public circulation, stimulating historical consciousness of the power of sound as national heritage. Congratulations and thanks are owed to the production team of Markus Coester and the staff of GBC's Gramophone Library, as well as the project's funders and institutional backers, the German Ministry for Foreign Affairs, and the Center for World Music at the University of Hildesheim. Their ongoing efforts since 2008, to preserve, publish, and broadcast anew these riches of Ghana's musical heritage, are both deeply meaningful in Ghana and to the world listening public.

STEVEN FELD

NORTH AMERICA

Bellows and Bows: Historic Recordings of Traditional Fiddle and Accordion Music from across Canada. 2012. Back on Track Series. Research Centre for the Study of Music, Media and Place, Memorial University of Newfoundland MMAP-CD06 2012. Engineered by Spencer Crewe. Annotated by Sherry Johnson and 18 other authors. Guest producer Sherry Johnson. Produced by Beverley Diamond and C. K. Szego. 156-page book with notes in English. B/w photographs, illustration, maps, endnotes, glossary. 2 CDs, 35 tracks (71:48); 30 tracks (75:10).

This timely set of recordings has been published in a moment of heightened research activity in the field of traditional music in Canada, and so it is a very welcome contribution to the literature. Its two CDs and sixty-five tracks provide a wealth of material covering a range of styles and ethnicities from coast to coast to coast, packaged with a handsome 156-page book, team-written by some of Canada's leading folk music scholars under the direction of producer Sherry Johnson. The two-CD set is organized geographically by province, with between four and seven tracks included for each province and territory. The accompanying book provides a very useful condensed history and stylistic overview of fiddle and accordion playing in Canada, suitable as a basic introduction for those starting out on a research project or as an excellent teaching resource in survey courses on Canadian music. It includes wonderful photographs from archival and personal collections, and the over 200 endnotes provide a handy one-stop survey of the scholarly literature. The two CDs include some excellent selections of music that celebrate the regional and ethnic diversity of fiddle and accordion traditions in Canada. In a musical tradition this vast and rich, the selection of material is no doubt a major challenge, as any thematic focus would leave something significant out. I certainly do not envy the producers in this task. Nevertheless, it seems to me that the collection as a whole suffers from certain inconsistencies in the selections—or, at least, lacks an adequately detailed rationale explaining the editorial vision behind the selections.

The accompanying book does clearly state that the focus is on “historically significant tracks from archival and personal collections, as well as out-of-print commercial recordings,” and that although the editors want the tracks to be representative of some aspect of Canadian fiddling, that “it is not our intention that the CD be comprehensive.” This tension between historical significance, accessibility/obscurity, and representativeness/comprehensiveness, however, appears to have been a challenging one to manage. The most well-known and accessible musicians in these traditions are often also the most historically significant, and exerted great influence on the ways in which these traditions developed. For reasons of historical significance, then, it would have been an asset to have included relatively obscure or out-of-print selections by musicians such as Émile Benoit, Don Messer, Jean Carignan, and Andy DeJarlis, to complement those of the well-known musicians who were included (Winston “Scotty” Fitzgerald, Graham and Eleanor Townsend, King Ganam). This is especially the case given the number of references in the book to

Messer, for example, and his influence across the country. In other words, once some nationally and internationally renowned musicians were included, the rationale for not including others becomes more difficult to sustain. Given these omissions, the question of “historical significance” is one that could have been discussed in more detail in the accompanying book. Nearly a quarter of the tracks were recorded during the past twenty-five years, and more than that number are performed by artists, according to the accompanying book, who were influential at a strictly local level—neither of which is a problem in itself, of course, but does raise the question of what is historically significant.

These reservations do not detract from the great value of the recordings that were included, many of which demonstrate some fantastic playing across a wide range of styles, and many of which were sourced from personal collections that would indeed be entirely inaccessible to a wider public without this collection. *Bellows and Bows* will be a very important supplement for active folk music scholars in Canada who already have access to other recordings and materials, as well as a useful starting point for those just beginning to explore these vibrant musical traditions.

PETER TONER

Douglstown: Musique et chanson de la Gaspésie / Music and song from the Gaspé Coast. 2014. Centre communautaire Douglas/Douglas Community Centre. Mastered by Denis Martin. Annotated by Glenn Patterson, Laura Risk, and Luc Chaput. Produced by Laura Risk and Glenn Patterson. 56-page booklet with notes in French and English. Colour and b/w photographs, drawings, musical notations. CD, 46 tracks (72:40).

This documentary CD presents community music in the best sense. Its forty-five tracks include digital transfers of re-mastered home recordings from the 1960s alongside field recordings made as part of an oral history project initiated by the Douglas Community Centre in 2010. Its producers have tried “to present a balanced sampling of 20th century musical life in Douglstown.” This village and its surrounding region, located on the Gaspé Peninsula in the Canadian province of Quebec, have a history of ethnically mixed settlement and changing demographics. Its current francophone majority was preceded, until the 1980s, by a predominantly Irish–Catholic cultural milieu, although families of French–Canadian, Channel Islands, French, and English ancestry have also been present since the late eighteenth century. Many of the English speaking descendants of families that left during economic downturns in the latter twentieth century, however, continue to return each summer or choose to retire “back home.”

The CD and its accompanying notes in French and English present a fascinating range of musical genres and styles reflecting this history, including fiddle tunes that share much with instrumental dance music elsewhere on the Gaspé coast, Quebec, and Maritime provinces. It is played with a distinctive syncopated swing found elsewhere in the larger Gaspesian, Acadian, and Maritime areas, and the examples here are many and varied. I found track 43 of particular interest in its juxtaposition of four

of “Douglastown’s most revered old-style fiddlers” playing the same “charming and unusual tune,” “The Chicakwee.” Along with fiddle tunes, nineteenth- and twentieth-century popular Irish songs are sung widely in the region and are represented here with typical pump-organ and piano accompaniment. Country music, heard on radio broadcasts in the 1930s, is also prominent in the community repertoire and we hear both guitar and vocal performances in this genre. The resulting compilation is a charming mix of repertoire, style, and sound that cuts across artificial categorization of traditional, folk, or popular music. As the accompanying notes eloquently state, “Diverse genres are fused in a deeply emotional resource connecting families and friends through past present and across great distances.”

These recordings are neither polished performances, nor are they studio productions; they are a marvellous sound portrait of a community in all its everyday rawness, sincerity, and honesty. This CD will reward close listening in conjunction with reference to the track notes provided.

COLIN QUIGLEY

Songs My Mother Taught Me. 2015. Smithsonian Folkways SFW CD 40216.

Recorded by Worth Long and Vivian Tseng, Julius Lester, and Moses Moon. Mastered by Pete Reiniger. Annotated by Mark Puryear. Produced by Daniel E. Sheehy and D. A. Sonneborn. 32-page booklet with notes in English. B/w photographs. CD, 17 tracks (47:53).

Songs My Mother Taught Me consists of seventeen tracks of African American traditional sacred and secular songs and speeches. The CD is based on a limited-edition cassette recording that was compiled and conceptualized by folklorist Worth Long in 1983 for Dr. Bernice Johnson Reagon and the Smithsonian Institution’s Voices of the Civil Rights Movement symposium. This release is part of the African American Legacy Recording Series, a collaboration between Smithsonian Folkways and the National Museum of African American History and Culture. While the overall sound quality is good, a couple of tracks are slightly obscured by ambient noises. Throughout the recordings, Fannie Lou Hamer (1917–1977)—activist, SNCC fieldworker, Freedom Singer, and orator—sings with a genuine and compelling voice. A thirty-two-page booklet includes an excellent introduction and Hamer’s biography with period photographs. Basic information about each selection is included. Hamer introduces the listener to songs her mother and grandmother sang in various contexts. Except for the two congregational songs, “Amazing Grace” and “Precious Lord,” each track features Hamer’s voice unaccompanied. The unaccompanied spirituals are exceptional; her profound rendition of “Run Mourner Run” stands out as an absolute gem, with double-meaning lyrics that at once tell of an imaginary flight from earth to heaven and a slave’s escape from bondage. The songs collected here are enduring classics, but their relevance is not confined to the past. Hamer’s oratorical activist voice remains as vital today as it ever was, providing contemporary listeners with both historical context and endless inspiration for current civil rights battles, from the

legislative efforts aimed at undoing the gains accorded by the 1965 Voting Rights Act to the rampant police brutality that has given rise to the grassroots Black Lives Matter movement.

WILLIE R. COLLINS

SOUTH AMERICA

¡Canta con Venezuela! / Sing with Venezuela! 2014. Smithsonian Folkways SFW CD 40566. Recorded at Sonidos Guayana, Ciudad Bolívar, Venezuela, 9–12 January 2012. Mastered by Charlie Pilzer. Annotated by Daniel E. Sheehy. Produced by Patricia Abdelnour and Daniel E. Sheehy. 40-page booklet with notes in English and Spanish. Spanish translation by Patricia Abdelnour. Colour and b/w photographs, map. CD, 16 tracks (63:52).

Smithsonian Folkways is contributing once more to public awareness of the world's musical diversity through this recording of a popular Venezuelan group, well known inside and outside of their country. Serenata Guayanesa has been active for forty-five years, and three of the seven founding members are still part of the group today. During their long history, the group's repertoire has been dedicated to Venezuelan music, and they have also maintained their configuration as a men's vocal quartet and instrumental ensemble. But, of course, there have been changes that we can appreciate with this production, which is a panorama of their artistic life.

The sixteen tracks encompass the principal music regions, but with significant representation of the Guayana area in the south of the country (tracks 1, 6, 7, 11, 12, 15). Genres are also varied and include some children's tunes (tracks 1, 5, 16) and a popular love song (track 13). The arrangements for the principally traditional genres are well-balanced. Apart from the four characteristic male voices, which do not always maintain their youthfulness, instruments include the *cuatro* (small four-string guitar), rattles, and bass, and a lot of other instruments, including some foreign ones such as the *tres*, a Cuban guitar type. The sound of the recording is warmer and more balanced and stylized than is usual for this group. Particularly noticeable is the imposing presence of the bass, but this is not a problem since popular music for stage and recordings often has a different aesthetic to that of traditional practice.

KATRIN LENGWINAT

EAST ASIA

Musajan Rozi: The Korla Diaries. 2015. Shanghai Music Conservatory and Tash Music & Archives. Audio tracks from the personal archives of Musajan Rozi, Eziz Chong Axun, and Ablimit Abliz. Mastered by Li Kun. Annotated by Wei Xiao-shi and Ayup Sulayman. Produced by Wei Xiao-shi. 2 books, 672 pages and 121 pages, with notes in Uyghur and Chinese. 27 postcards with colour and

b/w photographs and interview excerpts. 5 CDs, 17 tracks (68:10); 16 tracks (65:08); 9 tracks (65:30); 11 tracks (61:02); 22 tracks (61:17).

This project is a labour of love, more a work of art than a straightforward CD recording. It is the brain-child of Wei Xiao-shi, currently a PhD candidate in ethnomusicology at Indiana University, and head of the recording company, Tash Music & Archives. Inspired by an encounter with a disc of American maritime songs, Wei professes a mission “to learn and hold on to collective history by creating archives that integrate sound, image and text.”

The project introduces a singing tradition of the Uyghur people of China’s northwestern Xinjiang region through intense focus on an individual musician, Musajan Rozi. It was enabled by Professor Xiao Mei of the Shanghai Conservatory, who supported eighteen months’ work with the Uyghur musical community. This work has resulted in five CDs of archival recordings, two accompanying books totalling some 800 pages of biography, interviews with fellow musicians and writers, and documentation of lyrics, carefully transcribed in Uyghur and translated into Chinese. Numerous collaborators brought this project to fruition: interviewers and interviewees, translators and editors, photographers and sound engineers. It is a work of painstaking archaeology that was only achieved with the intense involvement of Musajan Rozi, his students, and experts in the tradition, including: composer and researcher Yasin Muhpul, eminent singers Abliz Shakir and Sanubar Tursun, and many others.

Astonishingly, these sixty-three tracks do not come from the copious official archives but from unpublished cassette recordings, dating from between 1988 and 2005, in the private collections of Musajan and his students. Recorded at musical gatherings, many of the tracks include the voices of listeners laughing, commenting, uttering cries of appreciation. Considering their origin, the sound quality is excellent, and it is liberating to hear recordings of this tradition free from the conventional heavy reverb of contemporary commercial productions.

The postcards that were reproduced as part of this release provide fragile, intensely personal glimpses of a life. They reproduce photographs from Musajan’s personal collection, along with fragments of memories and comments that reflect on many musical gatherings with many different musicians and a troupe visit to North Korea in 1951 (they played “The East is Red” on Uyghur instruments). More personally, they depict Musajan with his first wife in 1952 and the extended family gathered at a funeral in the 1960s.

The selections are dominated by the traditional song repertoire from the Ili valley. Known as “wolf songs,” with their lyrics spread thinly over long, swooping melodies, accompanied on the two-stringed *dutar* plucked lute, something of the heroic epic style of the nomads still clings to these songs. Musajan’s voice is still powerful, though many of these songs were recorded when his voice was past its best: the value of the songs lies less in their aesthetic quality than in their ability to witness history.

Raised in the intensely musical environment of Ili, where a *dutar* hung on the wall of every home, Musajan learned the local repertoire with famous musicians. In

the 1940s, he worked in the arts troupe of the army of the East Turkestan Republic, whose short rule came to an abrupt end when its leaders' plane was shot down (some say on the orders of Stalin) on their way to meet Mao Zedong. Initially, Musajan did well under the Peoples Republic. He studied in inner China and became a teacher. Then the anti-rightist campaign hit the region, and he was imprisoned for three years. He was released in time to take part in the Uyghur version of the revolutionary opera *Red Lantern*, and, after the end of Cultural Revolution, he went on to participate in the work of formalizing the Uyghur national canon.

But crucially, he went on singing, mainly at the parties and musical gatherings captured in these recordings. Songs poured from him in an unstoppable flood: songs of love and pain, songs of place, songs of forced migration, songs of the nineteenth-century rebel Sadir Palvan. Many of the songs recorded here are Musajan's own compositions, and what emerges clearly is an active project of musical remembering. One song commemorates the execution of the poet Lutpulla Mutellip by the Chinese Nationalists in 1945, and was recorded on the sixtieth anniversary of his death. Another, "Telke," is seven different stories remembered in one song. Perhaps his most famous song, "Iz" (meaning "tracks")—a setting of an iconic poem by his close friend, the nationalist writer Abdurehim Otkur—appears on CD 1, track 10. It is a clarion call to Uyghurs not to forget their history. Wei does a sensitive job of allowing Musajan's stories to emerge without engaging in problematic discussion. Instead we find a photo of his student's *tambur* with the word "Iz" carved onto the fret board.

Musajan travelled to the UK in 1999 with a group of aging musical icons, invited by the Asian Music Circuit. They recorded a CD while there, still the most accessible taster of this song tradition (Mandelson 2000). In 2014, Musajan Rozi celebrated his ninetieth birthday, and yet he goes on singing.

Reference cited

Mandelson, Ben

- 2000 Uyghur Musicians from Xinjiang: Music from the Oasis towns of Central Asia. London: Ace Records.

RACHEL HARRIS

Tsar Teh-yun (1905–2007), maître du qin / Master Tsar, The Art of the Qin.

2014. Archives internationales de musique populaire, Musée d'ethnographie de Genève, and Disques VDE-GALLO, AIMP CVIII-CIX/ VDE-CD-1432/1433. Recorded between 1956 and 1989. Engineered by Renaud Millet-Lacombe. Annotated by Georges Goormaghtigh and contributors. Produced by Madeline Leclair. 56-page booklet with notes in French and English. English translation by Isabel Ollivier. Colour and b/w photographs, calligraphy, diagrams, maps. 2 CDs, 11 tracks (71:26); 16 tracks (62:20).

This two-CD set is a new edition featuring music of one of the greatest *qin* players of the twentieth century, Tsar Teh-yun (1905–2007). Unlike the first

edition, made available seven years before Tsar's death (2000a), this set includes a demonstration piece recorded by John Levy in 1966 to illustrate fundamental fingering techniques, and a French introduction (with English translation) written by Georges Goormaghtigh. These, along with new packaging, are ways in which this edition of recordings by a performer that Bell Yung called "The Last of China's Literati" strives for wider accessibility. I welcome the production.

For many literati, the *qin* and its practices are for self-cultivation; playing this instrument on stage or publishing CD/DVDs is inappropriate. The *qin* is only intended for performance among knowledgeable audiences in private gatherings, and recordings are only circulated among students as a learning aid. Tsar's recordings originated in these circumstances; as Goormaghtigh reminds listeners, they were mostly made by Tsar's pupils with equipment of varying quality during the 1970s and 1980s, wherever lessons took place. Therefore, the sounds of these locations are also captured, such as the bird singing throughout the "Incantation of the Buddhist Priest Pu'an" (CD 1, track 7). This combination provides a unique and, perhaps, truthful interpretation of the piece, and also an authentic reflection of Tsar's lifestyle. Many listeners may also be surprised with the cutting short of the final notes of these pieces; this edition cleverly provides an answer by including the warming up notes and conversations that immediately preceded and followed the rendition of "Drunken Fisherman Sings in the Evening" (CD 2, track 12). Listeners will also note the different timbres, which reflect the various qualities of silk strings available at the time of the recordings. "Wild Geese Landing on Sand" (CD 1, track 4) and "Three Variations on the Tune 'Plum Blossom'" (CD 1, track 8) provide good illustrations of her musical artistry, her "inward" and flowing playing style, and her personality. Goormaghtigh's excellent notes include detailed introductions to Tsar, her Hong Kong connections, beloved instruments, musical styles, teaching approach, and other artistic accomplishments (i.e., calligraphy and poetry).

The 2000 edition was a celebration of Tsar's musical life at the age of ninety-five, a gift to the global circle of *qin* players. This latest edition, released seven years after her death, and also available on iTunes, can be treated as a global recognition of her musical achievements. It eschews the 2000 edition's progressive arrangement of pieces from simpler to more difficult in line with Tsar's *qin* handbook (2000b); instead, CD 1 includes technically harder and structurally larger pieces, while CD 2 comprises the so-called "basics." The change may be due to global marketing strategies. The large text "China" and Huang Gongwang's landscape painting dating from the Yuan dynasty on the cover may appear a bit odd, since these pieces were recorded in Hong Kong, where Tsar spent almost all her life as a *qin* player and teacher. Nevertheless, for an exile practising traditional Chinese literary arts, "China" is arguably appropriate as a cultural, nostalgic, and imaginative location. If there is a criticism I could possibly offer, then it is that the title "master," which did not appear on the 2000 edition, may aim to place her alongside other great *qin* players of the twentieth century—an artistic status that Tsar would unreservedly have refused.

References cited

Tsar Teh-yun

2000a *Tsar Teh-yun: The Art of Qin Music*. Compiled by members of Deyin Qin Society. Hong Kong: ROI Productions. 2 compact discs.

2000b *Yinyinshi qinpu* [Qin repertory from the Yinyin Study]. Ed. Bell Yung and Lau Chor-wah. 4 vols. Hong Kong: Department of Music, University of Hong Kong.

TSAN-HUANG TSAI

Japon: Gagaku: Ensemble Ono / Japan: Gagaku: Ono Ensemble. 2015. Archives internationales de musique populaire, Musée d'ethnographie de Genève, and Disques VDE-GALLO, MEG-AIMP CXI/ CD-1466. Recorded by Hans Fuchs, Alhambra Theatre, Geneva, 5 February 2012. Annotated by Akira Tamba. Produced by Madeline Leclair. 40-page booklet with notes in French and English. English translation by Isabel Ollivier. Colour photographs, illustration, map. CD, 6 tracks (76:16).

The Ono Gagaku Ensemble (Ono Gagaku-kai) is the oldest of Tokyo's private *gagaku* groups, founded in 1887. As this CD attests, its members, taught by musicians of the Music Department of the Imperial Household Agency, maintain a high level of expertise in the traditional *gagaku* repertoires. The programme of the concert recorded on the disc reflects the typical structure of public concerts given by the imperial musicians, with *kangen*, represented by three instrumental pieces and one accompanied vocal piece (all in the same mode, *ichikotsuchō*), followed by *bugaku*, represented by two accompanied dances. There are some minor shortcomings in the recorded performance, perhaps due to its being a live recording of a group somewhat smaller than the standard ensemble: a mistake in the opening phrase of the *koto* (zither) part (track 1); some problems with control in the *hichiriki* (reed-pipe) accompaniment to the vocal piece (track 3); and a thinner than usual texture in the dance accompaniment, especially in sections where the flutes play in canon (tracks 5 and 6).

Unfortunately, the liner notes are not up to the standard of the performance. Much progress has been made in the historical and analytical study of *gagaku* since Robert Garfias's *Music of a Thousand Autumns* (1975). Tamba's notes, however, seem to derive from a time before that, emphasizing *gagaku*'s connections with imperial and Shintō worship at the expense of its strong Buddhist connections, and setting out details of a "musical reform" of the early ninth century, the historical veracity of which has long been challenged. Surprisingly enough, given the author's nationality, there are several misreadings of the names of pieces and historical figures in the notes. This problem extends to one of the pieces on the disc: track 4 should be "Katen no kyū," not "Kaden no kyū." One of the piece names is translated "Accordage/ Tuning" (track 1) but perhaps a transliteration of its Japanese title, "Ichikotsuchō-no-netori," with a short explanation, might have better communicated its function as a modal prelude to the *kangen* half of the performance.

STEVEN G. NELSON

WEST ASIA

From Her Father's House: Iraqi Jewish and Arabic Song. 2015. Rivers of Babylon ROB0802. Recorded by Richard Hammett, Red Gables Facilities. Annotated by Sara Manasseh. Produced by Sara Manasseh. 28-page booklet with notes in English. Colour and b/w photographs, bibliography, discography. CD, 13 tracks (57:58).

This CD offers a rare collection of praise songs (*shbahoht* in Hebrew), traditionally performed during Sabbaths, festivals, and family feasts marking rites of passage. Most of the melodies belong to the Jewish tradition in Baghdad, but some melodies are secular and sung in Arabic: for example, the Iraqi folk song “Fog an Nakhal” (track 4) and the famous Lebanese song “Shatt Iskendarayya” (track 9). A *sama'i*, an instrumental composition of Ottoman origin but also well known in traditional Arabic art music, is included. All melodies are set in modes of Arabic music, such as *Segah*, *Bayat*, *Hijaz*, *Ajam*, and *Nahawand*. Thus the collection reminds the listener of the interaction of Jewish and Arab musical life of bygone days in Iraq.

The songs are accompanied by a multicultural instrumentation including mandolin, violin, Druze and Indian pipes, oboe and cor anglais, keyboard and piano, *dumbuk*, tambourine, and *sba'ten* (authentic Iraqi-style finger clicks). The sound of the ensemble echoes the *Chalgiyya Bagdadi*, the small orchestra that traditionally accompanies the *Maqam al Iraqi* repertory. However, the texture of the music on this CD lacks the heavily ornamented heterophony of Arabic music. The Indian pipes remind one of Bombay (today's Mumbai), where many of the group members grew up together and where the Baghdadi Jewish community settled during the nineteenth and twentieth centuries. This CD, with its informative booklet containing historical data and lyrics, reflects the unique repertoire of a musical tradition in the diaspora.

ANNE VAN OOSTRUM

Vemen vestu zingen, vemen? Leibn Levin Performs in Yiddish: Select Archival Recordings from Bukovina, USSR and Israel. 2015. Anthology of Music Traditions in Israel 25. Jewish Music Research Centre, The Hebrew University of Jerusalem AMTI 0115. Mastered by Yuval Amit. Annotated by Michael Lukin. Produced by Edwin Seroussi. 204-page book with notes in English, Russian, and Hebrew. English and Hebrew translations by Tova Shani, Russian translations by Valery Dymshits and Michael Lukin. English translations of selected poems by Itzik Nakhmen Gottesman, Hebrew translations of selected poems by David Kriksunov, Russian translations of selected poems by Valery Dymshits, Alexandra Glebovskaia, and Igor Bulatovskii. B/w photographs, bibliography. CD, 20 tracks (70:18).

This extraordinary CD documents the work of Leibu Levin, a singer, actor, “melodic and dramatic declamation” artist, poet, and songwriter from the southern Bukovina, who survived both the Holocaust and the Siberian gulag, eventually immigrating to Israel in 1972. It includes home recordings and recordings from the archives of Kol Yisrael (Voice of Israel Radio) and the Music Archives of Israel’s National Library.

It was Levin’s daughter, Ruth, a talented performer in her own right, who led a campaign starting in the early 1980s to bring her father’s work out of obscurity. Thirty-five years later, this collection is the result of her labours, beautifully packaged with informative notes by Michael Lukin and excellent English translations by Itzik Gottesman and others. It is hard to imagine a better window into the highbrow Yiddish culture of the early twentieth century.

Who was Leibu Levin? Clearly not the “Yiddish Schubert,” as some of his contemporaries called him, for his musical style seems to have owed a great deal more to such 1920s popular Russian and European composers as Petersburgski, Vertinski, and the Pokrass brothers—as well as a wandering bard or two. As Lukin mentions, American Yiddish composer laureate Lazar Weiner created alternative settings of some of these same texts, versions the musically erudite might prefer. But musical style and erudition is ultimately not the point of this CD: it is about the extraordinarily rich world of Yiddish poetry, Levin’s incredible perseverance, and the determination of other keepers of the Yiddish flame from his generation. He can be playful at times, but much of his world is cloudy and grey, his delivery often reminiscent of a monologue in a Beckett play, his every utterance an act of proud defiance. Kudos to Israel’s Jewish Music Research Centre for finally making his work available to a broader public.

HANKUS NETSKY

Or Haganuz: Gems of Ashkenazi Hazzanut and Yiddish Songs Revived. 2015. Contemporary Jewish Music 4. Jewish Music Research Centre, The Hebrew University of Jerusalem and Ron Shulamit Conservatory, Jerusalem CJM1501. Annotated by Eliyahu Schleifer. Produced by Edwin Seroussi and Yuval Shaked. 76-page booklet with notes in English and Hebrew. English translation by Tova Shani. CD, 8 tracks (43:43).

This CD, the fourth in the Contemporary Jewish Music series, put out by the Jewish Music Research Centre at The Hebrew University of Jerusalem, pairs distinguished Cantor Asher Hainovitz with eminent Hungarian-born Israeli composer Andre Hajdu in a programme that includes eastern European classics of *khazones* (cantorial music), Yiddish folksongs and art songs, and an original setting by Hajdu of a sacred text.

Like all CDs from Israel’s Jewish Music Research Centre, it includes extensive notes written, in this case, by three Jewish music scholars and by Andre Hajdu himself. Hajdu’s notes clearly and unpretentiously outline his musical journey to the recording, and Eliyahu Shleifer provides useful commentary on each selection.

The other introductory notes, unfortunately, make quite a few over-reaching claims that reference: the uniqueness of the approach found on the recording (many others have re-contextualized cantorials and have provided high-level original instrumental accompaniment); the superiority of Hainovitz and Hajdu's interpretations compared to those found on classic *khazones* recordings; and the comprehensive nature of the Jewish music collection in Israel's National Library (although it is indeed a very large one). In terms of the recorded content, some of the interpretations are a bit slow, a predilection of post-Holocaust cantorial interpretations, and there are moments when Cantor Hainovitz's intonation falters, possibly because of Hajdu's challenging accompaniment. There is also one moment toward the end of "A Dudele" where the cantor falls behind rhythmically.

Still, the recording is a significant one. It gives us a glimpse into the music one of Israel's most influential composers might have produced had he chosen the career path of a synagogue-based musician. Hajdu's playing (when he takes control of the accompaniment) is impassioned and original. Especially on the final track, Hainovitz lives up to the promise the notes make to "bring cantorial music to a new level."

HANKUS NETSKY

EUROPE

Marit Steinsrud and Stein Villa: Kammersmusikk. 2014. Etnisk Musikklubb EM108. Recorded by Marit Steinsrud and Stein Villa. Annotated by Stein Villa, Marit Steinsrud, and Bent Åserud. Produced by Bent Åserud. 22-page booklet with notes in Norwegian and English. Colour photographs. CD, 19 tracks (49:01).

The title of this CD means "music for a small room," which is a suitable setting for the old-style instruments played here, as their sound is soft and fine. Both musicians are well-known within the Norwegian traditional music scene: Steinsrud was born into a family of dancers and musicians in eastern Norway, while Villa became interested in folk music in the 1970s in Oslo. Traditional, old-style instruments are at the core here, most prominently dulcimers (*langeleik*) and harps. The duo makes the unlikely combinations of these instruments sound as if they have always been played together, such as dulcimer and accordion, dulcimer and harp, or banjo and dulcimer.

The recording is a selection of traditional melodies—either learned directly from older people or picked up from published collections—and their own compositions. This is what makes Norwegian folk music so special and so alive: the mixture of existing and newly composed music within the tradition, which makes space for new combinations of instruments, as well as the weaving together of foreign influences with traditional dancing melodies, such as can be heard in "JigalaLasse" (track 5). Norwegians have not been fearful of experimenting with their musical heritage, and at the same time, they make sure that they know their tradition thoroughly. The value of this CD lies in the unusual combination of instruments

and the vast knowledge and experience of the two musicians. I truly recommend this CD for anyone who wants to learn about Norwegian music traditions, and also for its beautiful music, which is danceable and very easy on the ear.

RAGNHEIDUR OLAFSDOTTIR

Ireland: Crossroads of Art and Design, 1690–1840: The Music. 2015. O’Brien International. Engineered by Trevor Hutchinson and Blaise Barton. Annotated by John and Patricia O’Brien, Marty Fahey, Liz Carroll, Liz Knowles, Kieran O’Hare, Nancy Hurrell, Ann Heymann, and Karol Mullaney-Dignam. Produced by Liz Carroll, Marty Fahey and Liz Knowles. 24-page booklet with notes in English. Colour photographs. CD, 15 tracks (59:31).

The old and new, unusual and apparently familiar, are present on this recording of music to accompany an exhibition of the same name at the Art Institute of Chicago. The completeness of the concept and product is impressive, with the quality of musicianship, production, images, and liner notes contributing to the aesthetic experience. The opening track, “O’Carolan’s Concerto,” provides a musical representation of the Egan harp featured on the cover and offers a little of what many listeners will be familiar with from the canon of Irish traditional music. A closer listen, aided by the liner notes, informs us that harper Catriona McKay returned to the Bunting Collection of 1796 to present a less familiar version of the piece. The instrumentation develops gradually through the tracks, interspersed with solos on *uilleann* pipes, piano, and fiddle, each providing interpretations of repertoire too easily left silent in collections. While the performers are not an established ensemble, the order of tracks and treatment of the music is coherent, interesting, and enjoyable.

This album highlights a diversity of repertoire beyond familiar session tunes such as jigs and reels from which the Irish music enthusiast may draw. Reaching into lesser known collections, such as the track borrowed from *Tunes from the Goodman Manuscripts* (O’Brien et al. 2012), it highlights the ongoing development of scholarship in this area. The album also introduces new compositions by Liz Carroll, currently one of the foremost tunesmiths in the tradition. The quality of the accompanying booklet brings to the listener some of the beauty of the art that formed the exhibition for which this CD was created, and contributions from scholars briefly synopsise relevant research to place the music in context. It is a worthy effort to capture in sound the artistic culture of a period of Irish history and its legacy into the present.

Reference cited

O’Brien, Mick, Emer Mayock, and Aoife Ní Bhriain
2012 *Tunes from the Goodman Manuscripts*. Is Mise Records Ismise003. Compact disc.

DAITHÍ KEARNEY

OCEANIA

- Chelitakl: Ongatel Tekoiera Belau era Angaramong / Frühe Tonbandaufnahmen aus Palau / Early Reel-to-Reel Recordings from Palau.*** 2015. Museum Collection Berlin. Ethnologisches Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz CD 28. Field recordings by Barbara B. Smith, Palau (Belau), 1963. Annotated by Birgit Abels. Produced by Lars-Christian Koch. 74-page booklet with notes in German and English. B/w photographs, map, bibliography. CD, 20 tracks (68:50).
- Sound Memories of Past Palau: Music in Belau 1965–1966.*** 2014. National Taiwan Normal University (NTNU) and Vincent AV Production DACM 002. Field recordings by Yamaguti Osamu, Palau (Belau), 1965–1966. Annotated by Yamaguti Osamu and collaborators. Produced by Belau National Museum and Digital Archive Center for Music, NTNU. 60-page booklet with notes in Palauan, English, and Japanese. Taxonomic chart. Translations by Yamaguchi Osamu, Ngodrii Santos, Howard Charles, Olympia Morei, and Belau National Music and Digital Archive Project of Palau (Belau) Traditional Music and Dance. Colour and b/w photographs, illustrations, maps. CD, 20 tracks (42:55).
- 15 Favorite Japanese-Influenced Palauan Songs / Derrebechesiil.*** 2015. Okinawa Prefectural University of Arts. Recorded by Howard ‘Howy’ Charles. Produced by Junko Konishi. 4-page booklet with notes in Japanese and English, supplement to 130-page report entitled *Utahong 50 Selected Derrebechesiil: Japanese-influenced Palauan Songs*. Colour photographs, illustrations. CD, 15 tracks (62:54).

The area of the Pacific known as Micronesia has been the subject of numerous sound recording projects since the early developments of sound reproduction technology. These three new compilations of music focus on the Republic of Palau (Belau) in western Micronesia. Two of the CDs provide digitized and edited selections of historical projects from the mid-twentieth century. The first of these projects that I address here, *Chelitakl: Early Reel-to-Reel Recordings from Palau*, presents a selection of music originally recorded by Barbara B. Smith in September and October 1963 at the request of Micronesian students then at the University of Hawai‘i at Mānoa. Smith’s Palau recordings are part of a much larger collection of music from the Caroline and Marshall Islands, with the Palau set being the most extensive corpus. The collection, excellently edited and produced by the Berliner Phonogramm-Archiv, follows their earlier CD production of music from Palau (Berliner Phonogramm-Archiv 2011). The twenty tracks comprise both sung and recited musical genres and dance performances, and include the *matematóng* (marching dance) that conveys past colonial influences, a rare recording of the *ngaok* (bamboo flute), and a Palauan rendition of the Hawaiian song “Aloha Oe” with Palauan lyrics. The collection includes an introductory note by Olympia E. Morei, Director of the Belau National Museum (which holds digital copies of the full set of Palauan recordings), explanatory remarks by Barbara B. Smith, photographs from 1963, and detailed commentary

on the musical examples, genres, and history of the music by Birgit Abels, using information gathered from Smith's detailed 1963 field notes.

The second CD release, entitled *Sound Memories of Past Palau: Music in Belau 1965–1966*, consists of music recorded in 1965 and 1966 by Osamu Yamaguti, who, at the time, was a student of Smith at the University of Hawai'i at Mānoa. This collection was produced through the Digital Archive Center for Music at National Taiwan Normal University, which has focused on research in Austronesian music. The CD contains twenty tracks of music that include recitation and song, dance performances, lullabies, and occasional songs. The extensive notes focus on song and chant poetry, with presentation in Palauan and translations into Chinese and English. The explication of the Palauan words in this collection, prepared by Olympia Morei, allows listeners to interact closely with the recordings and thus will also be of use in studies of the Palauan language. The final track is a fascinating occasional song that recounts the details of Yamaguti's original recording project in Palau. The detailed and attractive booklet includes poetry translations, photographs, supplemental notes about Palauan music and culture, and a folded taxonomic chart of Palauan performance genres taken from an early publication by Yamaguti.

The third CD reviewed here, entitled *15 Favorite Japanese-Influenced Palauan Songs*, focuses on *derrebechesiil*, a genre of "classic" popular song that demonstrates intersections in music and language with the Japanese colonial administration of Palau (1914–1945). The CD is accompanied by only brief notes but is linked to the book, *Utahong 50 Selected Derrebechesiil; Japanese-influenced Palauan Songs* (2015), which provides detailed poetry with translations. The music is sung by Palauan musician and researcher Howard Charles, and the full project was completed in collaboration with researchers Junko Konishi and Daniel Long. Together the CD and book are the most in-depth treatment of this genre of Palauan popular music that extends back to the early twentieth century.

All together these three CDs provide remarkable insights into the musics of Palau, and demonstrate a number of significant historical and contemporary intersections within music and culture that have come to characterize the broader region of Oceania. The focus on the music of Palau through these projects might stimulate further work in Oceania and increase engagement with Pacific voices past and present.

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BRIAN DIETRICH

Jardiwanpa Yawulyu: Warlpiri Women's Songs from Yuendumu. 2014. Batchelor Press. Field recordings by Georgia Curran, Yuendumu, 2006. Annotated by Georgia Curran and Barbara Napanangka Martin. 88-page booklet with notes in English and Warlpiri. Colour and b/w photographs, drawings, musical notations, maps, bibliography, discography, filmography, glossary. CD, 3 tracks (67:50).

Yawulyu is a broad genre of songs, dances, and designs performed by women of the Warlpiri Aboriginal community at Yuendumu in the Central Desert region of Australia. Sung by a small group of Warlpiri women known as *juju-ngaliya* (ritual leaders), published by Bachelor Press, and produced in association with Warlukurlangu Artists Aboriginal Corporation and Pintubi Anmatjere Warlpiri (PAW) Media and Communications, this songbook documents the *yawulyu* songs and stories of the Jardiwanpa ancestors as they travelled northwards across Warlpiri country. *Yawulyu* is described in this songbook as “endangered” and the explicit aim of this recording is to make it possible for young people, now and in the future, to “hold onto” the songs and the knowledges associated with them.

Listeners are able to access the sound of this remarkable song tradition using the technology of sound printing (whereby code is embedded at certain points in the pages and read/played back using a battery-operated pen that links the code to the sound files stored inside the pen); the printed work includes excerpts of thirty-eight *yawulyu* songs from the Jardiwanpa ceremony recorded at Yuendumu in 2006. Alternatively, a largely unedited CD is provided as it was recorded over three days to enable listeners to immerse themselves in the sonic progression of this ceremony. The sound printing brings a slightly different sound quality compared to the stand-alone audio recording, but meets the intended aim of the book to “bring to life” the performance tradition of *yawulyu* through a sensorial combination of sound with text and images. The book itself combines ethnographic material related to Warlpiri women’s performance practice with musical notation, colourful and evocative photographs of Warlpiri women singing, specific locations and sites, and images of species associated with each Jardiwanpa song verse performed. Each of the *juju-ngaliya* singers is respectfully and appropriately acknowledged with a photograph and short biography at the beginning of this book, ensuring that the memory of them as Warlpiri Law women becomes one held by the community and available to future generations. In a work such as this and given the intended aims of this songbook, it is crucial that Warlpiri women’s voices are heard strongly by their own communities first and foremost, and the multi-sensory nature of this publication certainly makes that possible. For those outside Warlpiri communities who have not heard this genre of singing from Central Australia, the embodied experience of reading and listening to this songbook shares the ways in which knowledge of country, people, and belonging is held and performed by Warlpiri women.

The representation of Indigenous Australian song traditions in texts such as this, by non-Indigenous researchers working in collaboration with Aboriginal and Torres Strait Islander peoples and communities, is indeed a challenging and complex task that necessarily brings into play various kinds of discourses

around coloniality, the continuities of tradition and Indigenous agency, and research as reparation and reconciliation work. This work does not address this set of politics but nevertheless demonstrates the ways in which ethnographic and ethnomusicological work might take on an applied and advocacy role in explicitly addressing the needs of Indigenous Australian performers and their communities.

ELIZABETH MACKINLAY