paycheck. If, by the end of this book, readers are not convinced that pushing a vinyl record beneath a stylus with one hand while dexterously manipulating a cross fader with the other is not so different from bowing a violin or blowing air through a trumpet, then they did not read closely enough.

Groove Music brings a fan's enthusiasm, a musicologist's ear, and a historian's eye for detail to the study of hip-hop DJing. It is clear that DJs see themselves as part of a community with a strong sense of history and tradition. However, this sense of rootedness does not prevent their art and culture from evolving. Each generation has negotiated and renegotiated what it means to be a hip-hop DJ. Katz provides readers with a useful model for balancing the dialectics of tradition and innovation in studies of technologically mediated culture. Tracing the dynamic and vibrant culture that arose in the midst of so much death and decay, *Groove Music* is ultimately a book about love, not lack. As Katz puts it, the story of the hip-hop DJ is one of "imagination and ingenuity, drive and desire, turntables and records, and above all, music."

Loren Kajikawa

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Music American Made: Essays in Honor of John Graziano. Edited by John Koegel. Sterling Heights, MI: Harmonie Park Press, 2011.

This collection of essays, published four years ago, is a *Festschrift* for John Graziano, who retired in 2007 as music professor at the City College of New York, but who continues to be professionally hyperactive as president of the Society for American Music (2007–2009); series editor of Recent Researches in American Music (1977–); and director of the Music in Gotham project (2002–); which this year has made its exhaustive documentation of the mid-nineteenth-century musical life of New York City available online (http://www.musicingotham.org/).

Music American Made is a large collection of current scholarship in U.S. music—733 pages comprising essays by twenty-nine authors. Most of the articles are new (i.e., not reworked from material published elsewhere), and many are of high quality. The book has been painstakingly edited by John Koegel: the tone of the prose is uniform across the many contributions; the illustrations, musical examples, and tables are well produced and well integrated into the essays that they illustrate.

Although *Music American Made* covers a wide range of subjects and the authors span at least three generations of scholars, the book projects a unified point of view. Most of the essays share two or more of the following features:

a) They begin with documents—a score or a group of scores, reviews of performances, a publisher's catalog, an archive of recordings—and work outward from these documents toward general propositions.

b) They focus on music in its social contexts rather than on music as individual works of art. Perhaps as a result, there is little or nothing in the collection that could be called "music analysis."

c) They tend to avoid value judgments, both general and particular, that one sort of music is more interesting or more worthwhile than another, that one work is better than another.

d) The authors eschew hermeneutics. They make few statements about what a piece or a musical style "signifies" or what it "means."

This is a style of musicology that Joseph Kerman in his 1985 survey of the field might have called "positivist," a term that for him had negative rather than positive connotations.[1] Kerman might have considered the focus on social contexts to be a welcome departure from positivism, but he would likely not have been pleased by the absence of analysis and the avoidance of judgments that characterize most of the contributions to *Music American Made* because, for Kerman, criticism, broadly construed, was an essential obligation of musicology.[2]

"Positivist" does not have to be pejorative. *Music American Made* shows that this style of evidence-based, minimally interpretive musicology remains strong and productive in U.S. music studies. There are competing tendencies, particularly in jazz and rock studies, but the positivist style retains among Americanists a credibility that it seems to have lost in the scholarship on European music. That can be explained in part by the fact that a U.S. music canon is still in the early stages of creation and consolidation. *Denkmäler* of American music and *Gesamtausgaben* for U.S. composers did not begin to appear until the 1970s.[3] A critical language for jazz began to form in the 1970s; it coalesced for film music and hip hop in the 1990s. The recently minted classics of U.S. music do not press down on musicologists with nearly as much weight as the canon of European music. Relatively little critical and scholarly accretion has attached itself as yet to U.S. classics, and as a consequence, these works (whatever they may be) still seem relatively transparent. There is little received opinion to refute, no need to look for hidden meanings in sacred texts. The study of U.S. music seems to retain an optimism about facts that has become almost quaint in other branches of musicology. *Music American Made*, in its overwhelmingly positivist point of view, is an appropriate tribute to John

[1] Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge, MA: Harvard University Press, 1985).

[2] Kerman, *Contemplating Music*, 16–19, 113–54.

[3] Volume 1 of Recent Researches in American Music (*Anthology of Early American Keyboard Music*) appeared in 1977. The New World Records project began in 1974 and released its first set of LPs in 1976. Vera Brodsky Lawrence's critical edition of Scott Joplin appeared in 1971. The Stephen Foster critical edition was published in 1990. The first volume in the MUSA series—Orchestral Works by Ruth Crawford—came out in 1993. J. Bunker Clark, ed., *Anthology of Early American Keyboard Music, 1787–1830*, parts 1 and 2, Recent Researches in American Music, vols. 1 and 2 (Madison, WI: A-R Editions, 1977); Vera Brodsky Lawrence, ed., *The Complete Works of Scott Joplin*, Americana Music Collection, series 1 (New York: New York Public Library, 1971); Steven Saunders, Deane L. Root, eds., *The Music of Stephen C. Foster: A Critical Edition* (Washington, D.C.: Smithsonian Institution Press, 1990); Ruth Crawford, *Music for Small Orchestra (1926), Suite No. 2 for Four Strings and Piano (1929)*, ed. Judith Tick and Wayne Schneider, Music of the United States of America, vol. 1 (Madison, WI: A-R Editions, 1993).

Graziano, who as editor of RRAM, as director of Music in Gotham, and in his own writings, has been deeply engaged in the positivist enterprise over the length and breadth of his career.

A few of the essays in *Music American Made* stand out as especially important, informative, and readable. Interestingly, all are by scholars of Graziano's generation. Wayne Shirley's article on "The Jenkins Orphanage Band and Porgy and Bess" demonstrates that in the first production of George Gershwin's opera, a stage band appeared in Act II scene 1, where it accompanied the chorus in "Oh, I can't sit down." The music that this band played is preserved in a Gershwin autograph at the Library of Congress, but it was not included in the rental scores and parts, and an onstage band is rarely heard in productions of *Porgy and Bess*. Raoul Camus's contribution on "Music at the Panama-Pacific International Exposition of 1915" is a comprehensive presentation of the ensembles that performed there (including the Boston Symphony, the Sousa Band, the Creatore Band, the Hurtado Brothers Royal Marimba Band, and Henry Kailimai's Hawaiian Quintet), the composers and performers who appeared (Amy Beach, Camille Saint-Saëns, Victor Herbert, Karl Muck, and others), the repertory they played, and the physical settings in which music took place, beautifully illustrated with photographs from published and unpublished sources. "Performing Foster" by Deane Root is a survey, at once magisterial and loving, of the social contexts in which Stephen Foster's songs were performed during his lifetime—on the stage, in domestic settings, and in altered and parody versions in churches, taverns, mining camps, and fields, from Maine to California. Other essays deserve mention because they present new information about U.S. music and musical life: Jennifer C.H.J. Wilson on minstrelsy in Lynchburg, Virginia, before and after the Civil War; Orly Krasner on Reginald de Koven's ill-fated Washington Symphony Orchestra (1902–1905); Tom Riis on the recently discovered music to Cole and Johnson's *A Trip to Coontown* (1898); John Koegel on the world of Cuban émigré musicians in New York City in the 1890s. *Music American Made* will be consulted, mined, and cited for many years to come.

One last characteristic of the scholarly style in *Music American Made* is the absence of nationalism. Historians and critics of U.S. music often seem eager to validate works by U.S. composers and U.S. performers and to highlight what is "American" about this music. In the process, they tend to downplay or disparage music linked to and performers engaged in European traditions. By contrast, most of contributors to *Music American Made* seem comfortable with the obvious importance of European works and European performers to U.S. musical life in the nineteenth and twentieth centuries. Several of the essays are about European repertory and performers in the United States. Ora Frishberg Saloman surveys the reception of Beethoven string quartets in New York, and Matthew Reichert writes about the introduction of Liszt's orchestral music in the United States. Conversely, Stephen Banfield discusses the introduction of American music in England. Michael Pisani draws parallels between European and U.S. modernism in the early twentieth century. Scholarly nationalism was understandable and perhaps appropriate as a way of creating a place for U.S. music (especially popular music) in the repertory and in critical discourse, but it obscured the importance of transatlantic musical culture from the eighteenth century to the present, and it undervalued U.S. musicians who participated in

this culture. *Music American Made* suggests that this parochial nationalism will no longer be necessary in the twenty-first century.

John Spitzer

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Blackness in Opera. Edited by Naomi André, Karen M. Bryan, and Eric Saylor. Urbana: University of Illinois Press, 2012.

This ambitious volume is a collection of essays on opera and its varied connections to blackness, involving both African American performers as well as the black protagonists that figure in many American and European operas. It introduces readers to a wide perspective and far-reaching themes; as Guthrie P. Ramsey, Jr. notes in his Foreword, these operas do not present "a unified theoretical voice," but rather "complex ideas about race, humanity, and creativity" (ix). In their Introduction, the three editors offer an overview of the various contexts and themes of the twelve essays that follow, while noting that their scope "is far from exhaustive" (7). The central theme of these essays is "how 'blackness' is constructed in opera" (2). The authors explore its presence and authenticity in works written by both black and white composers. Additionally, they touch upon how cultural and professional barriers affect the presence of black opera singers onstage.

Four chapters dealing with depictions of blackness and black characters in European opera covering a wide historical range open the collection. The first essay is Naomi André's "From Otello to Porgy: Blackness, Masculinity, and Morality in Opera." Following an examination of how Verdi and Boito crafted their version of the character of Otello (not as a savage but as a Venetian nobleman), André contrasts him with Wozzeck, Peter Grimes, Jonny (from Krenek's *Jonny spielt auf*), and Porgy to reveal the "pairing of race and heroic masculinity in opera from the first half of the twentieth century" (18). Numerous stage works, from the early Baroque to the present, are discussed in the succeeding chapters. Sarah Schmalenberger details the context of an early seventeenth-century entertainment, *The Masque of Blackness*, with a text by Ben Jonson and music (mostly lost) by Alfonso Ferrabosco, which was heard at the court of James I. In their excellent chapter, "Nationalism, Racial Difference, and 'Egyptian' Meaning in Verdi's *Aida*," Christopher R. Gauthier and Jennifer McFarlane-Harris focus on how the opera portrays Egyptians and Ethiopians with great complexity. Eric Saylor documents the problematic issues encountered in Delius's *Koanga* (1904), an opera set on a plantation in Florida. His discussion of the three versions of the libretto and of Delius's arrangements of spirituals and work songs, as well as of "blackness" as a concept, adds to our contextual understanding of this seldom-performed but musically compelling late-Romantic work, which, interestingly, may be the first opera to tell a story that occurs entirely in the past through the use of the flashback.