

they did burn heretical writings—but rather built on the Protestant *kancionál* tradition to create new forms of religious devotion in the vernacular. As Rawson points out, most of the more important Bohemian composers from this period—Michna, Franz Habermann, Josef Leopold Dukát, Pavel Josef Vejvanovský, Jan Dismas Zelenka, Josef Seger, Jiří Ignác Linek, František and Viktorín Brixl, Václav Kalouš, and Václav and Josef Gurecký—were either trained as Jesuits or educated in Jesuit schools. Important in this process was the Bohemian village school, with its long tradition of cultivating literacy and music (far more so than in Austria). Many of the musicians educated in these schools went on to significant careers in the capital, where, mingling with international influences, Czech music flourished throughout the period.

Rawson's book begins with a useful introduction that outlines why Bohemian baroque culture has been largely overlooked and provides the necessary context for reevaluating the period. Subsequent chapters deal in detail with the successful conversion of the Czech village population after 1620 through the agency of devotional music and practices in the vernacular, as spearheaded by the Jesuits. An entire chapter is devoted to the Christmas *pastorellas* and to the cultivation of Catholic saints, such as St. Jan of Nepomuk, the Counter-Reformation antidote to Jan Hus, and the Bohemian martyr St. Wenceslas (Václav), whose role as the patron saint of the Czech lands was reinvented at this time. The book ends with a fascinating account of the Vivaldi connection between Venice and Prague. Vivaldi arrived in Prague in the spring of 1730 for a renewal of his popular opera *Il Farnace*, although his greatest influence in Bohemia was through his concertos. Typically, this kind of international influence was mediated through local magnates and patrons of the arts. The final chapter turns to the use of Czech music on the baroque stage. Well before the nineteenth century, the myth of Libuše and the insurrectionary maidens led by the indomitable Vlasta had inspired Italian, German, and Czech composers. As Rawson points out, this was an international phenomenon, since German and Italian settings of the legend outnumbered Czech ones until Smetana's famous operatic setting.

Apart from rather too many typos and a couple of serious historical gaffes early on (Wenceslas IV did not marry an English princess, it was the other way round—Richard II of England married Anne of Bohemia—and the circumstances of the first Defenestration of Prague in 1419 are confused with the second Defenestration of 1619), Rawson's book is an extremely valuable and timely reassessment of a musical (and literary) culture that has languished in obscurity. Too long the victim of nationalistic polemics that bedeviled nineteenth- and twentieth-century accounts of Czech history, the musical culture of the Bohemian baroque has finally received the scholarly attention it deserves.

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Music in the Balkans. By Jim Samson. Balkan Studies Library, vol. 8. Leiden: Brill, 2013. xiv, 729 pp. Notes. Bibliography. Index. Photographs. Maps. \$218.00, hard bound.

This book is a major contribution to both Europeanist musicology and Balkan or southeast European studies. Encyclopedic in scope and detail, the seven-hundred-page volume covers the region's traditional, art, and popular music, from the Ottoman, Habsburg, and Russian colonial past through the postcommunist present. It offers a unique historical survey and critical analysis of music repertoires, seamlessly integrating topics as disparate as Dinaric two-part singing and the Music Biennale

Zagreb. Drawing on his own extensive research in the field and an extraordinarily diverse literature, the author's theoretical insights reflect a wide disciplinary spectrum, from ethnomusicology and symbolic geography to philosophy and postcolonial theory. It is also an excellent read, for specialist and nonspecialist alike.

Jim Samson relates the story of music in the Balkans within a richly detailed political and cultural history of the region. The book is organized topically and chronologically in five main parts: "Balkan Geographies," "Historical Layers," "Music in Transition," "Eastern Europe," and "Global Balkans." Early parts of the book chronicle the population movements, social upheavals, occupations, and wars, setting the stage for later explorations of certain central themes: east and west, centers and peripheries, identity formation, culture building, and musical modernism. Time and again, we see the politics of the day channeling musical activities and curtailing artistic freedoms but also inspiring creativity and inviting dissent. Often a casualty of political ideology, music nevertheless emerges as harbinger of change.

Ottoman Turkey is discussed as the provider of source material for major genres of urban popular music such as Greek *rebetika*, Bosnian *sevdalinka*, Romanian *mușica lăutărească*, Bulgarian and Macedonian varieties of *čalgija*, and Albanian *ashiki*. The overarching theme from the nineteenth century on is the ideas of *nation* and *modernity*, and "music in transition" figures as an analytical leitmotiv. East-west transition in art music takes a *longue durée* form here but moves in shorter cycles and in different directions depending on the locale and the historical moment (Ottoman-European, south-north, the Mediterranean-Mitteleuropa, eastern Europe-the Russian east). These complex pathways are extensively detailed, particularly during the interwar period (1920s-30s), with Yugoslav *moderna* exemplifying Balkan musical modernism's initial achievements. Romanian George Enescu and Yugoslav Josip Slavenski rise to the pinnacle of Samson's pantheon of Balkan composers, and Manolis Kalomiris occupies a special place as the leader of the Greek national school.

Samson explores various junctures between peasant music, nationalism, and European modernism throughout the twentieth century against the backdrop of professionalized musical life and an expanded institutional infrastructure. Biographies of major composers and profiles of numerous others incorporate close musical analyses of selected works. Regardless of the regime in question, Samson does not shy away from dismissing composers whose mediocre output did not match their high standing in local circles of power or from putting on notice composers who exchanged their artistic integrity for party perks.

A word on "music in transition": it is manifest in the coexistence of Ottoman and European traditions, which are often brought together in syncretic forms. The idea of *transit* can also imply *bridging*. While the continuing political integration of the Balkan states into the European Union demonstrates an ongoing east-west trajectory, a valid case can still be made for hybridity as a permanent cultural condition. The constructs of *transition*, *liminality*, and *in-betweenness*, however enlightening and situationally accurate, inherently suggest a subordinate standing in the order of things. As a cultural artifact, oriental music is one of the Balkans' few exportable goods, and today fewer pop musicians subscribe to a notion of western musical authority, much less superiority. To put it "ontologically," it is what it is. Even among art composers, the pursuit of European modernism has given way to "poeticized archaism, in the renewed quest for local (Balkan) identities" (516).

Some readers may regard political analysis and commentary by a music historian as interpretative overreach into a realm outside their specialization. But the subjective element here is balanced, amply offset by the book's erudite and innovative analyses, meticulous readings of literature, contemporary events, and personalities, and sheer intellectual energy. Samson's engaging prose, whether polemical or affir-

mative, invites total engagement, something the readers of this journal in particular will appreciate.

Music in the Balkans fills a huge void in the scholarship on art music of southeast Europe and will equally serve native scholars in and outside the region. While Balkan composers' achievements should not be overstated, as Samson warns, their integration into the European music canon is long overdue. This book shows the way.

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Klezmer's Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany. By Magdalena Waligorska. Oxford: Oxford University Press, 2013. ix, 302 pp. Bibliography. Glossary. Index. Illustrations. \$99.00, hard bound. \$35.00, paper.

The post-1989 resurgence of klezmer music in Europe presents a puzzle. What attracts young non-Jewish Germans and Poles to a traditional Yiddish culture largely destroyed by Nazism and communism? Does the passion and curiosity involved reflect a long-deferred reckoning with the past? A search for new multicultural identities in contemporary Europe? Or is this philosemitism merely the mirror image of its noxious twin, antisemitism?

Magdalena Waligorska tackles these questions with considerable tact and eloquence in her book, *Klezmer's Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany*. Adopting an anthropological approach, she examines in rich detail the roster of klezmer concerts, music festivals, and related performances and recordings that have appeared over the past few decades in Germany and Poland. Using extensive personal interviews combined with press sources, she offers a judicious approach to the controversies over cultural appropriation and the exoticization of Jewish culture.

After years of impressionistic analyses of this topic published in journals and edited collections, Waligorska's book-length account is a welcome monograph. She pays careful attention to the indigenous features that distinguish the klezmer subcultures in each country. She notes, for instance, that in Germany, which had already begun a process of coming to terms with its Nazi past in the 1970s, klezmer's appeal stems from its expressive features outside the more rigidly scripted channels of official public remembrance and ritual commemoration. In Poland, by contrast, klezmer rose to the surface dramatically and only much more recently, with the explosion of heritage tourism after the release of the film *Schindler's List* (dir. Steven Spielberg, 1993) and the national debates following the 2000 publication of Jan Gross's *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland*. Polish artists are also more likely to flirt with the virtual Jewish identities that performing the music implies. Germans, ever sensitive to the legacies of the Holocaust, tend to scrupulously avoid blurring the boundaries between themselves and the culture they explore.

In fact, the question of motives is at the heart of Waligorska's inquiry. She centers her book on an in-depth study of professional musicians and cultural entrepreneurs. These are primarily non-Jewish individuals who have spent considerable parts of their careers cultivating klezmer in their respective countries. This is where her analysis is at its most revealing. It is also where she stakes her position on the fundamental meaning of the European klezmer revival.

Probing the meanings of non-Jewish consumption of Jewish music, she argues that the "encounter with Jewish culture can seriously affect the way non-Jewish Poles and Germans think of themselves as individuals and as group members." By "offer-