

against patriarchal Belarusian society, but this is not sufficiently illustrated by the extracts chosen.

McMillin's pro-Belarusian stance is evident throughout the book. It is reflected in the structure of his chapters (Chapters 1, 3 and 4), the introduction of some topics (references to the mythology of the Great Duchy of Lithuania and Old Litva heritage in Chapter 1 about history (9), and in the epilogue, "Long Live Belarus." While the author's in-depth knowledge of the region's culture, language and literature is obvious, the book contains several omissions. For instance, he does not comment on one of the poet's nicknames, "Anka Upala" (101), which is a clear play on the pen-name of one of the most famous Belarusian poets, Yanka Kupala (183). Next, Paskouskaja's (165) allusion to one of Shakespeare's sonnets is overlooked. Then, the suggested chapter division obscures several themes (which are apparent in the volume), such as the Chernobyl disaster and ecological issues, the fall of the USSR, performativity and the use of *mat* (swear words), which could usefully have been developed further. Finally, the volume would benefit from a concise conclusion summarizing the volume's key points, bringing the various themes together, and outlining some future directions for research inquiry.

Despite these points of criticism, this collection illustrates a meticulous approach, significant effort, dedication and passion for Belarusian verse. By bringing together the work of Belarusian poets, which is not always easy to find, especially for specialists from abroad, McMillin has produced a unique volume within post-Soviet literature which should inspire readers to read more works by these young poets, who are convincingly carving a distinct niche in future Belarusian poetic culture.

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Performing Nostalgia: Migration Culture and Creativity in South Albania. By Ekehard Pistrick. Burlington: Ashgate, 2015. xviii, 248 pp. Notes. Bibliography. Index. Illustrations. Figures. Maps. Multimedia Disc. \$119.95, hard bound.

In *Performing Nostalgia*, Ekehard Pistrick examines multipart singing in southern Albanian villages. Economic migration, rendered *kurbet* in Albanian, deeply shaped many Albanians' senses of self and community before World War II. Since the end of socialism, renewed migration is again transforming the region. Singing helps people make sense of *kurbet*, allowing community members to not merely comment on, but also to experience the intense emotional states that migration bestirs. The study is based on multiple fieldwork trips to Albanian villages and towns between 2006 and 2012, where the author attended events organized by returning migrants, interviewed singers and listeners, and documented performances.

The goal of the book, Pistrick writes, is to "address the social and mental cost of migration and . . . the ways in which loss / absence is present and commented on in the everyday life of certain south Albanian villages" (41). The first four chapters provide context. The introduction presents research questions, situating these concerns against prior studies found in American-style ethnomusicology on music and mobility. A "performance-centred approach," the author concludes, "allows us to directly access the cultural embeddedness of migration sounds as well as culturally encoded emotionality" (16). Chapter 2 introduces multipart singing in south Albania in general, Chapter 3 describes the author's field sites and approach to ethnography, and Chapter 4 presents a historical overview of prewar *kurbet*.

This background contextualizes the latter chapters, which report the bulk of

Pistrick's ethnographic data. Chapter 5 is divided into two parts. It first presents the emic terms Albanians use to describe different emotional states, emphasizing a cluster of terms that jostle uneasily against one another in relation to the English-language umbrella term "nostalgia." It then analyzes the migrant songs of several older men, demonstrating how their musical reactions to the migration of their adult children allows them to construct—and share—the pain of separation. When those migrants return to their villages, as related in Chapter 6, they then stage large feasts that serve as "a welcome occasion to sing and to discharge longing" (132). Chapter 7 juxtaposes historical sources on migration before World War II with the situation the author observed since 2006, focusing on the "rituality" of *kurbet* from departure, to journey, to return. Drawing back from the fine-grained data of the local village contexts in Chapter 8, the author describes how multipart singing has shaped the historical memory of what Albanians call "the tragedy of Otranto": the drowning of fifty-seven migrants bound for Italy in 1997. A short epilogue reprises the study's main research questions.

Problems of organization challenge the reader. Several terms and theories are introduced multiple times. Discussion of a socialist-era primary source referenced heavily (and without introduction) in one chapter is discussed critically only in the following chapter as having been shaped by ideological considerations. At times, the author seems to over-emphasize certain interviewees, leading to some interpretations (especially in Chapter 5) that might strike some readers as idiosyncratic.

A more fundamental problem arises from the decision to compare the postsocialist context with presocialist migration. Multipart singing accrued powerful political connotations under socialism, and several of the singers mentioned in the text were employed by professional and semi-professional ensembles. While the author describes how socialist-era historians reframed *kurbet* in ideological terms after 1945, he does not address how changes to expressive practice might inflect either the contemporary performance of emotionality, or even the culturally situated emotional states themselves. The decision to conduct fieldwork only in south Albania raises another question. Economic migrants are the audience for a robust commercial music industry centered in Tirana. Singers performing in styles derived from multipart singing (among other genres) travel a diaspora circuit where they perform "home" for migrants, surely a significant source for shaping emotional states that occurs largely beyond Albania's borders.

On a more positive note, some music scholars will be impressed with the author's careful, detailed transcriptions throughout the book. In addition, the book is accompanied by a multimedia disc that includes four video examples discussed in the text, as well as twelve audio examples. These ethnographic documents differ markedly from the kinds of commercial recordings more widely available, providing an excellent resource for music specialists and graduate students in ethnomusicology more widely.

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Ukrainian Otherlands: Diaspora, Homelands, and Folk Imagination in the Twentieth Century. By Natalia Khanenko-Friesen. Madison: The University of Wisconsin Press, 2015. xiv, 263 pp. Notes. Index. Illustrations. Photographs. \$39.95, paper.

Lived tensions for over a century of cultural separation, physical detachment, and longing for reconnection in both Ukraine and its diaspora communities are at the core of this volume. The initial split of Ukrainian kin into two branches and the anxi-