

Kramer has been hugely successful in creating a community of formalist and hermeneutic analytical discourse that has inspired a new generation of thinkers to question music's inherent meaning and value in contemporary society. *The Thought of Music* will invariably have its critics, but it

is no understatement to say that it is a hugely important and timely work that should no doubt become the focus of much future work and pedagogy.

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MUSIC AND PLACE

A Journey of the Vocal Iso(n). By Eno Koço. Newcastle upon Tyne: Cambridge Scholars Publishing, 2015. [xxiv, 195 p. ISBN 9781443870672 (hardcover), £47.99.] Illustrations, music examples, glossary, bibliography, index.

This is a remarkable book, simultaneously ambitious and aware of the limitations on what it can achieve. Koço sets out to propose possible connections between the *ison* (drone) of Byzantine chant and the *iso* as used in the multipart folk singing of Southern Albania, which is certainly a big undertaking. At the same time, Koço is very clear in his preface and introduction that this study is merely a beginning, an accumulation of scraps of evidence and working hypotheses that may be taken further by future research. He is careful not to rehash historical arguments concerning the age of the *ison* in the Byzantine repertoire, though this question hovers in the background constantly.

The book is divided into three sections: the first two are entitled "Synthesis" and "Analysis," and a third comprises three appendices. In the first chapter, Koço necessarily goes into the historical backdrop to the question at hand, situating Albanian culture in relation to the Roman and post-Roman periods and ending with a typically provocative question: "After all, is it not fascinating that these possibly archaic multipart styles are still preserved and may roughly and symbolically define the ex-Roman Epiri borders?" (p. 12). The question is left in the air, but the second chapter, "Iso-based Multipart Unaccompanied Singing (IMUS) and Some of Its Components," gives a useful overview of the situation with regard to the singing of Albanian, Greek and Aromanian/Vlach communities, and moves in the direction of answering it.

The third and last chapter of the first section, "Byzantine and Post-Byzantine Music,"

gives a very simplified overview of Byzantine chant, but unfortunately relies too much on outdated literature (including terminology coined by J. B. Thibaut, articles and books by Egon Wellesz, and Dalia Cohen's article "Theory and Practice in Liturgical Music of Christian Arabs in Israel" [Studies in Eastern Chant, vol. III (London: Oxford University Press, 1973), 1–50]) so that an overly simplistic picture emerges of both the Chrysanthine reform and the way in which Byzantine and Ottoman music might have interacted. It would have been salutary to see references here to more recent Greek scholarship on these matters. On the other hand, the final section of the chapter, which gives a panoramic view of the Arbëresh Byzantine liturgy and the scholarly attention that has been paid to it, is extremely useful, including its references to the work of Nicola Scaldaferrri and Girolamo Garofalo.

It is the second section, "Analysis," that contains the real substance of Koço's work. He lays out his thesis in the following carefully worded paragraph:

The *iso(n)*, as a sustained tone component to the chant/song, has evolved and become integrated into both Byzantine monody and the Southwest Balkan oral traditions of multipart pentatonic singing. . . . Such commonality may suggest that the integration and then consolidation of the *iso(n)* into these two traditions occurred in roughly the same Late Medieval Period. That the use of the drone in both forms of unaccompanied singing may have existed prior to this period should not be entirely ruled out,

however, further investigation is needed as there are no surviving written records which support this. (p. 40)

In this and the following two chapters, Koço expands on this thesis and provides a historically contextualized discussion of Greek and Albanian cultural legacies and explanations of the stylistic differences between the various Southwest Balkan IMUS repertoires. He also addresses questions of text and metre, and the speculation on whether the use of instrumental drones has a parallel with bell ringing, which is rightly dismissed by Koço as “quite exciting but, in my view, hardly probable” (p. 98). Chapter 7, one of the most valuable in the book, examines Byzantine and related chanting in Albanian communities. Koço discusses Lorenzo Tardo’s views on the early existence of the *ison* and the character of these repertoires, and, following Giuseppe Ferrari, clearly differentiates the “oral chanting of the Italo-Albanians” from the “Byzantine *art* music of the great cathedrals” (p. 115). There is some rich anecdotal evidence here, too, resulting from Koço’s fieldwork in Albania and Southern Italy, as well as a brief outline of Fan Noli’s work in the Albanian Orthodox Church in the United States.

The final two chapters summarize the author’s positions, and the concluding chapter, “The IMUS appropriation,” provides a fascinating perspective on the way these musical repertoires, in their communal contexts, have undergone change during Albania’s totalitarian period and subsequent population movement. Appendix A deals with a highly speculative attempt to find connections between IMUS and ancient Greek music. Appendix B is an interesting and useful account of some early ecclesiastical personalities in Albania offering useful historical background, and Appendix C briefly discusses some parallels between Old Roman and Byzantine chant. (Although the “List of Musical Examples” mentions an accompanying compact disc containing recorded examples of IMUS styles discussed in chapter 5, the disc was absent from the book sent for review.)

Eno Koço is to be applauded for both the breadth of his vision and the ambitious nature of this project. If, in the end, his book is more of a source on which to build future research than an overarching narra-

tive, that is a legitimate result of such an undertaking and entirely consistent with the author’s declared aims.

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Der Klang des Gulag: Musik und Musiker in den sowjetischen Zwangsarbeitslagern der 1920er– bis 1950er–Jahre. By Inna Klause. Göttingen: V & R unipress, 2014. [691 p. ISBN 9783847102595 (hardcover), €99; ISBN 9783847002598 (e-book), €74.99]. Music examples, facsimiles, illustrations, maps, bibliography, glossary of Soviet terms and abbreviations, index.

“Wenn jemand eine Reise tut, so kann er was erzählen”—when someone goes on a journey, he [or she] will be able to tell something (my translation). This quote from “Urians Reise um die Welt” by Matthias Claudius (1740–1815) has become an ubiquitous aphorism in the German language, and it remains valid to this day—as the present publication, which originated as a doctoral dissertation at the Hochschule für Musik, Theater und Medien in Hannover and was accepted in 2012, forcefully demonstrates.

Inna Klause traveled to Magadan in far northeastern Russia, and it can be safely assumed that she was the first Western musicologist to do so. Although the focus of her study is on what its title promises—music and musicians in Soviet labor camps from the 1920s to 1950s—she has also provided us with an invaluable first survey of musical and cultural life in a geographical area that even now, in the age of the global village, remains completely off the radar. And that area is vast: in its heyday, the “Sevostlag” (Severno-Vostochniĭ ispravitel’no-trudovoy lager’ [Northeastern correctional work camp]), whose headquarters was in Magadan, covered an area not much smaller than Alaska, its geographical neighbor across Bering Strait. Needless to say, not the entire area was a camp; rather, there were many camps spread over the area.

The Sevostlag chapter is the last of three case studies in Klause’s book. The second, on the camps lining the two large canal projects of the 1930s—the White Sea–Baltic