



includes many photographs and the end matter is thorough, particularly Malone's "Notes on Sources" section, in which he discusses his interviews with Seeger and others in greater detail. (Given the many members of the Seeger family who were prominent musical figures, a "Seeger family tree" would have been a nice addition to the book.) A must read for anyone interested in folk music. **Summing Up:** Essential. ★★★★★ All readers.—*A. C. Shahriari, Kent State University*

49-3773 ML3917 2011-13960 CIP
Miller, Leta E. **Music and politics in San Francisco: from the 1906 quake to the Second World War.** California, 2012. 365p bibl index afp (California studies in 20th-century music, 13) ISBN 0520268911, \$49.95; ISBN 9780520268913, \$49.95

Miller (Univ. of California, Santa Cruz) has written previously on Lou Harrison as an exemplary composer in the Pacific Rim (the Western US and Asia). In the present volume, she takes on early 20th-century musical activity in San Francisco, discussing it in two chronological periods: from the disastrous 1906 fire to the beginning of the Great Depression and from the 1930s into WW II. She does not treat San Francisco as an insular subject, wisely referencing activities in the eastern US and Europe. For example, she compares musical and political issues of Adolph Hertz's San Francisco Symphony to those of the Boston Symphony and of state-subsidized European orchestras. She covers the gamut of activity: the politics of race, class, and labor; the conservatories; Chinatown; the symphonies and opera; the conflict of musical unions; and the many fascinating personalities (Ernest Bloch, Louisa Tetrazini, Henry Cowell, Henry Hadley, et al.). Miller starts each discussion with an attention-catching event and then reviews the entire period in detail. The book is solidly researched and of interest to a broad audience. **Summing Up:** Highly recommended. ★★★ Lower-division undergraduates through faculty and professionals; general readers.—*W. K. Kearns, emeritus, University of Colorado at Boulder*

49-3774 ML410 2011-2459 CIP
Musgrave, Michael. **The life of Schumann.** Cambridge, 2011. 224p bibl index ISBN 9780521802482, \$85.00

This book is part of a series called "Musical Lives." Each title in the series provides a biographical account of its subject and in the course of the narrative also discusses the music. Musgrave (The Julliard School) does an admirable job of covering both, using as his base the latest discussions of Robert Schumann by others. Musgrave's delightful writing style—with well-chosen quotes from the sources—carries the book forward in a "must-read" fashion. Schumann emerges in rich detail as an extremely complex person, actively engaged in his historical time and with his contemporaries, not as the shy, clumsy loner so many writers have portrayed. Schumann's friendship with, and later marriage to, pianist Clara Wieck is handled with sympathy for and understanding of both of these strong-minded musicians. Musgrave also mentions the new understanding of Schumann's late works; i.e., they represent not a decline but rather a new direction by a composer still in the midst of development. An excellent book. **Summing Up:** Highly recommended. ★★★ All readers.—*C. Cai, emerita, Kenyon College*

49-3775 ML3531 2010-52497 CIP
Rabaka, Reiland. **Hip hop's inheritance: from the Harlem Renaissance to the hip hop feminist movement.** Lexington Books, 2011. 284p bibl index afp ISBN 9780739164808, \$85.00; ISBN 9780739164815 pbk, \$36.95; ISBN 9780739164822 e-book, \$36.95

Rabaka (Univ. of Colorado, Boulder) offers a sweeping historical assessment of cultural ideologies connecting hip-hop to artistic innovations of the Harlem Renaissance and Black Arts movements. He mobilizes cultural theorists—Baraka, Foucault, DuBois, Jameson, Said, Fanon, Hurston—to describe the evolution of African American intellectual and cultural history via "radical humanism, and democratic socialism." Sprawling overviews of Africana critical theory, feminist theory, and queer theory imagine "anti-racist, anti-capitalist, anti-colonialist, and sexual orientation-sensitive critical theory of contemporary society." The author provides interesting, if diffuse, discussion of gay literary voices in the Harlem Renaissance in relation to the contemporary homo-hop movement; Black Arts Movement members' perception of the "aesthetic radicalism of the Harlem Renaissance"; and the "black aesthetic" sensibility that "'authentic' black art was always historically grounded, politically engaged, socially uplifting, and consciousness-raising." In exploring the relationships between the black women's liberation, feminist art, and hip-hop feminist movements, Rabaka mines work by Patricia Collins. In a final chapter, he considers postmodernist approaches to popular culture while asserting that "rap music re-Africanizes and reanimates African American music, all the while continuing the African Americanization of mainstream American music and popular culture." Energetic, overwritten, and theoretical, the book includes no analysis of artistic examples. **Summing Up:** Recommended. ★★ Upper-division undergraduates, graduate students.—*T. F. DeFrantz, Duke University*

49-3776 ML410 2011-28317 CIP
Schuller, Gunther. **Gunther Schuller: a life in pursuit of music and beauty.** Rochester, 2011. 664p index afp ISBN 1580463428, \$49.95; ISBN 9781580463423, \$49.95

Covering fewer than half of the composer's 86 years, this ample volume is only the first part of Schuller's autobiography. Schuller has enjoyed one of the great musical lives of the age; he has known everyone and done everything. He has been employed, variously, as composer, conductor, instrumentalist, teacher, author, music publisher, and record producer. He sat with Karlheinz Stockhausen in Darmstadt and performed with Miles Davis on classic jazz recordings. He seems to have retained a remarkable memory to boot. The book does not read as a mere newspaper article but rather as a whole newspaper, replete with critical pieces on music and musicians, observations on the other arts, travelogues, and a few obituaries. Schuller had already produced a couple of important music books, so readers will not be surprised at his ability to provide a compelling narrative. John Adams's autobiography, *Hallelujah Junction* (CH, Mar'09, 46-3746), no less impressive, yielded up rather more in the way of an aesthetic manifesto, but perhaps Schuller is saving something for the next installment. This is an important book in several respects. It belongs in every music collection. **Summing Up:** Essential. ★★★★★ Lower-division undergraduates through faculty and professionals; general readers.—*B. J. Murray, Brevard College*

49-3777 ML3760 2011-27082 CIP
Younge, Paschal Yao. **Music and dance traditions of Ghana: history, performance, and teaching.** McFarland, 2011. 448p bibl index afp ISBN 0786449926 pbk, \$55.00; ISBN 9780786449927 pbk, \$55.00

Twenty-two music genres representing four ethnic groups, transcriptions of 41 songs, notations in score for 21 drum ensembles—this is a list that is hard to match. Younge (Ohio Univ.) includes all of these, plus outline maps, diagrams, and very clear black-and-white photos