

Timothy RICE, *May It Fill Your Soul: Experiencing Bulgarian Music*, (Chicago/London, University of Chicago Press, 1994, pp. xxv + 370; compact disc; ISBN cloth 0-226- 71121-8 \$65 U.S., paper 0-226-71122-6 \$24.95 U.S.)

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but there is very little contextual and cultural information supplied to enhance the understanding gained. The reader finishes the book knowing nothing about the appearance and significance of the stories in particular, and folklore in general, in the lives of people in China. The tales are presented without introductions or notes regarding their currency, tellers, performance milieu, or traditional audience. Neither is there any indication of the degree to which Han reworked and adapted the stories she first learned from her students during three years of teaching English in China. Her use of the material is but one aspect of Han's problematic handling of sources. The Aesop Prize demands that folklore sources be fully acknowledged and annotations referenced within the bound contents of the publication. Han does provide instructive comments about the various different peoples and cultures represented in the text in the concluding section on "The Minority Peoples of China", but she fails to supply any general resources for additional reading or, more significantly, any bibliographic references or further sources for the folklore.

In sum, then, this book had the potential of excellence, but falls short in areas of some consequence to folklorists. It is, however, still a positive presentation of oral tradition in print—well worth a child's attention and a pleasure to read.

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Timothy RICE, *May It Fill Your Soul: Experiencing Bulgarian Music*, (Chicago/London, University of Chicago Press, 1994, pp. xxv + 370; compact disc; ISBN cloth 0-226-71121-8 \$65 U.S., paper 0-226-71122-6 \$24.95 U.S.)

Tim Rice has long been a shining example of an ethnomusicologist at home as a performer and participant in the culture he has specialized in. In this book, he does an admirable job of "bringing it all together": practical information and theory, specific local lore and general issues, accounts of individuals (including himself) and far-reaching implications. As a bonus, even when dealing with abstract issues, the writing style is fluid, engaging, and unpretentious.

Bulgarian music has become much better known to the Western listening public than it was, for example, when I wandered into it over 20 years ago. Most

North Americans who have any familiarity with it first heard it in folk-dance groups, or through the arrangements of the choir “*Le Mystère des Voix Bulgares*”; some went on to Gypsy Ivo Papasov’s exciting recordings; a few heard local, non-Bulgarian groups performing the two- or three-voiced “dissonant” traditional style peculiar to one region only. Fewer have heard the old single voice style, the solo bagpipe (*gaida*) playing, the unarranged village repertoire—in fact, as Rice shows us, few hear it any more in Bulgaria itself, much less perform it.

But the book is not a eulogy, or an exponent of the “necrological stance” Philip Bohlman rightly inveighed against (1988:188). What Rice has done here is give us several interwoven stories: his own, as a student, participant, performer and ethnomusicologist; that of his two main resource people, Kostadin and Todora Varimezov; and the story of Bulgaria and its music. He weaves these stores together coherently using hermeneutics, reception theory, musical analysis, modern ethnography, music and political ideology, issues of music learning and acquisition, and timely discussions of the problems of appropriation. In an earlier article, the author proposed an ethnomusicology model adapted from Clifford Geertz, of “the formative processes of music”, historically constructed, socially maintained and individually created and experienced (Rice 1987:493). While he avoids following this model too literally, Rice does make good use of it throughout the text.

After reading the first fifty or so pages I began to worry. Where was the polyphonic drone-based singing tradition which I and many other Western aficionados always considered the hallmark of Bulgarian song? How could the author abandon it after producing such a thorough Ph.D. dissertation on it (Rice 1977)? Was he going to use bagpiper extraordinaire Kostadin Varimezov and his wife Todora, expert exponent of village songs, as representatives of an entire country?

Indeed, the polyphonic tradition is given short shrift, one of my few reservations about the book. To be sure, it is restricted to a surprisingly small region of the country, compared to its popularity among non-Bulgarian listeners, but perhaps might have been discussed a little more. (It is represented somewhat better on the accompanying CD.) But my other fear, regarding the focus on the Varimezovs, proved unjustified. Their stories are indeed central to the book, but interact with those of many other musicians, and always give rise to complex issues and discussions. Rice has obviously recorded many conversations and kept detailed field notes: the Varimezovs’ voices emerge as clearly as if they were new friends for the reader.

Kostadin Varimezov’s transition from village musician to performer and teacher, and his willingness to learn and use notation and to develop innovative teaching techniques provide stimulating reading. For me, as a performer and researcher in another primarily women’s vocal tradition, Sephardic song, a particularly attractive section was that on Todora Varimezov’s approach to her

own repertoire. She has a public and a private repertoire, and in some cases public and private versions of the same song. In the latter, she may change words she doesn't like or even invent new ones. In the former, however, she maintains a decorous adherence to the form of the song as expected. Another eye-opener was her answer to Rice's routine question, "where did these songs come from?" "Some sharp-witted woman made them up" was Todora's somewhat surprising response (117). Though Tim faithfully quotes her comment, "who looked for meanings in these songs? We just wanted more words so we wouldn't have to repeat ourselves" (140), he does indeed look for meaning, and produces a number of observations and hypotheses about the relation of song and weeping, song and fear, and other roles of song in the lives of the women who received, performed, and transmitted it.

It would take many pages to summarize all the issues which Rice raises. Some have been mentioned above; others include the new developments in the tradition and people's reactions to them: the state-sponsored composers' arrangements; the wedding bands and their challenge to officially sanctioned music; the role of the Gypsies; the role of music for the Varimezovs' own children, nieces and nephews, and grandchildren. The discussion of music in political and economic contexts is cogent and illuminating.

The CD contains 49 examples of instrumental and vocal music, in all the styles discussed in the text. Obviously, the author faced the all-too-common dilemma of wanting to include all relevant styles while having to observe practical limitations. Still, I thought the vocal examples were often cut too short, whereas in several cases the instrumental examples were allowed to go on longer. The examples themselves are very well chosen, in a majority of cases re-mastered from Rice's own field recordings, and in others re-recorded with permission from commercially released recordings. They range from breathtaking solo performances in old village style to the electronic "folkloric discothèque" style (ex. 43) mercifully (from my point of view) limited to one cut.

One of the book's regular features is a set of numbered points, a sort of distillation of practical and/or theoretical observations/proposals from the material just presented. In general, these were useful, stimulating, sometimes even provocative. Occasionally, however, the process seemed just a little overdone, rather like yet another "moral of the story." Together with my other minor reservations, this observation constitutes minor criticism of a work I find generally exemplary. Its insights on Bulgarian music are crucial for those who already are familiar with it, and a fine introduction for those who are not; its general issues are of interest not only to ethnomusicologists, but as well to anthropologists, folklorists, and music education specialists as well as to aspiring *gaidari*, who have much to learn from the meticulous musical transcriptions and CD selections.

The volume includes thorough notes and references, a detailed list of the examples on the CD, a useful glossary, an index and a refreshingly sensible system for Cyrillic transliteration.

It has taken a long time for Rice to produce a full-length book—and this one was worth the wait.

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W. John McINTYRE, *Children of Peace*, (Montreal and Kingston, McGill-Queen's University Press, 1994, pp. xvi + 260, ISBN 0-7735-1195-4)

I

"What are we to make of a group of people who called themselves Children of Peace," asks W. John McIntyre, "[people who] were inspired by visions of men, women, and children in varying states of nakedness; and believed that they were called by God to build a temple and a community that would usher in the Christian millennium?" (xi). Answering this and many other questions about a millennialist sect which flourished in Ontario from 1812 to 1890 is the author's purpose in this new publication, based on his University of Delaware doctoral thesis. It covers an amazing range of historical, social, architectural, ritual, artifactual, religious, political and contextual aspects of the Children of Peace. Ten densely-packed chapters which include figures, tables, and songs and poems are followed by a massive bibliography.