ing Carnival season, and Japanese as well as Asian- and Black-American tourists). This raises some important questions: How might neo-colonial power relations bend or shift in such a climate? Are these relations acquiring new meanings and disavowing themselves of old ones? And are the local popular and local traditional in the Caribbean being performed and negotiated in spaces frequented by locals as well as domestic and international tourists (and where market forces do not hold as much of a grip as they do in the all-inclusive hotel context, as seems to be the case in Sint Maarten)? In sum, this trailblazing book provides many starting points for exciting research to come. ◆

Suzanne Ament. 2019. ***Sing to Victory! Song in Soviet Society during World War II.*** Brookline, MA: Academic Studies Press. 324 pp.

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Early on the morning of June 22, 1941, Nazi Germany invaded the Soviet Union, beginning what the Soviets would call, in a self-conscious reference to the previous century's struggle against Napoleon, the Great Patriotic War. Villages and towns were razed; cities were occupied; some 27 million Soviet people died. "And yet," writes Suzanne Ament, "the arts did not die; in fact they flourished" (xiv). Drawing on Russian-language scholarship, archival sources, a handful of interviews, and memoirs, *Sing to Victory!* paints an extremely detailed picture of wartime song in the Soviet Union — the first book-length treatment of the topic to appear in English. Over seven chapters, the author studies the songs themselves, their themes, their creators, their organizational contexts and networks of distribution, and their place in everyday life, both then and now.

The book is, as the author writes, a "song-up" view of things (xxi), and so, appropriately, it begins with a chronological survey of the songs themselves. The author admits from the outset that the study is not a musicological one, and so the majority of the discussion focuses on texts. In a nutshell, the beginning of the war saw a deluge of patriotic songs that called the nation to fight, tried to raise spirits, and optimistically depicted the war as heading toward a quick conclusion. But the war's song-scape quickly shifted as it became clear that the conflict would drag on and as the death toll mounted. Mobilizational songs gave way to more lyrical numbers, first by acknowledging the sad realities of leaving home and then by framing war as part of everyday life. Songs asking loved ones to wait (which gave soldiers a sense that they had someone to return to) coexisted alongside songs about smoking, drinking, friendship, and everyday objects. As the war drew to an end, humour and optimism once again appeared, and songs, only having just sent young men off to war, now prepared them psychologically for return. In contrast to the old totalitarian way of looking at Soviet culture, Ament's account stresses compromise between state and listener. Even when officials saw songs as overly pessimistic, audience preference could cement their place in the repertoire. And indeed, the agitprop numbers, save for a few, hardly survived, displaced in popular memory by lyrical numbers, full of sadness and longing. Song during the war, Ament argues, served human needs as much as, if not more, than the needs of the state.

The inner chapters delve into the specifics of production and circulation. Both composers and lyricists found themselves mobilized for the war effort in various ways. Writers often worked as journalists for military newspapers, which made songwriting just one task among many, while composers experienced war as soldiers, entertainers, and volunteers. Sometimes the two groups worked separately: a composer might read a poem in a newspaper and then decide to set it, while others worked in established partnerships. Once written, songs went through internal reviews within their respective creative unions, while oversight agencies, such as the Committee on Artistic Affairs and the Main Political Administration of the Red Army, set repertoire. Songs circulated variously and widely: in newspapers, songbooks, as texts with or without music, on the radio, in films, and on records. Thanks to this multimedia blitz, millions came to know songs written for the war effort. Performers, meanwhile, brought music to the front lines. Stories of their bravery and grit constitute the real heart of this book.

The final two chapters wade into the issue of memory. The author interviewed a number of people in the late 1980s and early 1990s, and her informants give evidence to the fact that song was widespread (despite the fascinating assertion by some that there was no music during the war) and played a central role in everyday life. More importantly, the interviews lend credence to the idea that songs were deeply meaningful. Interviewees, the author relates, would sometimes break into song or cry. The repertoires they remembered were precisely those songs singled out by the author in Chapter 1. By way of conclusion, the author tries to puzzle out the reasons for this particular legacy. The key, Ament argues, is emotional memory. When people who came of age during the war heard their favourite songs, those songs indexed "high human ideals" such as "unity of purpose, willingness to sacrifice for one another, the effort to support each other, and a lack of overwhelming concern for material goods" (225). Drawing on music therapy literature, Ament goes on to suggest that lyrical songs, unlike marches, literally activated pathways of healing: "Once the war was over, and the body with its 'memory' reheard these songs, the body reacted by bringing about those same physiological changes that would affect the person positively and create a sense of 'better,' thereby reinforcing the connection with the song" (234). While I can't say that I find this hypothesis to be particularly convincing (at least without further elaboration), it raises an important set of questions. I suspect that the longevity of these songs has more to do with the topical (and hence, ephemeral) nature of agitprop and with the centrality of sincerity and interiority to the discourse of the post-Stalinist Thaw, than with music's effects on the immune system. But this, too, is only a hunch.

Much of the text, excluding the newly written seventh chapter, comes from the author's 1996 dissertation, and so engagement with more recent secondary sources is often limited. The book, nonetheless, fills an important gap. Future scholars might dive deeper into the music itself, expanding on the author's discussion of wartime meetings and plenary discussions to excavate a less text-oriented aesthetics of wartime song. They might also cast more light on uglier, less uplifting aspects of wartime song. In describing Lebedev-Kumach/Aleksandrov's still popular "The Sacred War," the author writes that the lyrics are "stern yet noble" and that the refrain "leav[es] the audience with a sense of hope" (12). This is, however, a rather tame and perhaps inaccurate way of describing a song that includes a very graphic line (excised in Ament's translation) exhorting the nation to "drive a bullet into the forehead of the rotten fascist vermin" (The poem's fifth stanza, as published on the front page of *Izvestiya* on June 24, 1941. Translation by author.) Much wartime propaganda aimed not just to ready a nation for war or soothe the soul, but to create hatred and dehumanize the enemy. And some songs in this vein, including the "The Sacred War," earned just as permanent and prominent a place in the canon of wartime song as more sentimental ballads like "Dark Night." It will be up to others to reckon with the implications of that fact. Written with sympathy for its subject and filled with stories of human resilience in inhuman conditions, *Sing to Victory!* is certain to become a go-to work for students of Soviet wartime song and a solid starting point for future research.

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Bellemare, Luc, Jean-Pierre Sévigny et Danick Trottier, dir. 2019. ***Félix Leclerc. Héritage et perspectives.*** Québec : Septentrion. 336pp.

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Félix Leclerc est un monument de la culture et des arts au Québec. Son statut symbolique de père de la chanson québécoise a été consacré de maintes façons : par les biographes et les critiques culturels, par les hommages artistiques de ses pairs et les nombreux titres honorifiques qui lui ont été décernés par l'État et par les industries culturelles. Sa notoriété a également été inscrite dans de nombreux lieux de mémoire matériels et toponymiques. On n'a qu'à penser à la Maison Félix Leclerc de Vaudreuil et l'Espace Félix Leclerc sur l'Île d'Orléans, ou encore aux innombrables places, rues, salles et parcs qui portent son nom et qui font en sorte que celui-ci occupe le territoire de la province. C'est en prenant en considération cette aura particulière que 16 auteurs, sous la direction des musicologues Luc Bellemare et Danick Trottier, de même que de l'historien de la culture populaire Jean-Pierre Sévigny, ont rédigé *Félix Leclerc. Héritage et perspectives*. L'ouvrage, qui se présente comme un bilan des recherches initiées dans le cadre d'un colloque en 2014 à l'UQAM, offre d'inestimables ressources documentaires comme cet inventaire, placé en annexe et commenté par les archivistes Frédéric Giuliano et Marc-André Goulet, qui permet de cartographier le contenu des fonds d'archives consacrés à la carrière et à la vie de l'artiste.

En préface, la musicologue Marie-Thérèse Lefebvre annonce que les textes de l'ouvrage «convergent vers un horizon