

he does not take sides unreasonably. On the one hand he questions the optimism of demographic forecasts; but he also explores the myth of the noble savage. He quotes the '20% rule', that countries are profligate with their forests until they have less than 20% of them left. He warns against the dangers of 'ecofascism'.

In general, this is a great and important book. Few people will have time these days to read more than 470 pages of text, but everyone should be aware of the work as a source and should dip into it, and think about its message, which clearly paints a picture of a global crisis, as the title tells us.

Like the finest Japanese gardens, the book has imperfections. It seems sad that the opportunity was not taken to update several sections during the abridgment. Thus the account of the Neolithic Revolution in Western Europe is still portrayed as a migration of people from Eastern Europe, whereas the latest genetic evidence suggests that 80% of Western Europeans are derived from Mesolithic hunters, and the pollen evidence now suggests that forest clearance and even crop cultivation had already started in the Mesolithic Period. Likewise, the maps of European vegetation show continuous mixed deciduous forest throughout Britain at 4000 B.P., which is almost certainly incorrect.

The use of a mixture of metric and imperial measures (miles, kilometres, acres, hectares, feet, metres) is confusing, although there is a conversion table at the back. Some of the half-tone illustrations have insufficient contrast. But these are minor details in an otherwise great achievement. Appropriately, the book is printed on recycled paper.

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Landscapes in Music: Space, Place, and Time in the World's Great Music

David B. Knight. Rowman & Littlefield Publishers, Inc., Lanham, Maryland, 2006. 243 pp. ISBN 0-7425-4116-9.

This book is about the way composers of orchestral music represent real and imagined

physical and cultural landscapes in their work. Following Yi-Fu Tuan, David Knight sees musical composition as a way of knowing how people create and recreate the world around them, and this book is primarily concerned with 'meanings attributed to and reflected in music as expressions of numerous composers' geographies of the mind' (p. 5). Using landscape as a unifying theme, Knight explores how composers from a range of locations across time (from classical to romantic to contemporary) and place (Europe, the United Kingdom, North America, New Zealand, Australia and Japan) have been inspired by and represent landscapes in their music.

Geographical studies of music focus on a wide variety of themes, linked by shared fundamental concepts as 'site and situation, spatial distribution, spatial diffusion, and culture regions' (p. 4). What is new about Knight's approach is his consideration of orchestras and orchestral music. As he demonstrates in an appendix reviewing literature on soundscapes and the geography of music, few studies have explored this area, and Knight starts to address that gap by focusing on ideas and interpretations of orchestral works from a geographical perspective.

The book is divided into nine chapters which discuss various real, imagined and mythic landscapes that have provided the inspiration for and are represented in orchestral music, using time, space and place as orienting concepts. Chapter two, for example, links music to geography through the concern both have with time and space, and looks at various ways in which composers such as Haydn (*The Creation*), Vivaldi (*The Four Seasons*) and Stravinsky (*The Rite of Spring*) have engaged with the passage of and changes through time in their compositions. Knight also touches on issues of identity, nationalism, culture and politics in discussing the works of dozens of composers throughout the book; considers how conductors and musicians interpret music; and looks at how audiences consume it.

Knight is interested in the associations between geographies of the mind (landscapes) and tonal compositions (soundscapes), which, he argues, create landscapes in music. Knight makes three associations here: the first is between reproduced landscapes and descriptive soundscapes, or music that describes and uses landscape

sounds. Water, a powerful landscape-shaping force, is of interest to both geographers and musicians, and in chapter three Knight introduces us to a variety of composers who represent 'waterscapes' (streams, rivers, lakes, oceans, storms, movements of water) in their orchestral works.

A second association Knight makes is between referenced landscapes and associated soundscapes – 'music that refers to landscapes by using human associations and sounds from nature' (p. 3). This is an association Knight explores in what was, for me, a very moving chapter. Chapter seven focuses on landscapes of death, survival and remembrance through an examination of composers' attitudes to death, war, peace, funerals, heaven and hell, as referenced in orchestral works. Although limited to describing Arnold Schoenberg's 1947 composition, *A Survivor from Warsaw*, with words, Knight manages to convey its extreme emotion and tension so well that I, too, felt like I had been 'kicked in the stomach' (p. 163).

The third association Knight makes is between performance landscapes and associated soundscapes, or where and how music is performed. Chapter eight takes as its focus the places where music is performed. Among other things, Knight discusses the spatial arrangements of players and audiences (the mathematical distribution of musicians amongst audience members for Iannis Xenakis's composition *Terrêkteorh* sounds fascinating), buildings, indoor and outdoor performances, and the impact of radio and television on classical music. Knight chooses breadth over depth in his treatment of these topics, and this chapter suggests many areas for further research.

One of Knight's aims in writing this book was to draw attention to specific geographical issues as represented in orchestral music, and I have certainly developed a new perspective on orchestral music. This book will be a good resource for undergraduate human geography courses. Knight's descriptions of numerous composers and their works are necessarily concise and serve as good introductions for people with little or no background in orchestral music. The accessible manner in which Knight defines and discusses key terms such as time, space, place, orchestral music, landscape and soundscape also makes the book suitable

for a general interested audience. The inclusion of a CD with selected key orchestral works would have added a welcome aural dimension to the book, but it stands well as is and makes for an enjoyable read.

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Understanding the Tourism Host-Guest Encounter in New Zealand: Foundations for Adaptive Planning and Management

David G. Simmons and John R. Fairweather (eds). EOS Ecology, Christchurch, 2005. 277 pp. ISBN 0-473-10659-0.

Tourism is an increasingly important contributor to New Zealand's Gross Domestic Product (GDP) and generator of employment and income at both national and local levels. This contribution to the growing literature on tourism in New Zealand draws on four major research projects undertaken by Lincoln University's tourism department and funded through the Foundation for Research, Science and Technology. The aim of the research, to provide information and data to assist local tourism planners engaged in managing tourism growth, has been enlarged on for the purpose of this publication.

The book adopts a systematic organization, Chapter one provides an outline of tourism planning in New Zealand focusing on the key elements of the host-guest encounter (Figure 1.1). The chapter concludes with a brief overview of the four research projects and summary of the book's organization. Each of the following eight chapters examines a factor relevant to planning and managing tourism in local destinations. Pip Forer's demonstration of the ways in which technology may be utilized offers new insights into tourism flows in a visually appropriate manner that would enable tourism planners to maximize the information, in particular Figures 2.8 and 2.9 (pp. 49–50) illustrating stopping times and points. Swaffield, Moore and Fairweather present an examination of tourist decision-making identifying differences between resident and tourist constructions