

concert series, and Joseph and Thomas Beecham's management of the Beecham Symphony Orchestra (rechristened in 1904 as the London Symphony Orchestra).

Inspired by Temperley's own work into English sacred music, such as *The Music of the English Parish Church* (1979), *The Hymn Tune Index* (1998), and *Studies in English Church Music* (a collection of previously published essays, 2009), several essays in this collection contribute to the knowledge base Temperley established. Sally Drage sheds light on performance practice of psalm singing in English churches, as evidenced in William Cole's *View of Modern Psalmody* (1819). Philip Olleson examines the relationship between advances in organ pedal technology and new organ repertoire, using Samuel Wesley's performance and compositional career in London churches as a case study. Finally, Susan Wollenberg's "Charles Garland Verrinder and Music at the West London Synagogue, 1859–1904" seeks to address an aspect of music history that has "largely eluded placement within the general frame" (p. 60) of narratives concerning sacred music: Jewish musical culture. Her inquiry here into Verrinder's tenure as organist and music director at the West London Synagogue is the first of its kind, inviting more research into nineteenth-century London's vibrant Jewish community and its music.

This collection will appeal to a variety of music-oriented readers. Many of its essays are geared towards a specialist, musicological audience, especially those well versed in the academic literature pertaining to music in nineteenth-century Britain. Essays from the "Methods" section, such as those by Drage, Olleson, and Peter Holman, are likely to capture the attention of performers and conductors, especially those inter-

ested in performance practice. Along with the list of Temperley's publications in the volume's appendix, Zon's introduction to the volume turns the focus onto Temperley himself, offering an engaging account of his life. Particularly perplexing (nearly as perplexing as his choice of English music for his 1959 doctoral dissertation), Zon writes, was Temperley's move in the 1960s from the U.K. to America, specifically to the University of Illinois, where he spent the majority of his career. Zon also succinctly reviews the growth and current climate of British music studies, therefore offering a helpful summary for readers unfamiliar with this multifaceted, "nook-and-cranny"-filled subfield of musicology.

Music and Performance Culture in Nineteenth-Century Britain effectively incorporates a variety of topics related to both vocal and instrumental music. Opera does not make an appearance in this collection; this omission, however, is hardly unlikely given musicology's general neglect of English opera during the time frame in question. On the whole, the editing in the collection is excellent, especially in terms of its inclusion of a variety of pertinent topics and approaches to British music studies and its positioning of Georgian and Edwardian topics alongside the more commonly studied Victorian musical culture. Citation practice in the collection is consistent, and the aforementioned appendix is admirable. Overall this distinguished volume honors Temperley well. Its essays are firmly grounded in archival research, as well as cultural (and sometimes interdisciplinary) contexts, and they offer a multitude of avenues for future research.

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LATIN AMERICA AND ASIA

Los libros de polifonía de la Catedral de México. Estúdio y catálogo crítico. By Javier Marín López. (Publicaciones de la Sociedad Española de Musicología, sección B: Catálogos y documentación, 14–15.) Jaén: Universidad de Jaén, 2012. 2 vols. [xxiv, 1279 p. ISBN 9788484396321. €70.] Music examples, illustrations, bibliography, index.

Many sources for the sacred music of New Spain—colonial Mexico/Guatemala—

have been generally known ever since the work of Robert Stevenson and Steven

Barwick, now several generations ago. More recently, a group of largely (but not entirely) Mexican scholars began the online MUSICAT project (<http://www.musicat.unam.mx>, accessed 15 March 2013) at the Universidad Autónoma Nacional de México, which will provide digital images of the most important polyphonic sources at the cathedrals of Mexico City, Puebla, and Guadalajara; the results to date from this project have been very helpful to scholars. The surviving polyphonic repertory of Mexico City, ranging from the late sixteenth to the early eighteenth centuries, figures in the eight choirbooks still kept in the cathedral.

These codices are known to those who have worked in the cathedral archives, or from the microfilms made of this collection. They are the starting point—but by no means the limit—of Marín López's extensive and very detailed catalog, which includes and expands upon his doctoral dissertation (Universidad de Granada, 2007). The present two-volume work updates his earlier study in several important ways, both in terms of the catalog's contents and the important 153-page introduction that the author provides to the listings. In addition to the books in the cathedral archive, Marín has gathered and inventoried all the other surviving codices that can be traced to the cathedral (the book does not include the *papeles sueltos*, i.e. the independent scores and parts, of somewhat later repertory). This includes some twelve now in the Museo Nacional del Virreinato in Tepotzotlán, and one in Madrid's Biblioteca Nacional.

As is well known, some of this music dates back to the late sixteenth-century cathedral repertory (including liturgical pieces by Hernando Franco), while the rest was composed over the following century. Much of the copying was done by eighteenth-century scribes, who seem to have faithfully transmitted a long span of the institution's liturgical items, as a kind of musical institutional memory or heritage.

Although the introductory material is quite important, the actual cataloging is also extremely thorough and helpful to future researchers. For each book, Marín provides a general bibliographic description (the first part of which is based on the standard format of Herbert Kellman and

Charles Hamm's *Census-Catalog of Renaissance Music Manuscripts* [Neuhausen-Stuttgart: Hänssler, 1982–88]), plus watermarks, illuminations, copyists, dating, presence in the eighteenth-century cathedral inventories of music, and secondary literature/call numbers. Over time, there have been various call numbers for the books in the cathedral archives, and Marín gives what will henceforth be the standard numeration.

The level of cataloging of each piece is quite high, with mensural incipits for all voices, concordances, textual/liturgical sources, pre-existing chant if present, and commentaries on the concordances or, in the case of alternatim items, the text set. (There is also a discography for those works that have appeared on CD.) Perhaps to make things easier on readers who do not have access to early Spanish breviaries or antiphoners, Marín gives modern chant-book assignments (e.g. the *Liber usualis*) for texts and melodies, the only slightly anachronistic note in the catalog. Far more importantly, he seems to have looked at the music for every single piece in the catalog, and this has two helpful results: first, the ascription of pieces which are anonymous in the Mexico City sources (e.g., the hymns by Francisco Guerrero and others to be found in the cathedral's book 4), and second, the actual chant tradition for those items (hymns, Passions, Lamentations) using pre-existing material. Here Marín is often able to distinguish between pieces from Toledan repertories and those from Andalusian traditions. Again, this is an enormous help for scholars trying to ascertain the liturgical-musical models for cathedral practice, and his efforts give an example of how to do so. This includes those printed choirbooks of the collection, for instance a hitherto unrecorded 1614 collection of motets (book 13) by Sebastián de Vivanco.

For all that the catalog itself is an exemplary work, Marín's introduction is even more useful (and an easier read). This treats the role of polyphony in the church and its liturgical year; the general features (including a chronology) of the codices, which can thus be divided (pp. 30–33) into six diachronically organized groups; issues of attribution; the production and paratexts/illumination of the books; and

identification of copyists present. This is followed by a general study of the cathedral's repertory, not only the surviving works but also those recorded in an inventory of 1589 and the eighteenth-century lists. The discussion of genres thus leads to Marín's identification of local polyphonic tradition, especially in the Holy Week items, the Office of the Dead, and Vespers psalms. His characterization of the Mass, Magnificat, hymn, and motet repertories as being partially international (essentially sixteenth-century Spanish) and partially local seems absolutely accurate. One case study of local reception and creation is a discussion of Francisco López Capillas' imitation Masses (on his own and others' works) with their odd Latin inscriptions.

In any early modern cathedral, the corpus of Vespers items (Magnificats and hymns) is obviously important, and Marín goes to some pains to discuss this repertory in its relationship to the printed cycles by Morales, Guerrero, Sebastián Aguilera de Heredia (a copy of which is book 6 in the Museo Nacional del Virreinato collection), and Duarte Lobo, along with a host of Spanish cathedral manuscripts. There is a similar treatment of the hymns, another genre that reflects both local taste and international models, and the introduction finishes with a list of occasions for polyphony in the church in the eighteenth century, and a complete transcription of four music inventories, one from 1589 and the others more than a century later.

Because the author has thought carefully and logically about polyphony's role in the cathedral's ritual life, the book is thus clearly much more than just a catalog. Scholars have approached New Spain's repertory in a number of ways, and this publication will be helpful to all of them. But it also sheds light on the transmission and use of music by some very important composers working in Europe, from Morales to Victoria. In the largest sense, it is a local study in the best sense of the term, analyzing the choices made in acquisition, copying, and performance by a series of chapel masters and musicians in one of the most important cathedrals of "global" Spain. Thus it is an important contribution to the study of early modern sacred music (and the extreme conservatism of repertorial choices into the eighteenth

century justifies the use of this term, far more than "Renaissance"). This book should be on the shelves of any institution with graduate instruction in music before 1800, and also on those of any center dealing with Latin American music.

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Intimate Distance: Andean Music in Japan. By Michelle Bigenho. Durham, NC: Duke University Press, 2012. [xii, 230 p. ISBN 9780822352204 (hardcover), \$79.95; ISBN 9780822352358 (paperback), \$22.95.] Illustrations, bibliography, index.

Anthropologist Michelle Bigenho specializes in the study of Bolivian culture and music. After becoming proficient at playing a number of Bolivian music genres during the years she conducted research there, she toured Japan with a Bolivian band. Her experience while touring serves as a starting point for *Intimate Distance: Andean Music in Japan*.

Bigenho's book explores the various ways transnational music practices bring the Japanese closer to Bolivians. One of the author's initial claims is that, beyond a taste for so-called "Andean music," Japanese people's interest in this musical culture reflects both their impression of sharing common ancestry with Bolivians and an attraction for the Other. The similarities and differences that Bolivians and Japanese believe exist between their cultures, as well as the "pull of desire toward difference and the contrasting distance that [they] still [want to] maintain" (p. 2), lead the author to explore the idea of "intimate distance." She expands this notion of intimate distance as she analyzes her own involvement as a United States citizen playing Bolivian music in Japan.

For Bigenho, thinking in terms of intimate distance means considering how exchanges between people who belong to countries with unequal economic power represent more than simply forms of commodification, exoticism, and appropriation. The author argues that a focus on these elements neglects important aspects of individual experiences. Rather, she proposes to analyze these dynamics as transcultural.