

ancies between the Chinese and English versions, the second one mentioned above might be regarded as of particular embarrassment, for Liu is trying to dismiss the *Butterfly Lovers Concerto*, which “many people look on as the most typical violin work of this era in China”, as being “not an original piece of music” (p. 323). The reviewer does not necessarily take a position on Liu’s value judgment here. However, apart from the very brief endnote criticizing the *Concerto*’s “extremely ordinary” orchestration, which is “nowhere near as good as the orchestration in the violin concerto by the late nineteenth-century Russian composer Tchaikovsky” (p. 716), readers deserve a more detailed explanation of Liu’s judgment. The mistranslation in the English version undoubtedly weakens his argument for the reader. Of course, given the massive length of this wide-ranging magnum opus, the translation flaws are remarkably infrequent.

In all, the English version of the *Critical History* provides an expansive account of the history of Chinese New Music. It will serve especially well for those who are not literate in Chinese but want to gain a broad knowledge of a century of Chinese New Music. In terms of coverage and possession of source materials,¹ the *Critical History* remains one of the most comprehensive English accounts that students of Chinese music should consult.

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Los libros de polifonía de la Catedral de México: Estudio y catálogo crítico. By Javier Marín López. Jaén: Servicio de Publicaciones, Universidade de Jaén / Sociedad Española de Musicología, 2012. [2 vols, xxiv, 1279 p. ISBN 978-84-8439-632-1 / 978-84-86878-23-8. €70]

A striking feature of cathedral music in the Iberian Peninsula and Latin America during the seventeenth and eighteenth centuries is the

1. These source materials are currently kept at The University of Hong Kong Libraries. See Helen Woo (ed.), *New Music in China and the C.C. Liu Collection at the University of Hong Kong* (Hong Kong: Hong Kong University Press, 2005).

degree to which polyphonic repertoires continued to be copied, adapted, enlarged, and employed in performance. Mexico City Cathedral provides rich material for a case study of this phenomenon, since the collection of choirbooks containing polyphony which belong or belonged to the Cathedral is notably extensive: twenty-two books form the core subject of Javier Marín’s very impressive catalogue and study, of which fifteen are manuscript choirbooks and the other seven printed choirbooks. Fourteen are still at the Cathedral, seven are in the Museo Nacional del Virreinato de Tepotzotlán, and one is held by the Biblioteca Nacional in Madrid. Two of the books now at the Cathedral were discovered there by the author in 2002. The earliest of the printed books is Francisco Guerrero’s *Liber vesperarum* of 1581, and all but one of the other six – containing works by Alonso and Duarte Lobo, Vivanco (a 1614 edition of his motet collection which is apparently a *unicum*), and Aguilera de Heredia – date from the first quarter of the seventeenth century. Most of the manuscripts were copied in the second half of the seventeenth century or during the eighteenth. They preserve, alongside copies of works imported from the Old World, substantial repertoires of music by chapelmasters of the Cathedral, notably (in chronological order) Hernando Franco (d. 1585), Francisco López Capillas (1614–1674), Antonio de Salazar (d. 1715), and Manuel de Sumaya (d. 1755). Taking both manuscript and printed books together, Marín has catalogued 382 pieces (many surviving in more than one copy, such that the entire catalogue has 563 items), among which are works attributed or attributable to 21 composers. We are here dealing with Latin-texted polyphony, performed without instruments except continuo support, and which co-existed with music in the more modern styles with obligato instrumental parts, including the *villancico* repertory for Christmas, Corpus Christi, and other feasts. As Marín notes, the polyphonic repertory became associated particularly with certain types of rites (such as those *pro defunctis*), certain ranks of feast, and particular times of year.

Marín’s book makes available to a wider readership and in revised form some of the fruits of his doctoral thesis (Universidad de

Granada, 2007), itself a very notable contribution to our understanding of sacred musical culture in Spanish America. The extensive study which precedes the present catalogue opens with consideration of the Cathedral's ritual and musical practices and of the roles of polyphony within them, and thereafter is divided into two principal sections, the first concerned with the sources themselves and the second with the repertory which they contain. This latter part is further subdivided into an initial section devoted to those elements of the repertory where the contributions of local composers are most prominent – music for Holy Week and for services for the dead, and Vespers psalmody – and those where the proportion of repertory imported from Europe is higher – Masses, Magnificat settings, hymns, motets (in which genre the survival of local repertory is sparse), and Marian antiphons. Among the aspects of the repertory which Marín highlights are the unusually comprehensive collection of Vespers psalmody (by Hernando Franco) preserved in MéxC 11, and the updating during the seventeenth and eighteenth centuries of the polyphonic hymn repertory to reflect the changes introduced (for example) in the Breviary of Urban VIII in 1632; prominent within this hymn repertory – and subject to revision for the reason just mentioned – are the hymn settings by Francisco Guerrero published in the *Liber vespertarum* of 1584. More generally, the relationship between repertories and musical/ritual practices in the Old World and the New is one of the themes explored richly in Marín's book as a whole.

The preliminary study of the sources themselves sets out the history of the books, scrutinizing evidence for dates of compilation, and grouping the manuscripts in relation to specific stages in the formation of the polyphonic repertories of the Cathedral. The evidence deployed includes the identification of scribal hands (Marín has identified the work of some twenty copyists), inscriptions, documentary evidence of the presentation of books to the Cathedral, and references in inventories of the Cathedral's music books: eleven inventories are described in an appendix, and the contents of the five most relevant inventories (the earliest dating from 1589, and most of the others from the

eighteenth century) are transcribed, with identification of the relevant surviving sources inserted. The various projects to catalogue the books of polyphony in modern times are lucidly explained, and the various sigla and catalogue numbers applied to the books are tabulated. For the present catalogue, Marín employs sigla on the model of those used in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1500*; such sigla are assigned even to the printed books, although RISM sigla are given also (in the catalogue itself) in these cases.

The catalogue itself, and the associated indexes, constitute a remarkably extensive and ambitious bibliographical project: the catalogue entry for each item is unusually thorough in the amount of information and commentary provided, which includes a musical incipit for each voice, details of concordances (many newly identified here), descriptions of the works concerned, including their texts and the use of chant (with due reference to New-World sources), and information regarding modern editions, recordings, and bibliography. The 563 items are assigned numbers in a single series running throughout the length of the catalogue of the sources (aiding cross-referencing and indexing), together with a serial number within the source concerned. The introductory material on each manuscript source begins with a summary (set out as in the *Census-Catalogue*) of the contents (by genre) and of the composers represented, followed by codicological information including data regarding copyists, decoration, watermarks (these are not reproduced), dating, and references to the book concerned in inventories. The descriptions of the seven printed choirbooks provide details of other surviving copies. The provision of no fewer than ten indexes is characteristic of the bibliographical generosity of the project as a whole. They include an index of works which incorporates not only the pieces in the twenty-two books catalogued here but also works with the same textual incipits in other New-World sources, providing a very useful tool for research on repertoire in the New World.

Overall, Marín's 'critical catalogue' and study represent a magnificent achievement, and a resource of great value. My criticisms are

very minor. One regards ease of use, and concerns the treatment of the seven printed books: a reader wishing to identify and locate these is made to work rather hard, since they are usually referred to here not by their title but by the *Census*-style siglum assigned to them by Marin. Thus, Alonso Lobo's *Liber primus missarum* (Madrid: Imprenta Real, 1602, RISM L2588) appears as 'TepMV 4' (without indication of title or composer, or indeed that it is a printed book) in the tabulations of the twenty-two sources in Tables 1 and 3 of the introductory study, and the title and RISM siglum are not given in the 'Índice abreviado' in volume II, which furnishes the easiest way to gain an overview of the contents of the twenty-two sources, but which does not mark those which are printed sources. Even when consulting the catalogue entry for the copy of Lobo's book, although the RISM number is shown below the source's siglum and current signature, the title of the publication is not reproduced until several pages later. Much less significant is an oddity in the references to the Portuguese composer Duarte Lobo (two of whose collections printed in Antwerp are catalogued here), whose name is given in most cases here (but inconsistently in the main text) as 'Eduardo Duarte Lobo', 'Eduardus' being the Latin form of his first name. Inevitably in a study and catalogue of this scope, a few errors of fact and some typographical slips (for example in Latin texts) have crept in: for example, there is only one setting of *Libera me Domine* by Juan Vázquez, not two as stated on p. 211 of vol. I. It is also incorrect that Alonso Lobo's motet *Credo quod redemptor* is headed by an inscription in the 1602 volume indicating that it was sung at Matins of the Dead: the work is simply headed 'pro defunctis', and its text is drawn from the relevant Matins responsory but omitting the verse. While the various claims here that Hernando Franco's works reveal the influence of Morales may be justified, the evidence of such influence presented does not always convince: for example, reference is twice made to the resemblance between the 'Suscepit Israel' passages in Franco's and Morales's 1st-tone Magnificat settings, but the musical example provided to demonstrate the resemblance shows that the relevant melodies correspond for only two of the first six intervals.

However, none of this should of course be regarded as detracting from Marin's achievement in undertaking this exhaustive, meticulous, and wide-ranging examination of the polyphonic sources from Mexico City Cathedral, which constitutes in many respects a model of how the music books from a particular institution may be understood and set in context.

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Readying Cavalli's Operas for the Stage: Manuscript, Edition, Production. Edited by Ellen Rosand. Burlington, VT: Ashgate, 2013. [xxviii, 412 p. ISBN: 978-1-40-941218-2. \$129.95]

Gesamtkunstwerk—total art work—a term originally used by the German philosopher K. F. E. Trahndorff in his essay on aesthetics written in 1827¹—remains an appropriate description of musico-dramatic forms—in this case, opera. It was Trahndorff's attempt to provide a succinct and descriptive term to an art form which employs many arts to create a work more profound and expressive than any individual art alone. Opera is, by definition, a *Gesamtkunstwerk*—a collaborative effort of many individual artists and craftpersons.

Editor Ellen Rosand brings a lifetime of research to the assemblage and guidance of twenty eminent scholar-collaborators in *Readying Cavalli's Operas for the Stage*. Fulfilling the stated purposes of the *Ashgate Interdisciplinary Studies in Opera* series to draw on numerous disciplinary approaches to a wide range of subjects associated with creation, performance, and reception of opera, her essayists apply an impressive array of methodologies and disciplines to investigate Cavalli's operatic output, even while illuminating many aspects of Venetian opera. Expertise ranges from Spanish and English literature to Venetian opera, French seventeenth-century opera traditions, and, of course, the operas of Cavalli. Scholars and performers, conductors and music editors,

1. K. F. E. Trahndorff: *Ästhetik, oder Lehre von Weltanschauung und Kunst*, Berlin: in der Mauererschen Buchhandlung, 1827.