of the Syrian Jewish diaspora in both Mexico City and Jerusalem. The geographic breadth of her fieldwork complements the temporal depth of archival and historical research she conducted. The accompanying compact disc, comprised of musical field recordings and excerpts from interviews, provides illuminating aural data that enliven Shelemay's rich descriptions and cogent explanations.

Shelemay's book traverses ethnography and psychology, history and performance studies as she unveils the multiple layers of meaning encoded in the music and lyrics of pizmonim. In truly interdisciplinary fashion, Shelemay demonstrates through the pages of Let Jasmine Rain Down that musical art forms are not necessarily end products to be studied but are rather processes of identity and community to be examined as important moments in the ongoing movement of people through time and space. Shelemay's book argues for an understanding of musical practice as one way to navigate the shifting relationships between groups and individuals, past and present. In so doing, it offers ethnomusicologists a viable analytical model for examining the careers of particular musical genres the world over.


Sydney Hutchinson
Brooklyn, New York

_La Fiesta de la Candelaria_ is a two-disc set with booklet that provides a broad sonic overview of the festival of the same name, the focus of the ritual year of Tlacotalpan, Veracruz, Mexico. The festival is a complex, syncretic ritual dedicated to the Virgin Mary that combines the sacred and the secular, the old (like the musical pieces called _sones jarochos_ and the _fandangos_ or danced _sones_) and the new (such as modern _norteña_ and _salsa_ music). The celebration lasts for fifteen days and centers around the period of January 31 through February 2. During those three days many special events take place including regattas, the running of the bulls, _la mojiganga_ (humorous, carnivalesque play-acting in large masks)
and the famous *Encuentro de Jaraneros*. In the *Encuentro de Jaraneros* event, local musicians compete against outsiders from all other parts of Mexico by playing traditional *sones jarochos* (songs from the state of Veracruz) and by improvising new verses, and it is the most thoroughly documented part of the festival.

Because of the special attention many researchers have already focused on the *sones jarochos*, one stated goal of these discs is to provide a fuller picture of the festival as a whole. Therefore, a good part of the disc is devoted to the usually overlooked religious music of the fiesta’s masses and processions. Considerable effort has also been devoted to capturing ambient noise as context for the musical events recorded. For the same reason, oddities such as public announcements and pre-recorded music for dancing are included as well. A third area of emphasis is the poetic form called décima, since the recordings were made by the Popular Décima Project of the Colegio de México’s Popular Traditions Seminar.

These two CDs consist of a total of fifty-four musical and spoken selections organized in chronological order. The overall sound quality of the discs is good although the background noise, while helping to establish atmosphere and enhancing one’s understanding of the event as a whole, can sometimes be distracting. The fragmentary nature of many tracks, in particular the religious ones, might make the recordings less useful to those ethnomusicologists interested in the specific genres or pieces. However, given the huge number of events the compilers are attempting to portray here, the inclusion of partial songs is understandable. Many of the selections are actually quite beautiful, such as the choral singing in the audibly vast cathedral, and the unusual performances by women of the typically masculine *jarochos*.

The booklet included with the set, written entirely in Spanish, provides background information on the environment and history of the area; discussion of the local music, songs, and poetry; and track notes describing the activities and performers associated with each selection. Some tracks include recorded introductions spoken by festival participants, but this information is not reproduced in written form. Transcriptions of the lyrics to several *sones* and one musical score are presented. The wide range and detailed nature of this set of recordings makes it unsuitable for the casual listener. However, those
same qualities will make it of great interest to the scholar of festivals or of Mexican folklore in general.


Joan Zaretti
Indiana University, Bloomington

Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings is a vibrant musical ethnography of the singing practices of Prespa Albanians living in Macedonia and Toronto. Ethnomusicologist Jane Sugarman explores the "dialectic between singing and subjectivity" (3) as revealed in wedding celebrations of Prespa Albanians living in two separate locales, but who consider themselves part of one diasporic community. During Prespa Albanian wedding festivities participants communicate largely through singing, and these musical performances have the capacity to actively engender the discourses and practices of Prespa song.

Each chapter begins with an ethnographic anecdote of one event from a wedding celebration. The vivid descriptions of specific events, such as adorning the bride, or bathing and shaving the groom provide a diverse sampling of the singing practices of Prespa Albanian wedding celebrations. Sugarman uses the rich ethnographic descriptions to channel the discussion into chapter themes such as singing as a social and gendered activity, as part of the Prespa system, as a discourse of honor, and as an emergent form of subjectivity, or as a practice that is gradually being changed and reconstructed.

Along with the highlights of specific events and individuals, Sugarman’s account addresses more theoretical concerns. She effectively weaves song text, singing style, and technique with contextual issues in order to emphasize a “two-way interaction between social and aesthetic considerations that occurs at any event” (22). The description of wedding celebrations in different circumstances shows how social