

song performances, Vigil keeps alive a cultural memory that serves as a remedy for local nostalgia for the “good old days,” before the bomb and, later, the drug industries’ radical social impact in New Mexico, gauged by the wave of drug overdose suicides and accidental deaths. A shared heritage seeks shared emblems of identity and music is central to this process in New Mexico, where the descendants of the Spanish colonists continue to struggle to retain cultural dignity, commemoration, and celebration. This bilingual compilation is no dusty archive, however, but incorporates contemporary dilemmas, as in “The Gasoline Crisis” (83–86), composed as a *cuando*, an archaic local ballad form characterized by the repetitive use of the word *cuando*, or “when.” Vigil’s translation of *inditas* is disappointing, however, as the paternalistic *Little Indian Songs*, rather than simply *Indian Maiden Songs* or just *Inditas*.

Vigil’s archive of composed and recomposed or arranged song repertory is largely available on recordings he lists in his prologue and indexes at the end of chapter 12, and can be purchased through his online store. In this way, too, this work signals a new era characterized by folk self-promotion and online stores, and a resistance to big-name distributors, especially when the market is largely local. The absence of bibliography and index makes clear the personal, reflexive organic scholarship that best defines the book. A few photographs and drawings are interspersed throughout. The book offers much for discussions on contemporary New Mexican traditional folklore for Chicano studies, ethnic studies, folklore, and ethnomusicology and related culture courses.

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CLAUDE FERRIER. *Tejiendo tiempo y espacio: Armonías huanacas en Europa*. San Marcos, Peru: Centro Universitario de Folklore de la Universidad Mayor de San Marcos, 2012. 151 pp., with bibliography, musical transcriptions, diagrams and photos, maps, and DVD.
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Since 2005, Peruvian *orquesta típica* performances of traditional Andean mestizo genres, in the saxophone-dominated regional style of the Mantaro Valley (Junín), have played a major role in the social life of Italy’s expatriate Peruvian populations in the cities of Turin, Florence, and especially Milan, where the largest number of these immigrants reside. In *Tejiendo tiempo y espacio*, Swiss musician Claude Ferrier documents and analyzes this fascinating, recent phenomenon, basing his observations primar-

ily on the information that he gathered from interviews with the artists of the Europe-based *orquesta típica* Los Tarumas de Tarma Internacionales and on his personal experiences as the harpist and occasional violinist for the ensemble. As Ferrier explains, group director Jesús Armando Anglas, who founded Los Tarumas de Tarma Internacionales in 2007, began his musical career in Europe during the 1980s as a performer of *música latinoamericana*—the Peruvian term for the pan-Andean folkloric style interpreted with the *kena*, *zampoña*, *charango*, guitar, and *bombo*—and switched his focus to the emblematic musical traditions of his home region only when he realized that a sizable community from the Mantaro Valley existed in northern Italy who were willing to regularly hire *orquestas típicas* to play at weddings, birthdays, baptisms, and local renditions of Peruvian patronal fiestas (e.g., La Virgen de Cocharcas in Milan, El Señor de Muruhuay in Florence).

Upon reading this book, I was struck by the many ways in which the Peruvian immigrant experience in Italy resembled that of the Conimeño (Puno) migrants in Lima chronicled by Thomas Turino in *Moving Away from Silence* (1993). Ferrier does not draw these parallels, though, nor does his bibliography include Turino's publications on this topic. It also would have been useful for Ferrier to compare and contrast the challenges that his Peruvian informants have faced in Italy with those encountered by immigrants from other countries, particularly Ecuadorians (Italy is home to an equally large Ecuadorian population), but for some reason he opted against these comparisons. Most surprising, however, is Ferrier's lack of discussion of the recent upsurge in anti-immigrant sentiments in Italy, even though Peruvian musician Cayo López (author of "Soy un emigrante") briefly mentioned this development to him (149).

These criticisms notwithstanding, *Tejiendo tiempo y espacio* makes an important contribution to the Andeanist ethnomusicological literature as one of the few publications that examine the history and local dynamics of Peruvian musical practices in a European setting. Moreover, in the first part of the book, Ferrier nicely updates Raúl Romero's previous work on the musical practices of the Mantaro Valley (*Debating the Past*, 2001), because this section discusses recent changes in these traditions in their Peruvian regional context and provides numerous detailed transcriptions of the primary local genres (e.g., *tunantada*, *chonguinada*, *huaylas*). The accompanying fifty-minute DVD, which contains footage of musical performances and fiestas as well as interviews with the members of Los Tarumas de Tarma Internacionales, offers a vivid glimpse into the place of the *orquesta típica* tradition in Italy's expatriate Peruvian community.

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