

opening remarks of the chapter. Of course, some of the multiples came to this library by way of neither Werdenstein nor Herwart. Charteris has made the effort to discuss these as well. The physical description of each print overlooks nothing (whether the item is bound, intermingled with those of another set, contains cropped information, etc.). If the author is unclear on any detail (e.g., whose copy remains at Munich or the whereabouts of the extra copy), he has no reserve in saying so. Likewise, he conclusively corrects wrong assumptions others have made about the prints.

The prose for each entry is consistent in form and repetitive; however this reader finds that construct easy to follow and interpret. Furthermore, all three catalogues are cross-referenced to one another. A bit of confusion, probably isolated, comes when the author states that items acquired in the twentieth century have no connection to Werdenstein, but additional copies of unknown origin get no such *caveat*. Words such as "extra" as opposed to "other", and "unknown" versus "lost", show deliberate word choice on the part of the author; however, "unknown" (when referring to a person) and "unknown collector" seem to be used interchangeably.

The Bibliography is divided into "Archival Materials" and "Printed Books." Charteris points out that the early music prints and the books on music contained within the three catalogues are omitted. The section on Archival Materials is divided by the cities in which the archives reside; naturally, Munich has the most entries. I was a little surprised not to see Amsterdam and Kraków listed here as they appear with a fair amount of frequency in Catalogue 3 and in the Index of Shelf Marks, *infra*. The Bibliography makes for quick work visually as the last name and year of publication precede each entry on the line above.

The book concludes with two indexes—one for names and places and one for shelf marks. The Index for Names and Places also includes "selected institutions" cited in the three catalogues. Entries are listed by catalogue and source number, which makes them extremely easy to find and eliminates the need to "hunt" for them on the page. That said, I would have liked to have seen *all* pages of the text indexed,

including information from the introductory chapters, not just the Catalogues only.

The Index of Shelf Marks is arranged by RISM library *sigla*, followed by catalogue and source numbers for all three catalogues. The list is helpful to the eye by spacing according to the beginning of the shelf mark. The list for the Bayerische Staatsbibliothek München is quite comprehensive, as it includes both current and former shelf marks, as well as existing items and items that are no longer present. Missing articles are grouped together at the end.

A catalogue like this should interpret the inventory, not simply list it, and Charteris does that admirably. The amount of detail provided in this text is staggering and several avenues could be pursued from the wealth of information provided. Anyone interested in sixteenth century prints, publishing, and collecting would find this volume useful and interesting. It would certainly prove valuable to a library's collection for the secondary sources alone, not to mention the catalogues. The breadth of Charteris's research, and Werdenstein's role as a collector, document and preserve a large amount of music, some of which would otherwise surely be lost, and we are indebted to them both.

Katrina Mitchell
University of Kansas

Diccionario bibliográfico de la música argentina y de la música en la Argentina.
Compiled by Leandro Donozo. Buenos Aires: Gourmet Musical Ediciones, 2006. [534 pp. ISBN 987-22664-0-9. \$65]

The originality of Leandro Donozo's conception takes lexicography on music in and of Argentina to another level. If this purely bibliographic dictionary delays gratification, given that its purpose is to refer us to sources of information, its structure also opens up the paths of single entries to any number of potentially related headings. From the "autonomous" entry with its own bibliographic component, we move into the interrelated domain of links within webs through an expanded system of "cross" and "see also" references. Furthermore, this tool represents an unprecedented consolidation of

past and recent lexicography, inclusive of semantic fields that general music dictionaries previously minimized (see, for instance, "Rock nacional"). By implicitly assigning the same value to the creativity of musicians in the traditional, academic, and urban popular domains, Donozo dismantles a model entrenched in Argentina that privileged academic composition and the revered folklore to the detriment of urban popular expression. Yet, he does not lose sight of the multidimensionality of musical life by including what he calls music "in" Argentina, which accounts for the nation's cosmopolitanism as well as its rich history of cultural interactions.

Donozo (b. 1973 in Buenos Aires) stands at this time as the unquestionable authority on music bibliography in Argentina. An accomplished guitarist, he studied musicology at the University of Buenos Aires (UBA), City University London, and the Universidad Rey Juan Carlos (Madrid). In addition to contributing articles to *The New Grove II* (2001), he joined the editorial staff of the "musicological marvel" to assist in the preparation of bibliographies (1999–2001). Back in Buenos Aires, Donozo created the widely consulted database <www.gourmetmusical.com> and, subsequently, Gourmet Musical Ediciones. Paraphrasing his own words, the dictionary took its shape from his experience of conducting research in Argentina, whose idiosyncracies suggested to him the extremely useful inclusion of location of sources cited.

As a working method, Donozo selected 52 reference works, of which 38 are dedicated exclusively to the music "of" Argentina (pp.14–18). The latter were "indexed" in full, as it were, and consolidated into the dictionary. This group includes not only music lexicography, but also seminal writings that continue to serve as reference, such as Carlos Vega's organological classic, *Los instrumentos musicales aborígenes y criollos de la Argentina, con un ensayo sobre las clasificaciones universales. Un panorama gráfico de los instrumentos americanos* (Buenos Aires: Ediciones Centurión, 1946); and the still unsurpassed early history of tango coordinated and supervised by Jorge Novati, which, written by Novati, Inés Cuello, Irma Ruiz, and Néstor R. Ceñal, was issued with three LPs in the

Antología del tango rioplatense, Vol. 1 (desde sus comienzos hasta 1920) (Buenos Aires: Instituto Nacional de Musicología "Carlos Vega," 1980). This group of 38 basic works is also itself a compendium of recent publications on those semantic fields largely ignored in the past. Among these, and for the benefit of scholars in the burgeoning field of popular music studies, we can mention the *Diccionario del rock argentino*, written by Javier Aguirre, Mariana Roveta, Gabriela Alejandra Tijman, and Martín Correa (Buenos Aires: Musimundo, 2005); the *Enciclopedia rock nacional 30 años de la A a la Z*, edited by Pipo Lernoud (Buenos Aires: Ediciones Mordisco, 1996); and Edgardo Carrizo's *El jazz en la Argentina (Testimonios)* (Buenos Aires: Calderón Ediciones, 2004). The same group also includes works documenting music in the Argentinian provinces, which the "centrality" of the capital city of Buenos Aires largely submerged until recent times, such as *100 años de música rosarina* by Silvia Astuni, Daniel Cozzi, and Claudio Lluán (Rosario: Universidad Nacional de Rosario, 1991); and *La creación musical en Mendoza 1940–1990* by Ana María Olivencia de Lacourt (Mendoza: Ediciones Facultad de Artes—Universidad Nacional de Cuyo, 1993).

Beyond the group of fully "indexed" 38 works, Donozo drew entries relevant to Argentina from a list of 14 dictionaries and encyclopedias of international scope (p. 16) that includes the first and second editions of *The New Grove* (1980 and 2001) and the 10-volume *Diccionario de la música española e hispanoamericana*, edited by Emilio Casares Rodicio with Victoria Eli Rodríguez and Benjamín Yépez Chamorro (Madrid: SGAE, 1999–2002). In addition, he also relied on other books and periodical literature to provide birth and death dates of all the persons listed, and also to trace pseudonyms, given the cultural propensity to nickname musicians. Thus, Francisco Canaro (1888–1964), an iconic figure in the history of tango with allegedly 3,700 recordings to his credit, also can be accessed by "Pirincho," his most popular appellation, as well as "El Kaiser"; an entry on "Ronaca," a nickname listed under "Canaro, Francisco," however, was—no doubt unintentionally—omitted (pp.16, 114, 280, 399).

Rich in scope, this dictionary includes entries on musicians, instruments, genres, dances, geographic locations, halls, poets (such as Horacio Ferrer, associated with the music of Astor Piazzolla), institutions, festivals, documentation centers, periodicals, ethnic groups, musicologists, individual compositions, performers, and much more. Taking his cues from the materials themselves, the compiler also adds commentary when he deems it helpful. Most importantly, as the distinguished Argentinian musicologist Omar Corrado points out in his prologue to this welcomed and original contribution to lexicography, Donozo "pre-figures still unforeseen themes, opening up spaces to be explored" (p.9-10). This he does by an obvious engagement with the materials that enables him to weave an impressive web of interrelations. We also agree with Corrado that this is a "work in progress" whose use will suggest changes and additions from important reference works to which Donozo had no access in Argentina. As it stands, it is an outstanding example of the professionalism and vigor that characterizes the work of a younger generation of Argentinian scholars.

Malena Kuss
Professor Emeritus of Music
University of North Texas, Denton

Directory of Conductors' Archives in American Institutions. By Henry Bloch. Lanham, MD: Scarecrow Press, 2006. [viii, 129 p. ISBN 0-8108-5668-9. \$49.95]

This book emphasizes the possible multiple paths to be taken by researchers into conductors' archives. Readers who will benefit include those wanting information about and descriptions of conductor-related holdings, those researching the context of a specific work, or those needing to contact curators and librarians at a given institution. The work is a culmination of Henry Bloch's life-long interest in conductors' archives. Bloch was born in Germany in 1920. After studies there, he received degrees from Queens College, New York, and Columbia University. He had a long career as a double bassist, then as conductor with several renowned orchestras, and has also been a faculty member at Brooklyn College, Herbert

Lehman College, and Seton Hall. His wide range of experience and his many professional contacts have served him well in the creation of this unique resource.

Part 1 of the *Directory of Conductors' Archives in American Institutions* is a list of conductors' names, in alphabetical order, including information about each particular archive: its home institution, the location within the institution, the curator in charge of the archive, contact information (phone, fax, and e-mail), and the kinds of materials in the archives. Each conductor must have at least one archive to be included; some have multiple archival collections. In his preface, Bloch provides a coded list for the kinds of materials that may be found in these archives: scores and parts; correspondence, papers, clippings, scrapbooks, and similar kinds of materials; photographs and slides; sound recordings; moving images; and other kinds of materials that may be classified differently (p.v-vi).

Occasionally a more general archive is listed, if the collection is focused on an institution or ensemble that includes conductor-related material. For example, the Boston Symphony Orchestra archives contain music used and annotated by various conductors; these files are cross-referenced under the relevant individuals. The BSO's videos and televised performances are divided between the BSO Archives and the WGBH Archives (p.vi), and are also listed individually by conductor. Other television and radio archives, such as those of the NBC Symphony Orchestra, are further examples of a broader archive that includes specific material for individual conductors. Various genres are also covered; several bandleaders' collections are listed, including those of Paul Whiteman and Duke Ellington.

Part 2 (p.109-127) is organized by state, then by the respective institutions, libraries or other organizations. Conductors' collections are listed under the relevant libraries or research centers. Readers can obtain information about collections of interest to them by consulting Part 1, especially for a known individual, or may research by state or region in Part II. The two sections are thoroughly cross-referenced.

All collections listed in the book are conductor-related; in other words, only that