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Buchner's *Folk Music Instruments*.¹⁰ It is unfortunate that it was not practical for all entries to include diagrams or photographs.

According to editor Sadie, "it is in the coverage of non-Western music that this dictionary chiefly breaks new ground."¹¹ This is true, and now that the ground is finally broken, perhaps the sowing and reaping of new ethnomusicological and organological harvests will continue at a somewhat quicker pace, either through the medium of the printed page or, as Frederic Lieberman suggests, through a new technological medium in keeping with our computer age.¹²

MARGARET DOWNIE BANKS

10. Alexander Buchner, *Folk Music Instruments* (New York: Crown Publishers, 1972).

11. Sadie, *NGDMI* 1:xii.

12. Frederic Lieberman, "The New Grove—Overview," *Ethnomusicology* 29, no. 1 (Winter 1985): 141.

James Coover. *Musical Instrument Collections: Catalogues and Cognate Literature. Detroit Studies in Music Bibliography*, no. 47. Detroit: Information Coordinators, 1981. 464 pp. \$25.00.

Scholars of Western musical instruments and curators of instrument collections need to gain an historical perspective on collections themselves: what the aims of the collectors and curators were; what kinds of instruments were acquired; how important exhibitions were organized; and how historical instruments were evaluated, described, grouped, compared, and treated in the market place.

In attempting to address these and related questions of historiography, one confronts bibliographic problems galore. Many of the primary sources (catalogues and checklists of collections, records of auctions, and notices concerning regional, national, and international exhibitions) are difficult to find. The secondary sources, particularly foreign publications from the late nineteenth century, are widely scattered. Fortunately James Coover has made the task of gathering such research materials easier with the publication of his extensive bibliography.

The bibliography is organized into two large sections. The first contains items pertaining to the holdings of institutions as well as to temporary exhibitions of instruments from various sources, public and private. Private collections, including those considered as such for the sole purpose of auction,

are covered in section two.¹ Within each section appear numerous headings arranged in alphabetical order, by city and institution or exhibition in section one, and by the owner's last name in section two. Under these headings the citations are divided into as many as three categories: catalogues and descriptions of holdings; articles and books concerning the collection or items in it; and museum and exposition guides, descriptions, and reports containing sections dealing with musical instruments. The entries are listed in chronological order, and each is given an item number printed in boldface type in the left margin.

In working with the bibliography I found a shortage of cross-references within section one. A representative case concerns the loan of some instruments from the Doane Collection of the Cincinnati Art Museum and the Stearns Collection of the University of Michigan to the Toledo Museum in 1952 for a temporary exhibition entitled "Musical Instruments Through the Ages." Contrary to expectations, the item number of the Toledo exhibition catalogue (1498) does not appear under the headings "Cincinnati" and "Ann Arbor." Incidentally, because the entries in section one are arranged by city, users who do not know the specific geographical location of a given collection or the name of that collection's principal benefactor will find the general index of no value. In other words, assuming the person consulting the bibliography knows only that the University of Michigan has an instrument collection and does not know that the university is located in Ann Arbor, he will search the index in vain for "Michigan, University of." Remember, the user does not know that the collection is named in honor of Frederick Stearns, who is indeed listed in the general index. Likewise, he must know at the outset either that Bucknell University (not indexed) is located in Lewisburg, Pennsylvania, or that Harold E. Cook (indexed) donated that university's collection of historical instruments. All this before he can consult the bibliography!² A better, more complete index would

1. In his review of Coover's book in the *Galpin Society Journal* 36 (1983): 144, Edgar Hunt suggests that section one could be subdivided more usefully into two categories: permanent collections and temporary expositions. Section two might then be reorganized to distinguish private collections which exist today from those which are now dispersed, and from those which Hunt characterizes as "collections after the event," i.e. auctioneer's catalogues. These are sound suggestions that should be considered before a second edition of the bibliography is published.

2. Along similar lines, I see no reason to employ the library codes of the *National Union Catalog* to indicate the locations of the publications most difficult to find, particularly since there are seldom more than two or three such locations for any citation. Why not print this useful information in full, though perhaps in a smaller type, and save the user a trip to another section of the library, or to a different library altogether?

have made the book more accessible to the general public, which I take to include undergraduate and most graduate students.

My principal reservations³ about the book concern its coverage of secondary literature and the sufficiency of its annotations. With regard to secondary literature, book reviews in particular are underrepresented. This shortage is nowhere more critical than in the case of musical instrument catalogues, where reviews have helped to establish current standards of description and evaluation. Moreover, some articles relating to important instruments in certain collections have been overlooked.⁴ One expects a more complete survey of the literature in such a specialized bibliography. Regarding annotations, there are simply too few. It would be useful to know, for example, that volumes six and eight of the *Bulletin of the Brussels Museum of Musical Instruments* (Coover item no. 297) concern bagpipes, and that Anthony Baines reviewed both in the *Galpin Society Journal* 35 (1982): 162–64.

James Coover's control of the sources of this bibliography is truly remarkable, and he has produced a useful guide to research. However, the problems inherent in the organization of the main sections and the insufficient general index detract from the book's value particularly to the non-specialist.

JAMES M. BORDERS

3. My confidence in the complete accuracy of the entries was occasionally shaken by errors in citation. For example: *Art Review* for *Scottish Art Review* (Coover item no. 560); *Die europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg* for *Verzeichnis der europäischen Musikinstrumente . . .* (Coover item no. 1128); and an incorrect page reference for Cary Karp, "Baroque Woodwinds in the Musikhistoriska Museet," *Galpin Society Journal* 25 (1972): 9–96, rather than 80–86 (Coover item no. 1431).

4. For example, Jürgen Eppelsheim, "Das Denner-Chalumeau des Bayerischen Nationalmuseums," *Die Musikforschung* 26, no. 4 (1973): 498–500.

Mantle Hood. *The Evolution of Javanese Gamelan. Book 2, The Legacy of the Roaring Sea*. International Institute for Comparative Music Studies, Berlin; Pocketbooks of Musicology, 63. Wilhelmshaven: Edition Heinrichshofen, 1984. (U.S. Distributor, C. F. Peters Corporation) 211 pp.; 15 black-and-white plates. Paperbound, \$11.00.

"For nearly 2,000 years, the most powerful symbol of Javanese authority has been the gamelan. . . . [I]n the late 19th century, gamelan and the related arts . . . sparked the spirit of revolution, leading to Indonesian inde-