

*Journal of the
American Musical
Instrument Society*

VOLUME XVIII • 1992



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If Bacon & Raven's (not Raven & Bacon's) workmen received annual wages of \$28,000 to produce \$15,000 worth of pianos, it's surprising the firm lasted as long as it did (p. 129). Groce presents no evidence to support her assertion (p. ix) that viols were "popular" in eighteenth-century New York, and the so-called Twelve Apostles brought piano making to England well before the close of the eighteenth century (p. 151), if indeed they were the first to do so. But Volume 1 of Groce's dissertation, a history of the industry, remains to be published and may address some of these matters.

The implications of Groce's study remain to be explored, but it is clear that the author has mapped in useful detail a vast area for further exploration. That the Metropolitan Museum of Art rented its first premises from the prominent musician, music publisher, and instrument dealer Allen Dodworth reflects the past stature of New York's music industry, which greatly enriched the city's—and the nation's—cultural and commercial life. In conclusion, I hope that my institution's support of Nancy Groce's research and my personal debt to her scholarship have not colored my opinion that this compendium will answer many vexing questions, promote future research, and amply repay its purchase price.

LAURENCE LIBIN

THE METROPOLITAN MUSEUM OF ART

Clifford Bevan, editor. *Musical Instrument Collections in the British Isles*. Winchester, England (10 Clifton Terrace, S022 5BJ): Piccolo Press, 1990. 126 pp., 43 black-and-white illustrations, 1 map. ISBN: 1-872203-10-8. £7.95; US \$17.00 by mail.

Clifford Bevan, a music publisher and former orchestra manager and tuba player for the Royal Liverpool Philharmonic Orchestra, has published articles in *The New Grove* and *The Galpin Society Journal*, and is the author of *The Tuba Family* (1978). The latter was reviewed in these pages (this *Journal* 5–6 [1979–80]: 205–207) by André P. Larson, who commented, among other things, "There is no apparent reason for the particular selection of collections of musical instruments which are included in Appendix E."

Bevan is listed on the front cover and title page of this conveniently sized (5¾" × 8¼") paperback, *Musical Instrument Collections in the British Isles*, as its editor, but he apparently should be credited as its compiler as

well. In his Acknowledgments he expresses appreciation to Arnold Myers of Edinburgh and Dr. Bara Boydell of Dublin for their "suggestions and assistance," but does not elaborate on the extent of their contributions. Bevan apparently has been interested in musical instrument collections for some time, as witnessed by his inclusion of a list in his earlier book *The Tuba Family*, as noted above. There is no information given here, however, of the time frame involved in the collection of his data, when the cut-off point was, and how up-to-date his information is about each collection that he lists. More surprising is the following opening statement in Bevan's Preface: "In view of the large number of musical instrument collections in the British Isles it is astonishing that no previous attempt to list and describe them seems to have been made."

Attempts to survey collections of musical instruments go back at least to 1927, when Canon Francis W. Galpin provided a list in the third edition of *Grove's Dictionary of Music and Musicians*, which he revised for the fourth edition in 1940. Lyndesay G. Langwill updated this in his article on "Instruments, collections of" in the fifth edition of *Grove's* in 1960 and also in his *An Index of Musical Wind Instrument Makers*, which appeared in six editions: 1960, 1962, 1972, 1974, 1977, and 1980. A listing of major international collections is also included in Laurence Libin's article on "Instruments, collections of" in *The New Grove* (1980).

In 1959 I rather foolhardily started to survey musical instrument collections in the United States, sending questionnaires to numerous institutions and individuals who I thought might have collections. Some of the former answered that they didn't know what instruments were among their holdings and didn't have staff available to find out, and some of the latter didn't respond at all. Realizing that I had undertaken far too big a project for an individual, I was fortunate in eventually enlisting the support of the Music Library Association and especially the interest of the indefatigable William Lichtenwanger, under whose chairmanship *A Survey of Musical Instrument Collections in the United States and Canada* was finally published in 1974. I first learned in 1961 that an international survey was planned, but the manuscript of the *International Directory of Musical Instrument Collections* was not completed until 1972 and not published until fully five years later in 1977, edited by Jean Jenkins (Frits Knuf).

The same issue of this Journal that includes the review of Bevan's book *The Tuba Family* has a review that I wrote of the *International Directory* (this *Journal* 5-6 [1979-80]: 213-15). It is a pity that Mr. Bevan

apparently did not read it because I listed by country (including the UK), and then by city, a considerable number of instrument collections that I found mentioned in a series of Music Guides by Elaine Brody and Claire Brook published by Dodd, Meade & Company, New York, including *The Music Guide to Great Britain* (1975), which has fully eighteen collections in the UK not listed by Jenkins. Both Jenkins and Brody made an effort to provide descriptions of collections, with information about phone numbers, hours open to the public, services, and publications. In fact, in some cases they provide more information than does Bevan.

In his Table of Contents, as well as at the back of his book where he lists "Collections by country and county," Bevan lists ninety-three collections in the British Isles (under which he includes Eire, which Jenkins lists separately from the UK), but in fact he gives data on ninety-four, including Bolling Hall in Bradford. Jenkins gave data on ninety-eight collections, forty-seven of which are listed in Bevan's book, plus twenty-two public collections and twenty-nine private collections not listed by Bevan, some of which are now in public collections, such as the Bate at Oxford. Brody included fifty-three collections, ten of them in Bevan but not in Jenkins, and seven in neither Bevan nor Jenkins.

A basic problem with all these data is that we do not know the dates at which they were collected and whether or not they are accurate now. A project like this is something like trying to shoot at a hundred moving targets at the same time. Both the *Survey of Musical Instrument Collections in the United States and Canada* and the *International Directory of Musical Instrument Collections* are currently in the process of being revised by committees who may not have fully realized the problems they were getting into when they agreed to undertake the projects.

Bevan reports that while many curators were helpful, others were "surprisingly coy," and several, whom he names, declined to cooperate but he included them anyway. "Since these are all institutions maintained out of public funds there has been no hesitation in obtaining information by other methods and including it here." He adds, "Sadly a planned appendix of collections owned by private individuals and housed in their own homes had to be abandoned as the result of anxiety about security." I recall some years ago after the MLA *Survey* finally appeared in print that one person described it to me as "a burglar's handbook." And with the thefts reported from major institutional collections, this is not just a concern for individuals.

Bevan's book is a handy size for the traveler who wants to explore collections in the UK. It is nicely printed, has some interesting black-and-white illustrations, and includes a useful map, so one can tell at a glance what collections are where. I would encourage anyone interested in the subject to buy it, but it is a real pity that Bevan apparently failed to search the relevant literature before he began the project or failed to keep his eyes and ears open to what others were doing on the subject once he had started. The committee working on the revision of the *International Directory* will want to study it carefully.

One final caveat: before you set out to visit some museum collection in the UK or elsewhere, if you have a special interest be sure to write and/or telephone beforehand to be sure that the museum is open and that what you want to see is on display. In 1982 I went on a tour with George Lucktenberg visiting musical instrument collections in Europe and we stopped off for a few hours in Chester. Being a recorder player and the proud owner of a Bressan recorder (now in The Shrine to Music Museum, Vermillion, S.D.) in a splendid state of preservation, I naturally rushed to the Grosvenor Museum. The only thing I knew about Chester was that the famous set of four recorders, plus two other trebles, all by Bressan, were at the Grosvenor Museum, and I assumed that they would be prominently displayed. Alas, the Bressan recorders were not only not on display, but I was unable to get permission to see them, even after making a special plea and returning a second time to the museum. I did get to see many historic recorders, including a considerable number by Bressan, on that tour, and again on a similar tour in 1984, but I hope that you, dear reader, do not face such a disappointment.

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Grant O'Brien. *Ruckers: A Harpsichord and Virginal Building Tradition*. Cambridge Musical Texts and Monographs. Cambridge, England: Cambridge University Press, 1990. xxii, 346 pp.; 157 black-and-white plates, 29 figures, 22 tables, 6 graphs, 1 musical example. ISBN: 0-521-36565-1. \$125.00.

"More scholarly effort has been devoted to the study of the group of harpsichord makers which gathered in Antwerp during the sixteenth