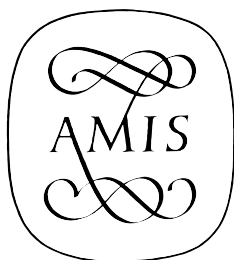


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take on a symbolic meaning" (p. xii). There can be no doubt that they have been extremely successful in fulfilling their goals.

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Albert R. Rice. *The Clarinet in the Classical Period*. New York: Oxford University Press, 2003. xx, 316 pp.: 7 black-and-white photographs, 16 black-and-white figures, 47 musical exx. ISBN: 0-19-514483-X. \$74.00 (cloth).

With the publication of *The Clarinet in the Classical Period*, Albert R. Rice makes another valuable contribution to the field of clarinet research. Encyclopedic in scope, the book is truly a "one-stop" source of information on the Classical era clarinet. Rice, curator of the Fiske Museum of Musical Instruments of The Claremont Colleges in California, has published widely on the clarinet. His first book was *The Baroque Clarinet* (Oxford: Clarendon Press, 1992) and a third book, on the low clarinets, is in progress. His diverse background—he is a performer on both historical and modern clarinets, an instrument appraiser, and a professional librarian—makes him ideally suited to the task of writing such a comprehensive book. To my knowledge, this is the only book devoted entirely to the Classical clarinet.

Starting where Rice's previous book ended, *The Clarinet in the Classical Period* covers the history of the clarinet from 1750 to 1830. The acknowledgments section is a veritable who's who of organology, and it is obvious that the experts have been consulted. The "Abbreviations and Conventions" section is clearly presented and very helpful. The text is divided into five chapters, each further divided into several sections, with headings and subheadings; the material is thus well organized for easy reference. The table of contents, which lists the chapter titles only, would have benefited from following the same pattern: had it correlated those headings, if not the subheadings as well, with page numbers in an outline form, it would have been much more useful.

Rice does an excellent job of bringing together everything that is known about the Classical clarinet. Page after page contains useful information that until now would have required searching through several sources. For example, the first chapter, "General Design and Construction Characteristics," gives the reader an excellent timeline of clarinet development. Rice pairs a characteristic, such as the shape of

pad flaps, with a date: rectangular flaps were in general use in the eighteenth century and the early nineteenth, with flat, round flaps appearing by the 1810s. This gives the reader concrete information on which to base his or her own observations when examining instruments.

The diagrams in the book include some conceived specifically for this publication (pp. 14 and 15) and some that are reproductions of existing drawings, such as those found in the Wood patent (p. 49). All of these diagrams are clear and easy to read. A few more would have made some of the descriptions of mechanisms and construction easier to conceptualize. For example, a diagram—or better yet, a photograph—comparing the German straight design of the f-sharp/c-sharp key to the English off-set design, both described in chapter 2, “Historical Development,” would have been helpful. An excellent observation made in the first chapter about the difference in shape of the body stock of English and continental clarinets would have been made absolutely clear if accompanied by a diagram or, again, a photograph comparing the two.

The black-and-white photographs of instruments are cleanly reproduced, but it would have been better to have included many, many more. The descriptions of some of the more unusual instruments in the second chapter are interesting, but the unfamiliar is difficult to visualize, and each additional picture would truly have “been worth a thousand words.” Rice writes about a clarinet by Simiot on p. 64: “this clarinet features a thin brass tube inserted in the barrel for tuning and a circular ring mechanism for opening the speaker hole on the front,” a description that practically demands a photograph.

“Playing Techniques” is the title of the third chapter, and it is here that Rice discusses fingerings, articulation, and so on. Some of the discussion is less than helpful; other parts of it are excellent. On p. 81 Rice states that “basic fingerings are shared among all the charts,” yet no fingering charts are reproduced. A chart of suggested fingerings based on his compilations would have been very useful to clarinetists who do not play, or are only beginning to play, historical instruments. On the other hand, the progression from the reed-up playing position to the reed-down position used today is traced in clear citations from primary sources. In the discussion of articulation that follows, Rice points out the relationship of articulation to mouthpiece playing position, an insightful observation that has never before been clearly made.

What the second chapter lacks in physical illustrations is made up for in chapter 4, “Music for the Clarinet,” which includes numerous and

comprehensive musical examples. Rather than incipits, the examples are many measures long, providing the reader with an excellent opportunity to review the music. Although this chapter is primarily a survey, it includes a relatively lengthy discussion of Mozart's music and Anton Stadler's basset clarinet. This serves as a good introduction to the fact, of which many clarinetists are still not aware, that Mozart's concerto was written for a clarinet that extended downward an additional minor third to low C. Rice notes modern editions that acknowledge the basset notes, information which is helpful to the player in choosing an edition. The section on solo and sonata literature has much valuable information; it is an excellent resource for players of early clarinets as well as for teachers who wish to expose their modern clarinet students to the early repertoire.

More than 50 pages of notes follow the text. These are divided by chapter and identified at the top of each page with "Notes to pages 30–33," etc., so that they can be easily found. The amount of documentation is exhaustive and truly impressive. The bibliography is divided into two sections: 8 pages of "Music Sources" and 25 pages of "Primary and Secondary Sources." The book is valuable for this admirable bibliography alone. There are two indexes: an "Instrument Makers, Mouthpiece Makers, and Instrument Dealers Index" (4 pages) and a "General Index" (10 pages). The division of the index into two separate entities makes it very easy to locate various subjects.

Not surprisingly, in a book of such all-inclusive scope, there are a few omissions and inaccuracies. In his discussion of early French makers, Rice fails to mention Moussetter. This Parisian maker was active around 1800, and an example of one of his five-key clarinets is preserved at the National Music Museum on The University of South Dakota campus in Vermillion (NMM 9927). On p. 36, Rice describes a 1785 August Grenser clarinet found at the National Music Museum as having five keys (NMM 7385). This instrument originally had only four keys; it closely matches the description of the 1777 four-key Grenser instrument discussed earlier on the page, with its doubled finger hole for R4. The fifth key on the National Music Museum's example is obviously a later addition.

On page five, Rice states that "the book explores the relationships among composers, makers, and players and how their associations affected the development of the clarinet and its music." This exciting promise, however, was not fulfilled. Rather than explored, these relationships were merely reported. The book is an excellent compilation of

many sources and will be a valuable resource—indeed one of the best available today, but it is not, for the most part, an analysis of the information. That task is left to the reader.

In the introductory material, Rice states that a “modest amount of technical musical knowledge is assumed, but the text is accessible to the general reader as well as to players, composers, instrument makers, and organologists” (p. 4). Teachers will also find this book invaluable. A few minor flaws notwithstanding, the book should be added to every college library, and teachers should refer their students to it as an essential source of information about their instruments. *The Clarinet in the Classical Period* should become the first stop for any research on the Classical clarinet.

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