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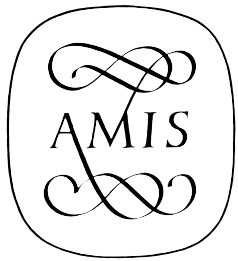

(Extensible Markup Language) platforms, as employed by the Edinburgh University Collection of Historic Musical Instruments in partnership with the British Clavichord Society; their combined database holds more than 1,200 harpsichords and clavichords, and represents the future of instrument cataloging and collection management. Of interest especially to makers, detailed, graphic acoustical portraits by a team of French investigators of four modern clavichords, concentrating on tangent velocity, loudness, and decay time, reveal markedly distinct profiles that can be related to physical features of the instruments. These objective findings, to be expanded to encompass timbre and the acoustic effects of individual playing techniques, add an important dimension to discussions of how instruments actually work.

A handful of attractive additions and some corrections to Bernard Brauchli's ongoing clavichord iconography round out the contents of this handsomely produced volume.

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Christian Ahrens. *Valved Brass: The History of an Invention.* Translated by Steven Plank. Bucina 6. Hillsdale, NY: Pendragon, 2008. Originally published as *Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen* (An invention and its effects: Brass instruments with valves). Kassel and New York: Bärenreiter, 1986. xiii, 135 pp: 10 illus., 11 tables, 18 musical exx. ISBN: 978-1576471371. $42.00 (paper).

Steven Plank, co-translator of Edward Tarr's *The Trumpet* (Portland, OR: Amadeus Press, 1988), has now translated another important book on brass instruments. The English title is misleading: this book does not, as you might expect, present new details of the various attempts and successes of valve inventors, but traces the sometimes rapid, but often painfully slow, acceptance of these inventions by composers, musicians, and the public. The book's unique value lies in showing the uneven acceptance and the social and economic implications of the invention.

Valved Brass begins with a ten-page introductory chapter on the history of valves. Chapter 2 discusses "Valved Instruments in the Judgment of Musicians." In chapters 3 through 5, on valved instruments in art music, military music, and *Volksmusik* (popular music), Ahrens shows that the squabble over the use of valved trumpets and horns in the orchestra was

only a small part of the story. Chapters 6 and 7, on "Social Aspects" and "Economic Aspects," provide further perspectives. The impact of the valve invention reached into almost every style of music, became part of the social changes of the time, and created a new instrument-making industry of considerable economic importance. Even music publishing was affected, since choirs of valved brasses required written arrangements. New instruments are examined in chapter 8 (and also in chapter 3). Chapter 9 is a summary, and there is a bibliography and an index.

Using an overwhelming number of quotations from books, periodicals, concert reviews, etc., most of them newly brought to light, Ahrens shows how the introduction of valved instruments proceeded in different countries and in different types of music, and how they were accepted more slowly in some areas than has been assumed by most writers of music history. There are a good number of illustrations, including significant musical scores and some wonderful cartoons.

From a present-day perspective, it is absolutely amazing how little attention writers of the period of valve introduction paid to what we now see as the core improvement it made possible—the ability to play all the chromatic notes of the scale with equal tone quality and acceptable intonation. The discussions Ahrens quotes are invariably centered on the sound of the new valved instruments, as compared with the great beauty of the natural horn or the commanding brilliance of the natural trumpet. Because of the cleverness of composers in using the natural brasses, audiences and writers were evidently unaware of the playing difficulties that were solved by the valve.

The valve brought not only an improvement in orchestral horns and trumpets, but new instruments for the neglected alto and tenor ranges (chapter 8), and much stronger and lower bass instruments (chapter 3). As Ahrens states: "The concentration of the older scoring in the melodic realm on the one hand and the bass on the other is astonishing, while the middle parts were not only weakly scored, but also were neglected with regard to voice leading" (p. 78). And about the bass instruments, he notes an 1816 article in the *Allgemeine Musikalische Zeitung* by Gottfried Weber lamenting that "the usual bass instruments were either musically inadequate or too weak in sound to be able to assert themselves in the enlarged orchestra" (p. 36).

Periodical sources cited are almost exclusively the *Allgemeine Musikalische Zeitung*, published in Leipzig; the *Neue Zeitschrift für Musik*, published in Leipzig, but including material from many countries; and

the *Allgemeine Wiener Musik-Zeitung*. One might have wished for the inclusion of some input from Italian, French, and English periodicals, but this would probably have been an overwhelming task. Some French sources might have revealed the importance of the valved cornet, which has been neglected in this study. For a while I was puzzled by the citations from the two Leipzig newspapers. They do not include the customary date of issue, column and page number, but only the year, and a column number that is too large to refer to a newspaper column. For example, the very first footnote cites the *Allgemeine Musikalische Zeitung* thusly: "AMZ (1823), col. 222" [Sp. 222 in the original]. A check of a microfiche of the *AMZ*, however, shows that the columns are numbered throughout each volume, so all you need is the year and column number.

The translation is quite literal, and it is easy to find corresponding paragraphs and sentences for comparison. Unfortunately this means also that passages that are difficult to understand in English are often no clearer in German. The unfamiliar (to this reader) word "ambitus" is occasionally used for instrument range in both the English and German texts. The word "Volksmusik" is untranslated, but probably means "popular music," not "folk music" as used in English today.

The table on page 45 comparing the dimensions of an 1840 tuba with a 1900 tuba and a 1905 (B-flat) ophicleide can be more easily understood with better translations and one correction. "Length of the bell pipe" is better as "Length of bell section" [*Schallstück*]; "Length of bell end" is better as "Length of bell flare" [*Stürze*]; "Diameter of bell" should be "Diameter at beginning of bell section" [*Beginn Schallstück*]; and "Diameter of the bell end" should be "Diameter of the bell" [*Stürze*]. In addition, the columns of this table are out of alignment and the "Diameter of receiver" figure for the 1900 tuba should be 13.2, not 133.2. These details are correct in the German edition.

Another slight problem in translation is the designation of octaves when discussing the range of instruments. For a long time I was puzzled by the expressions "small and one-line octaves" or "three-line octave." The German passages using these terms (p. 70) are "im Bereich der kleinen und der eingestrichenen Oktave" and "die dreigestrichene Oktave" and refer to the familiar octave designations with upper or lower case letters and one or more strokes or primes.

Curiously, the English translation spells the name Červený as "Eerveny," but the name appears in the index under the Cs. This is probably just a typographical or printing font error, but in both the original

and the translation the given names of this important Königgrätz maker are "Franz Wenzeslaus" instead of Václav František as in William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), and *New Grove Online*. The correct initials, "V. F." are given in the index entry of the translation. I suspect this confusion may be the result of language changes forced upon the Czech people by successive rulers.

Among the many wonderful quotations is one from Eduard Hanslick in 1897 about the popularity of military music. It appeared to him that "peaceful conquests that our army makes with the clarinet instead of with the bayonet" were in any case not the worst mode of conducting war (p. 54). Another is an anonymous one from the *Allgemeine Musikalische Zeitung*, 1848: "But this instrument [the valved trumpet] may be rather suitable, like the related trombone, to blast down walls, rather than through cantabile playing to awaken gentle feelings. Therefore, in spite of all the admiration, one can smile at the notion that it is unnatural" (p. 14). Ahrens's concluding quotation is Heinrich Stölzel's promise to King Friedrich Wilhelm III of Prussia, "to make a music through these instruments that should amaze the world" (p. 123).

This is a marvelous book with a totally new perspective on valve history. It presents the reader with an enormous amount of original material bearing on the subject from social and economic as well as musical points of view. In its pages, this invention is revealed to have far more significance than is generally conceded. Besides, it's really fun to read the thoughts of these nineteenth-century writers as they tried to make sense of their changing musical world.

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Eric Hoeprich. *The Clarinet*. The Yale Musical Instrument Series. New Haven and London: Yale University Press, 2008. 395 pp.: 102 illus., 40 musical exx. ISBN: 9780300102826. $40.00 (cloth).

The long-awaited book by Eric Hoeprich has finally arrived! Hoeprich, an American who lived in Amsterdam for over twenty years from the early 1980s, is well known as a superb player of the early clarinet and basset horn. He has made historical clarinets and basset horns, several of which he plays on recordings. In addition, he is a scholar of the early clarinet, a collector of historical clarinets, and a teacher at the Conservatoire national supérieur de musique in Paris, the Royal Conservatory of