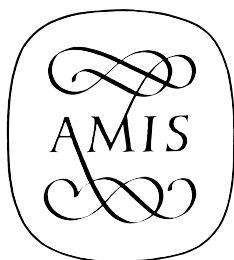


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and the translation the given names of this important Königgrätz maker are “Franz Wenzeslaus” instead of Václav František as in William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), and *New Grove Online*. The correct initials, “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

Music in The Hague, and Indiana University, Bloomington. This extensive background provides a unique and invaluable perspective for his general history of the clarinet.

*The Clarinet* is organized into thirteen chapters stretching chronologically from the origins of the clarinet through the twentieth century and beyond, with individual chapters for chalumeau, basset horn, bass clarinet, odd clarinets, and “Bands, Folk Music, and All That Jazz.” The two appendixes are an alphabetical list of instrument makers and a chronological list of instruction materials. There are extensive notes, a select bibliography, and a detailed index. The text is supported and enlivened by more than one hundred clear illustrations and forty musical examples, including material located by Hoeprich. The author has maintained a high level of scholarship throughout, and the result is a very useful book.

By dedicating chapter 4 to the chalumeau, Hoeprich emphasizes its treatment by a number of eighteenth-century composers as an expressive instrument. Here and there in the earlier chapters he revisits topics that he had investigated years previously, such as the identification of the three-key Denner clarinet at the University of California, Berkeley. Scholars have suggested that this clarinet was made about 1740 by Johann David Denner, a son of I. C. [Johann Christoph] Denner. At the 2007 Edinburgh University Clarinet Symposium, David Ross pointed out the similarity in exterior profile of the stock-bell sections of an I. C. Denner two-key clarinet and the Berkeley instrument. Hoeprich mentions this point (pp. 23–24) without reference to Ross. By itself, however, the resemblance is not enough to establish Johann Christoph as the maker of the Berkeley clarinet.

Chapters 5, 6, and 7 are full of astute and interesting comments. Hoeprich contributes valuable information about the way instruments were played, quoting from important clarinet instruction books by, for example, Backofen, Lefèvre, and Baermann. His suggestion that Georg Henrich Scherer produced the earliest separated mouthpieces and barrels is very credible (p. 25: the text mistakenly includes the initial I, for Johannes, Georg Henrich’s father, who died in 1722). It is quite interesting (p. 40 n. 66) to read that Johann Stamitz included the clarinet in “O salutaris Hostia” in the *Motetto de venerabili sacramento*, but this work was probably written in 1754–55, not 1750 (according to Eduard Schmitt, *Kirchenmusik der Mannheimer Schule*, vol. 2, *Denkmäler der Tonkunst in Bayern*, n.s., 3 [Wiesbaden: Breitkopf & Härtel, 1980]: xi).

Further valuable comments include the observation that the mouthpieces of many chalumeaux have been replaced or refaced many times (p. 48). Hoeprich notes that Joseph Fröhlich wrote about the availability of wide and narrow mouthpieces, suggesting that these options were available in the early nineteenth century (p. 67). On instrument construction, Hoeprich emphasizes that the amount and shape of undercutting in tone holes largely determines instruments' sound quality, intonation, and response (p. 68). He points out that the degree of conicity in the stock joint affects the sound and constitutes the critical difference between German and French clarinets today, and that this difference began by 1800 (p. 68). Chapter 6 is an outstanding essay on Mozart and the clarinet. Hoeprich's explanation of the technical and musical demands of Mozart's music for players of the classical clarinet is very thorough, and his advice is based on his years of successful performances.

Chapter 8 discusses the development of the clarinet from 1844, the year of Auguste Buffet's Boehm clarinet patent, to 1900 with completeness and clarity for makers in France, Germany, and England. Chapter 9, on the clarinet in the twentieth century and beyond, adds important information on makers in Belgium, the United States, and Italy. Other topics there include mouthpieces, the production of new clarinet designs, and the use of electronics with the clarinet. The chapter treats performance aspects such as national playing styles, early music, pitch, vibrato, and recordings; there is also a good overview of music. In chapters 10 through 12, Hoeprich provides good summaries of the history and use of the basset horn, bass clarinet, high clarinets, *clarinette d'amour*, and other "odd" clarinets. The final chapter includes information on bands, folk music, and jazz. Although a lot more could be said, the discussions are informative. Hoeprich covers a number of important jazz players and styles, and folk music and klezmer are given short but interesting sections.

There are some typographical and bibliographical errors, and words are occasionally omitted. The bibliography is substantial, although a few sources are missing the titles of articles or publisher's information. Music, tutors, and other items in the text sometimes lack footnote references, leaving doubt as to source, although a vigilant reader familiar with the literature of the clarinet can usually figure it out from the bibliography. The important topic of clef notation in eighteenth- and nineteenth-century clarinet music is not mentioned in the text.

There are some errors of detail. For example, Hoeprich states that Charles Burney wrote for clarinets and horns in his opera *Queen Mab*

(1750) (p. 39). Actually, Burney did not include these instruments in this work; a later composer, Henry Harington, adapted music from *Queen Mab* in his *Songs, Duetts, and other Compositions* (London, ca. 1800) and added clarinets and horns (see A. M. Stoneham, Jon A. Gillaspie, and David Lindsey Clark, *Wind Ensemble Sourcebook and Biographical Guide* [Westport, CT: Greenwood Press, 1997], 37 nn. 93, 104). A significant tutor, Valentin Roeser's *Gamme de la clarinette*, is dated to the year 1760 without providing a source (p. 63). A more secure date, ca. 1769, is found in the listing of this tutor in the publisher Le Menu's music catalog, reproduced in Cari Johansson, *French Music Publishers' Catalogues* (Stockholm: Almqvist & Wiksell, 1955), vol. 2, facsimile 81. Hoeprich states that Robert Schumann wrote a revision of J. S. Bach's *St. John* [*recte St. Matthew*] *Passion* with basset horn (p. 256); rather, the revision was written by Georg Schumann and published in London by Eulenberg in 1929. Hoeprich (p. 372 n. 63) assumed that Vincent Springer wrote an anonymous *Tabelle für die Klarinette und das Bassethorn*, listed in the Hummel (Amsterdam) catalog of ca. 1800. In this, he was relying on Pamela Weston's unsupported claim (*Yesterday's Clarinetists: A Sequel* [York: Emerson, 2002], 160). But Johan van Kalker lists it as "Anonymous, *Tabelle für die Klarinette und das Bassethorn*, Amsterdam: Hummel, ca. 1800, location unknown, 6 pages" (*Die Geschichte der Klarinetten: Eine Dokumentation* [Oberems: Verlag Textilwerkstatt Oberems, 1997], 238).

This book could have been more carefully edited, and it is hoped that the errors in dating, citations, and details will be corrected in a later edition. But Hoeprich covers an enormous number of topics very adroitly. His book will undoubtedly be read and referred to for many years by clarinet students, players, teachers, makers, and scholars. I highly recommend it as a "must have" for library and personal collections.

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**Arnold Myers, editor. *Catalogue of the Sir Nicholas Shackleton Collection*. Text by Heike Fricke et al.; photography by Raymond Parks. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 2007. 809 pp.: 1024 color illus. ISBN 978-0-907635-58-1. £70.00 (paper).**

This book presents the musical instruments of Sir Nicholas Shackleton (1937–2006), a physicist, organologist, and clarinetist whose contributions were legion. I knew him by e-mail as an enthusiastic, insightful, and