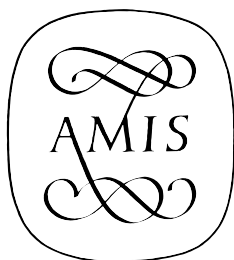


*Journal of the
American Musical
Instrument Society*

VOLUME XXXVI • 2010



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The importance of this volume cannot be overstated, as it reassembles this aspect of Jewish liturgical music through diligent and meticulous research. As with any work of this scope, there are omissions and occasional glitches in historical fact and translation. Nonetheless, *The Organ and Its Music in German-Jewish Culture* sets the mark as the best of its kind, and unequivocally merited translation from the German edition. Because we cannot accept that a cultured and educated nation would apply modern management and industrialized techniques to the wholesale slaughter of millions, it is sometimes easier to focus on the art and architecture that was destroyed, as the reality of what happened to the people is unbearable. Dr. Frühauf is to be commended for recovering and presenting this material about instruments and practices that were mostly lost, and almost forgotten.

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Albert R. Rice. *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740–1860.* New York: Oxford University Press, 2009. 463 pp: 44 illus., 28 musical exx. ISBN: 978-0-19-534328-1. \$99.00 (hardcover).

The author of this new volume is well known among readers of this JOURNAL. His excellent volumes on the history of the clarinet, *The Baroque Clarinet* (1992) and *The Clarinet in the Classical Period* (2003), both published by Oxford University Press, and more than seventy articles testify to his enthusiasm, accomplishment, and alacrity. Rice knows his primary and secondary sources inside and out, but can also flesh out the bigger picture of any subject he turns to. This first-rate account is succinct and exhaustive, and although a prodigious amount of information is on offer, Rice guides us with the calm voice of a GPS through the trickiest terrain.

The low clarinets are divided into three groups: *clarinette d'amour* (+ alto clarinet), basset horn, and bass clarinets, and Rice discusses instrument design, the makers, and the repertoire of these instruments, from 1740 to 1860. At just over a century, the period encompasses the most important developments, bringing us more or less up to the point where some of the instruments either disappeared or morphed into the versions familiar today.

Up until now, the *clarinette d'amour* has had a somewhat shadowy existence outside the mainstream clarinet world. With its bulbous bell and curved, brass neck, it is as lovely and exotic as it is difficult to classify. Rice diligently lists all the known makers of these instruments, as well as of alto clarinets, in their earliest phase of development. This is followed up with a survey of repertoire, dealing with troublesome issues such as the variety of names for the instrument, pitch designations (the instrument is usually in G), and distinctions between the *clarinette d'amour* and its close relative, the alto clarinet. There is a great deal of new information, with references to obscure primary sources and a discussion of newly discovered repertoire. The instrument's role in *Harmoniemusik* as well as in several florid obbligatos makes one yearn to hear this music.

The chapters on the basset horn and basset-horn repertoire move into somewhat more familiar terrain, with a thorough discussion of music by composers such as Mozart, Beethoven, and Mendelssohn. The chapter also surveys basset-horn makers and the craftsmen responsible for the instrument's concurrent invention and development. As in the case of the *clarinette d'amour*, there is an adequate, though by no means generous, number of photographs of instruments. Further photographs are offered on the book's companion website, www.oup.com/us/clarinetdamour. The section on repertoire again brings various revelations and provides several extensive music examples.

Discussion of the bass clarinet rightly occupies the largest part of Rice's undertaking. Although clarinets an octave below the "normal" B-flat instrument were made even earlier than 1740, their exact musical role remained undefined until after 1800. Bass clarinets were made by numerous instrument makers in a variety of forms. Starting with the traditional categories of "straight" or "bassoon-shaped," Rice adds several others and classifies extant examples exhaustively. It is a subject not without amusement, as we see instrument makers struggling to solve the various acoustical and design problems, finally arriving at solutions that play comfortably and in tune, and yet manage to be durable and portable. As workshops produced new types of bass clarinet, they often dubbed their instruments with evocative names: *basse guerrière*, *clarone*, *bassorgue*, *Schollbass*, *polifono*, *clarinette violoncello*, and *glicibarifono* or *glicibarisofono*. Although we best know Adolphe Sax for another instrument, his *nouvelle clarinette-basse* (patented 1838) embodied so many improvements to the bass clarinet that its future was assured.

Following the five chapters, there are appendixes with checklists of extant instruments in each category, as well as an exhaustive bibliography and an index of relevant instrument makers. This is without question a new standard reference. One welcomes this latest superb addition to Rice's book list while wondering what the next might be. After all, there are also "high" clarinets as well as several periods in music history that he has not yet dealt with. In any case we await his next book with the greatest enthusiasm.

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Guido Meli, editor. *Il restauro conservativo del contrabbasso "Panormo."* Palermo: Assessorato dei Beni Culturali ed Ambientali e della Pubblica Istruzione, Dipartimento Beni Culturali ed Ambientali e dell' Educazione Permanente, 2008. 176 pp.: 101 color illus., 7 black-and-white illus., 8 tables, CD with digital illus. ISBN: 978-88-6164-040-5. €25.00 (paper).

The *Centro Regionale per la Progettazione e il Restauro e per le Scienze Naturali ed Applicate ai Beni Culturali* is a public organization that carries out systematic research on the influence of climatic, natural, and accidental factors on the deterioration of the Sicilian cultural patrimony. It establishes methodology and technical treatment standards for conservation and restoration. Most importantly, it promotes cultural and scientific publications.

This book represents the efforts of a group of specialists to gather information and documentation on a double bass made in 1754 by Vincenzo Trusiano, better known as Panormo. An Italian text—introduction, three chapters, and an appendix—is followed by an English version. The professional team, covering as many angles as possible, has generated valuable research material. Nonetheless, the final product is weakened by a lack of consistency among the different authors, especially regarding the audience to which each is addressed. Further, there are abundant grammatical mistakes in the English text, as well as discrepancies between the two versions, not only in content (to the point of omitting full paragraphs: pp. 86/158), but also in basic items such as figure numbers (pp. 112/166).