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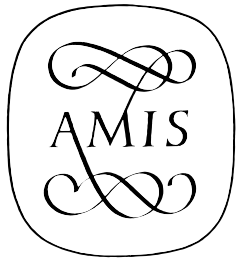

Michael Fleming and Christopher Page, eds. *Music and Instruments of the Elizabethan Age: The Eglantine Table*. Woodbridge: The Boydell Press, 2021. xxi + 291 pp., 17 color plates, 34 black-and-white plates, 13 line illus. ISBN 978-1-783-27421-5. $60 (hardback).

Hardwick Hall in Derbyshire houses a most unusual artifact: a huge table (almost ten feet long and more than four feet wide) covered with images of musical instruments and notation, as well as flora, heraldic devices, gaming boards, and writing implements, all executed in inlaid wood. Known as the Eglantine Table, it takes its name from the opening words of the short verse occupying the table's central cartouche, which extols the fragrance of eglantine (or sweet briar rose). Eglantine blossoms are also in abundance among the flowers depicted about the table. Created most probably around 1568 for Elizabeth, Countess of Shrewsbury (known more familiarly as Bess of Hardwick), the table thus comes from fairly early in the reign of Elizabeth I. That English depictions of musical instruments from throughout her reign are extremely rare makes this iconographic source especially worthy of careful examination. In addition, many unanswered questions remain about the table's provenance and significance. Where and by whom was it manufactured? Who commissioned it? Who decided what images were to be included? On what were their designs based? What would these images have meant to someone encountering them at the time?

This book brings together the contributions of fifteen recognized scholars, who attempt to answer these questions, and more, and to assess the table's meaning as a cultural document. While music and instruments are clearly the major focus of the book (as indicated by its title), other aspects of the decoration are hardly ignored. The sixteen chapters are capable of being read more or less independently, and are understandable by the general reader, in addition to being of value to the specialist researcher.

The main text of the book begins with an introduction to the table by the editors: Michael Fleming, longtime production editor of *The Galpin Society Journal* and a historian of the viola da gamba; and Christopher Page, a musicologist, director of Gothic Voices, and historian of the guitar in England. The surface of the table is made up of three long, narrow panels or friezes of essentially the same size. Friezes A and C, as they have

been dubbed, contain the instruments and other objects; between them lies frieze B, which is devoted to heraldry commemorating two noble weddings: that of Bess herself to her fourth husband, George Talbot, sixth Earl of Shrewsbury (1567), and that of Henry Cavendish, a son from her second marriage (1568). It is generally assumed these events date the commissioning of the table, although this has not been determined for certain.

The main text of the book is divided into three parts. Part 1, "Silent Things," deals with non-musical matters. Art historian Anthony Wells-Cole introduces artworks that appear to have influenced the table's imagery, particularly prints published in Antwerp. As he indicates, it seems almost certain the table was produced in a workshop in or near London—one of several run by religious refugees from the Netherlands. In chapter 2, Claire Preston identifies, to the extent feasible, the flowers and plants gracing the table, and how the table may have influenced the design of Hardwick Hall, begun in 1590. In chapter 3, Patrick Ball reviews the various games associated with the boards and playing cards shown on the table, and considers the various social, legal, and moralistic ramifications of gaming in the Elizabethan era. Chapter 4 completes part 1 with Jason Scott-Warren's examination of the table's two penners (pen cases). While such writing devices were clearly general symbols of literacy, he posits that here the focus is rather on their association with the pleasures of writing music and keeping score for games.

Part 2, "Music and Instruments," forms the heart of the volume. It begins with musicologist John Milsom's thorough study of the music in staff notation, which includes most prominently a scroll showing all four parts of a sacred song attributed to Thomas Tallis. Milsom has tracked down the various surviving versions, which he presents in vertical alignment to show their differences. Also portrayed on the table are four rounds or canons; again he has discovered concordant versions, which he both compares and shows realized as polyphony. The one remaining piece of music is notated in French lute tablature. Performer/scholar Matthew Spring shrewdly sorts through the mistakes and ambiguities found in it to come up with a plausible original version.

With chapter 7 we begin our exploration of the instruments, as the editors introduce issues surrounding the table's images as iconographic evidence. The paucity of contemporary English examples increases the importance of the table as a source, but at the same time it makes it "difficult to distinguish what may be typical from what may be anomalous"

(p. 113). The designers of the table's depictions were hardly masters of perspective, nor were they consistently concerned with accuracy of detail. The level of accuracy varies considerably among renditions, which range from surprisingly correct to nonsensical. The loose approach to perspective can provide more information than one would glean from a single vantage point (as, for instance, when bowed-string bridges are shown as if lying flat on the belly rather than upright and thus foreshortened). But other sorts of mistakes or distortions (such as pegboxes that slant forward rather than backward—impossible in reality) are harder to excuse. Still, as the editors observe, despite such inaccuracies, all but one of the instruments portrayed can be identified as representing Western European types of the period, the exception being the curled horn with fingerholes (for which there is no other evidence, English or continental).

The next six chapters deal with individual instruments or types of instruments. Michael Fleming leads off with his discussion of the bowed strings. There are three, of different sizes, on the table; from their body outlines and other characteristics (number of strings; presence of f-holes) they would normally be taken as violins, but all are shown as having frets, causing Fleming to be cautious. While he finally concludes the instruments are probably best regarded as violins, he suggests the issue was likely of little concern to the table's designers, regardless of its importance to modern investigators. But his assertion that players might have been similarly ambivalent about the question and that "[i]nstruments with some of the characteristics of a violin and some of a viol might on one day be used in the manner of a violin, and on the next as a viol" (p. 134) is likely to remain more controversial.

Next come chapters on the plucked instruments with frets: gittern or guitar (Christopher Page), cittern (Peter Forrester), and lute (Matthew Spring). Despite anomalies, these portrayals have fared comparatively well in terms of verisimilitude. But the greatest surprise among these is the depiction of the cittern, which, according to Forrester, is not only "the earliest British image of the instrument," but "also by far the most accurate" (p. 149). He suggests the cittern's very novelty may have caused the table's designers to examine carefully a real instrument rather than rely on memory alone.

In contrast to these is the harp, the least plausible of the strings as represented on the table. As detailed by Karen Loomis, it exhibits fatal acoustical and structural flaws despite its spectacular ornamentation. Rather paradoxically, while the harp's popularity had clearly waned in terms of actual use,

it occupies a central place among the instruments depicted here; Loomis suggests it may have been chosen for its biblical symbolism, acting—along with Tallis's sacred song—as an exhortation to piety and an antidote to the general secular nature of the table's images.

Part 2 concludes with a chapter on the winds, written by the late Jeremy Montagu with Graham Wells. (Montagu is also one of the two dedicatees of the book, the other being Patricia Brown, patroness of the whole project.) On one end of the table are a recorder, an empty flute or fife case, two cornetts, a trumpet, and the curled horn with fingerholes mentioned above; on the other end are two shawms and a bagpipe. As Wells explains, the bagpipe comes closest to resembling a Flemish type, although again, like most of the winds here, it presents several aberrations that would prevent its viability.

Part 3, "Broader Views of the Eglantine Table," consists of three chapters. First, John Milsom introduces eight collections of music from the 1560s that round out our picture of early Elizabethan musical life. Next, Christopher Marsh examines what is known (or surmisable) about the life and activities of a particular Derbyshire bagpiper, as a window into the musical experiences of the less elevated classes. Finally comes Edward Wilson-Lee's essay on the various meanings and ramifications of the word "table." Following are two appendices, the first providing a detailed report on the restoration of the table in 1996 by those who carried it out and the second, a review of the furnishings of Bess of Hardwick's houses, many of whose appointments featured inlay like that of the table.

The book is beautifully produced, being attractively formatted and printed on high-quality paper. It is copiously illustrated throughout with well-chosen and clearly reproduced monochrome figures, and the set of sixteen color plates presenting details of the instruments and other objects is stunning. References appear as footnotes, which makes for easy reading, and the text has been carefully proofread—something that should go without saying but is all too rare these days. With tentacles into diverse fields of study besides music and instruments, the book represents a major contribution to knowledge of the cultural history of England during the early years of Elizabeth I's reign.

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Douglas MacMillan. *The Flageolet in England 1660–1914.* The Boydell Press, 2020. xxvii + 192 pp., 39 illus., 6 tables, 4 musical examples. ISBN 978-1-78327-548-9. £65 ($115) hardcover; £19.99 ($24.99) eBook.

The flageolet, sometimes dismissed as unimportant, is here treated seriously and in great detail by Douglas MacMillan. This has always been an amateur's instrument for which little if any serious music has been written, but the author shows that its popularity makes it worthy of study.

After giving a brief history of the flageolet before 1660, MacMillan describes late seventeenth-century flageolets and the tutors published for the instrument. The seventeenth-century flageolet was small (often less than 120 mm long) and could easily fit in a pocket. This instrument had four fingerholes on the front and holes for both thumbs on the back, in a form now referred to as a French flageolet to distinguish it from the later, English version. The early flageolet was clearly not suitable as an ensemble instrument. MacMillan shows that the flageolet had largely passed out of common use in England by the turn of eighteenth century, when it was superseded by the more versatile recorder, and was little used until its revival in the nineteenth century, at a time when the transverse flute was hugely popular and an easier-to-learn instrument would have had, and indeed did have, considerable appeal.

The English flageolet of the early nineteenth century was presented as the ideal instrument for the complete beginner, removing the need for the player to develop an embouchure for playing the flute. Indeed, two inventors, Townley and Wheatstone, made devices that would clip onto a standard flute, making it possible to play (in a limited way) without learning to blow it with a proper flute embouchure. The English flageolet of the nineteenth century took this a stage further: not only did the player not need to learn how to form an embouchure, but the six or seven fingerholes were numbered and had the note name stamped next to each hole. Often little studs were fitted between the holes to force the fingers into the correct position.

This made the flageolet easy to learn, if only to the point of playing simple tunes, and simple tunes were mostly what it was used for. Tutor books were published, many of them claiming, as MacMillan points out, that it was possible to learn to play "without the aid of a master." Music published for the flageolet was often presented in pocket-sized books and

designed for the amateur. These largely consisted of melodies written in G major and D major, keys easy to play on the instrument. Some songs with flageolet accompaniment were also published. The popularity of the flageolet and its commercial importance are shown by the number of published tutors and, indeed, by the number of lawsuits between rival manufacturers.

The best-known maker of flageolets, Bainbridge, also produced a standard-sized transverse flute with a flageolet-style embouchure. Double flageolets were also made, occasionally as a double-bored instrument, but usually with two attached bodies, and Bainbridge even produced some triple flageolets. These were instruments of considerable ingenuity, made with great skill. The popularity of the English flageolet declined after the middle of the nineteenth century, although some simple and presumably inexpensive instruments continued to be made into the twentieth century, sometimes with a piccolo head joint to be used in place of the flageolet head joint. MacMillan describes the later nineteenth-century French flageolet, which continued in popularity, and which was played by some concert performers. Some French flageolets were made with keys, and some with a variation of the Boehm system.

MacMillan points out that while the early music and historical performance movement does now concern itself with the nineteenth century, there has been no revival of interest in the flageolet. He provides an effective explanation: much of the music is of the salon variety and can be considered undistinguished, and in any case, it can be played on other instruments, notably the soprano recorder. The flageolet has not been revived, MacMillan suggests, because there is no need for its revival; it has been replaced by the recorder, and its place as an amateur's instrument, especially for playing folk music, has been taken by the hugely popular tin whistle. In its day, the flageolet was an ideal instrument for unskilled amateurs to make music, and it is interesting even for that reason alone.

MacMillan's book includes dozens of detailed photographs of instruments, mostly from his own collection. There are reproductions of fingering charts and excerpts from tutors as well as musical examples. Appendices include a comprehensive description of each instrument illustrated and bibliographical detail on all the tutors mentioned. The book is printed on good-quality paper that displays the photographs well. The smallest possible criticism is that the book might have benefitted from being printed in a larger format, but it is perfectly acceptable as it is.

This is a valuable, well-researched, well-written and interesting addition to the literature.

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Thomas Strange. *"A Respectable Inhabitant of This City": John Geib and Sons, Organ Builders & Piano Forte Manufacturers.* Morrisville, North Carolina: Lulu Press, 2019, 199 pp.: 122 color illustrations, 27 black and white illus. ISBN: 978-1-79488-414-4. $40.00 (paperback).

Thomas Strange, the founder of the Sigal Music Museum in Greenville, South Carolina, has tackled the Herculean task of illuminating the life and times of the Geib family and the piano industry in which they worked. Strange is an internationally recognized lecturer and writer on the subject of early keyboard instruments. His long-standing interest in John Geib led to an article about Geib's London years, "John Geib: Beyond the Footnote," co-authored with Jenny Nex and published in *Eighteenth-Century Music* in 2010. This book begins with those London years and goes on to cover Geib's life and legacy in America.

John Geib is best known for patenting an escapement action that appeared, in one form or another, in square pianos from 1787 until the late nineteenth century. As Strange notes in the preface, little else has been said about Geib, and much of that has now proven to be incomplete or untrue. To remedy the situation, Strange draws not only on published sources, but on documents that have only recently been digitized such as newspaper notices, contemporary correspondence, insurance documents, and court proceedings. In addition, he turns to surviving instruments to illustrate the evolving design of pianos built by the Geibs and their contemporaries.

Strange's research has revealed much about the Geib family of instrument makers. John Geib Sr. trained as an organ maker in Germany and continued to make the occasional organ throughout a career better known for the production of pianos. All four of his sons were involved in the music industry in one way or another. John Jr. and his brother William were

respected and innovative piano makers. Adam had no interest in building pianos, but was a skilled marketer who operated the storefront, published sheet music, and gave music lessons. George was a pianist, composer, and "music professor" who invented a new teaching method based on the use of a silent instrument. He was also considered by some to have been the family's best salesman.

In the process of writing about the Geibs, Strange sheds light on many other makers, including Zumpe, Culliford, and Longman & Broderip in London, as well as Gilfert, Kearsing & Son, R. & W. Nunns, and Gibson & Davis in New York. Kearsing and Gilfert, in particular, receive concise biographies in the form of extended footnotes. Others are referred to in the narrative and credited in illustrations. Chapter 5 includes biographies of seven other makers working in New York and Philadelphia before 1800.

The piano developed rapidly during the years in which Geib and his sons were active. The public's desire for greater range, more volume, and a richer tone led to increases in string tension. This required significant changes in the structure and stringing of pianos. Strange delves deeply into these issues. The graphs, schematics, string schedules, tension analyses, and mathematical explanations add an analytical dimension revealing something of the author's science and engineering background. High-quality illustrations, including detail photos, illustrate the points being discussed.

This book contains a huge amount of information on the lives of the Geibs, the industry in which they worked, and the technological development of the piano. Readers interested in any one of these topics will not be disappointed. Because all three topics are presented concurrently within the chronological framework, however, the focus often shifts abruptly. The reader must work hard to follow a single biographical or technical thread. A more complete index would be helpful in addressing this challenge. The current index consists almost entirely of proper names, yet members of the Geib family are not included. Place names and technical subjects are mostly absent. Many of the page numbers are incorrect and many subjects appear on more pages than are acknowledged in the index. While chapters 1 and 2, which cover the London years, are well written and carefully edited, more careful editing of chapters 3–11 would improve the comprehensibility of the text and increase the reader's confidence in the authority of the writer.

That said, this is a noteworthy book. Thomas Strange is an avid

researcher. His work on American makers, their industry, and their instruments, is important not only for its intrinsic value, but because the early American piano industry is, so far, a relatively neglected topic. Strange is to be commended for assembling data from a huge variety of sources and for using photographs and graphics to advantage. This book succeeds in giving a sense of the character of John Geib and his four sons while drawing a vivid picture of the piano industry during its early years.

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David Breitman. *Piano Playing Revisited: What Modern Players Can Learn from Period Instruments*. Eastman Studies in Music Series. Rochester, NY: University of Rochester Press, 2021. xxi + 206 pp.: many black-and-white illus. ISBN: 978-1-648-25010-1. $55 (hardbound); $24.99 (ebook).

David Breitman has condensed decades of study, teaching, and performing with period and modern pianos into this slim, well-thought-out, practical, and readable volume. It reflects his teaching and masterclass approach, leading the participant into seeing and understanding the why and how of the details in compositions originally played on instruments of the composers' times, while also adapting the gained knowledge to the modern piano.

In explaining the book's genesis, Breitman traces his personal journey starting in the 1970s, when he studied with the Leonhardt-trained harpsichordist Robert Hill. Earning a doctorate at Cornell under famed fortepiano-revival pioneer Malcolm Bilson, he then went to Oberlin where he has remained a scholar, teacher, and performer of both the modern piano and fortepiano.

Importantly, this book is intended to serve the wider world of modern piano performance and teaching, beyond the early-piano enthusiast. Breitman notes that not everybody can own or have access to an early piano or replica, let alone a variety of such instruments. While this book

certainly can serve as a guide to playing historical pianos, it also shows how knowledge about early instruments can guide more informed performance on their modern counterparts, focusing on the performance of works by composers the author "cares about most deeply and the problems I have found most perplexing." Helpfully, these are also standard in the teaching and performing canon.

Chapter 1 begins with a brief history of the development of the piano. Breitman points out that performers in earlier times would have utilized many different types of claviers, in contrast with much modern practice. A brief diversion about how the clavichord likely informed the earliest pianists justifies his inclusion of a chapter devoted to that instrument. This is followed by a clear summary of how performing and editing styles changed through the nineteenth and twentieth centuries and how this influenced not only performance, but printed editions. In tandem, musical training and attitudes changed, diverging fairly recently into what he calls the "traditional" and "historical performance" approaches. Breitman is a proponent of combining these into the Historically Informed Performance (HIP) approach that "reminds us that what's in the performer's mind is far more important than what sort of instrument is on stage."

The second chapter begins by quoting Nikolaus Harnoncourt's comparison of music prior to 1800 with speech and comprehension, and later music to painting and feelings. Breitman extends this to comparisons of early versus modern pianos: whereas the early instrument is focused, like speech, on details, modern pianos use long melodic lines and dynamic contrast to evoke feelings. Important for the intended audience, he states that "cultivating a 'speaking' style can counterbalance habits developed in response to the modern piano and Romantic repertory."

After a brief overview of eighteenth-century treatises, the author discusses how a historically based approach can impact tempo choice, dynamics, meter and accent, small versus large structure, register, texture and counterpoint, pedaling, touch and articulation. Appropriate examples and even some exercises further clarify the topics. The discussion of overtones on both early and modern instruments is flawed, but the overall concepts regarding the distinct timbres of different registers on the early piano are well presented, as are the substantial differences of pedaling from modern style. Breitman later uses the categories introduced in this chapter to neatly structure discussions of particular composers and examples.

The compositions and pianos of Haydn, Mozart, Beethoven, Schubert,

and Chopin fill the bulk of the book. A chapter on Bach's music and the clavichord explores the implications of clavichord touch and articulation for performance on other instruments. Breitman writes engagingly, illustrating how these composers' styles were influenced by the instruments of their time. Understandably, his detailed analyses are generally limited to the pianos he personally owns and has worked with extensively. I would have liked to see more mention of the varied pianos that, for example, Schubert and Chopin encountered, instead of solely focusing on Breitman's Graf and Pleyel, but for his overall purpose this is not a great loss. Most of the chapters provide a well-known work as a case study, and the copious examples are well chosen to illustrate the issues and concepts. While Breitman briefly addresses four-hand music and balance in chamber ensemble collaborations, there is not even a brief mention of collaborations with vocalists and period vocal styles.

Clearly a thinker, and more of a diplomat than dogmatist, Breitman does reveal some strong positions. He includes a philosophical chapter considering the role of modern performance of past music. He cogently disputes the prevalent idea that Beethoven would have preferred the modern piano. His defense states that we are from a different time and need all possible clues to understand the spirit behind the works. Importantly, he concedes that the modern piano requires a different approach, but insists that performing can nevertheless benefit from all we learn from the earlier instruments.

I do have some quibbles. He includes the common misconception that the piano industry consolidated into uniformity with little change since the late nineteenth century. Actually, such makers as Erard and Bösendorfer consciously retained earlier design characteristics into the twentieth century, resulting in timbral effects and touch differences that distinguished them from the overstrung and bass-heavy American models. The book also contains the myth that the early English piano's touch was heavy compared to the Viennese, when in fact only the touch profile substantially differs. While clearly brilliant, Breitman is not a scientist, like many other well-meaning musicians and even organologists. The appendix, comparing the overtone structures of Steinway and Walter pianos, reveals a particularly flawed experiment with therefore meaningless results. It would have been better left out, at no loss to the book's purpose.

Overall, the presentation is mostly satisfying. While the musical examples are numerous and clearly printed, the illustrations are oddly few. It is

surprising that the author did not take the opportunity to show more than the front of a circa 1825 Jakesch Viennese piano and a diagram of a clavichord action, while two black-and-white photos of buildings seem out of place. On the other hand, the provided glossary will be particularly useful to the uninitiated, as well as to clarify specific usage. The extensive end notes, numbered by chapter, include both citations and additional commentary. An appropriate bibliography points the way to further research. Helpfully, there is an index to the works referenced, supplementing, if redundantly, the list of examples by chapter at the beginning of the book. This is followed by the typical index by name and term.

Breitman's book is an important practical and philosophical contribution, ably fulfilling its stated purpose. It especially deserves a place in the hands of every piano student, piano teacher, and player. For the historic keyboard specialist and organologist, it provides useful examples of how the tonal and other characteristics of the various period pianos relate to different components of performance.

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Jane Ellsworth, ed. *The Clarinet*. Rochester: University of Rochester Press, 2021. Eastman Studies in Music. 297 pp., many black-and-white illus. ISBN-13: 978-1-64825-017-0. $60.00 (hardback).

In this book, ten chapters by noted performers, scholars, and researchers are presented in a logical, mostly chronological order. The writing styles of the individual authors complement each other, achieving smooth transitions between the chapters. Cross references often refer the reader to more detailed discussion in another chapter, eliminating repetition.

In her introduction, Ellsworth asks "Why, then, another book" about the clarinet? Her answer: "previous writings have been aimed at readers with a rather specialized knowledge. . . . The present book, on the other hand, has a more varied readership in mind . . . its rationale is to appeal

to a broad spectrum of readers." Showcasing a variety of subject areas, Ellsworth presents a volume which appeals to different clarinet-related interests, levels of knowledge, and experience, and highlights the versatility of the instrument.

Carefully selected visual depictions of the clarinet, high in quality, form an entertaining and engaging first chapter to this volume. Drawing together and examining iconographical sources across three centuries of clarinet history, Eric Hoeprich creates a veritable feast for the eyes, with each image imparting important information about the clarinet's various roles and its socio-cultural position. "Clearly a multiplicity of roles in musical life appears to have been characteristic of the clarinet from the start," Hoeprich notes; "such diversity certainly helped guarantee survival." The selected images show the clarinet not only surviving but thriving in a number of different roles and contexts. The second chapter concerns the chalumeau and clarinet before Mozart. Albert R. Rice offers a detailed and interesting guide to both instruments, their repertories, and their early players. Through well-chosen musical examples from a range of genres both sacred and secular, Rice examines how composers wrote for the chalumeau or early clarinet, common themes in writing for each instrument, and significant innovations in writing styles.

In chapter 3, "From 'Little Trumpet' to Unique Voice," Ellsworth succinctly traces the clarinet's orchestral career from its inception to the present day. She explores how the physical and tonal development of the clarinet inspired its changing uses within the orchestra and examines effects different composers created through their orchestral writing. The final section, focusing on works post-1950, is particularly interesting, highlighting some less familiar works that include clarinets.

Chapters 4 and 5 present detailed considerations of the clarinet's roles in eighteenth- and nineteenth-century opera. The first, by Ingrid E. Pearson, concerns the period before 1830, focusing on four influential operatic centers and examining a wide range of works, often little known or recently discovered. Musical examples enhance the discussion, showcasing the writing of several less-familiar composers. Pearson also demonstrates that many of the operatic uses of the clarinet by later composers had their origins in the early operatic repertoire.

In the following chapter, Julian Rushton examines themes and writing styles associated with the clarinet across a range of nineteenth-century operatic repertoire. He highlights the association of the clarinet with male

and female voices, and also how composers used the clarinet's tonal colors and ranges. His evocative descriptions of the instrument's fundamental role in mood setting and characterization encourage the reader to listen to familiar excerpts with fresh ears. Although page references to full scores are present, the inclusion of a few additional musical examples would have made the discussion more readily accessible.

David E. Schneider focuses in chapter 6 on the "golden age" of the clarinet concerto from 1800 to 1830, discussing the compositional styles of some staples of the repertoire, as well as a few lesser-known examples. The musical quotations included, accompanied by detailed discussions, are at times quite lengthy, necessitating several page turns away from the corresponding text; perhaps these could have been more easily navigable if presented in smaller sections.

In chapter 7, Marie Sumner Lott examines the clarinet quintet repertoire, focusing on Mozart, Weber (with references to Meyerbeer's quintet), and Brahms. This case-study design allows her to explore the conversations between instruments, their complementary writing styles, and the development of the genre. In discussions of Weber and Meyerbeer, analysis is paired with useful accompanying musical quotations. For the more familiar Mozart and Brahms quintets, however, there are no musical examples, and their inclusion would have allowed a wider range of readers to access the discussions more readily.

Another chapter by Ellsworth focuses on significant twentieth- and twenty-first-century clarinetists. She condenses a potentially huge subject area into a concise overview, discussing contributions in performing, recording, commissioning new repertoire, and popularizing the instrument across different cultures and styles of music. Rich in detail, the chapter illuminates some less-familiar names alongside more established figures, with references to further reading or listening.

The penultimate chapter, by Colin Lawson, is devoted to the early clarinet. Lawson presents a thorough and detailed exploration of the multiple facets of historical performance, combining a theoretical consideration of documentary source material with practical first-hand experience gained while working at the forefront of such performances. He discusses the practicalities of performing on early instruments or modern copies, as well as the playing techniques and responses associated with the early clarinet, including compromises arising between historical accuracy and practical expediency. Both early clarinet players and those interested in historical

performance in general will find this a stimulating and thought-provoking chapter.

The final chapter, by S. Frederick Starr, navigates away from the classical world and into the clarinet's importance within folk idioms and traditional musics. In detailed discussions and interesting evaluations of the clarinet's role, Starr recounts how the instrument was often at the forefront of new musical developments, highlighting influential figures within their respective cultures. It would have been interesting, where possible, to refer the reader to some representative recordings.

In her introduction, Ellsworth expressed the intention that this book would appeal to a varied readership of not only "professionals or students in the field of music, but also musically informed amateurs, concert-goers, recording collectors, and the like." By including a variety of subject areas, Ellsworth has achieved this aim and ensured that the appeal of this book is wide-ranging, with plenty of scope for interested players, researchers, and listeners to use these chapters as springboards for their own projects or listening experiences. A significant aid is the rigorous footnotes, clearly pointing the reader of each chapter towards further source material. A further useful resource might have been a separate discography at the conclusion of each chapter, directing readers to recordings of the influential performers, significant works, or musical styles chosen for consideration.

Overall, this volume forms a successful addition to the existing library of books on the clarinet, showcasing some previously less-discussed aspects. Readers will be encouraged to discover new repertoires, performers, performance practices, and listening experiences.

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