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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.

ANNE ACKER

SAVANNAH, GEORGIA

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 repertoires, 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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