

THE Musical Times ESTABLISHED IN 1844

Clarinet Sounds

Metodo per Clarinetto by Giuseppe Garbarino

Review by: Niall O'Loughlin

The Musical Times, Vol. 121, No. 1648 (Jun., 1980), pp. 380–381

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/961206>

Accessed: 21/09/2013 14:57

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the sophomore who has heard of bitonality could easily be misled), and various rests, accidentals and index details (which compensate Stravinsky by extending his life to 1974). Editorial policy, if it exists beyond the task of selecting worthwhile extracts, remains uncommunicated, and sources are seldom given unless copyright laws have compelled it. Foreign texts are sometimes treated to underlaid English translation and sometimes not; one does not know how seriously to take certain indications of articulation, or how complete is the piano reduction from an opera, or what Couperin actually specified when we read 'Piano, mf, ♩ = 116', or whether lieder are printed at original transpositions.

Perhaps this merely stresses that *Music Sources* is not a musicological anthology. Its real value depends on the use made of it, and intelligently handled it could be a highly informative pointer to the diversity of applications of common-practice harmony, or, for the less able student, an organized body of analysable material illustrating specific examples in a known area of difficulty.

GEOFFREY POOLE

Vivaldi in balance

Vivaldi by Michael Talbot (BBC Music Guide)
BBC (London, 1979); 111pp.; £2.25

This is the first of a new series of BBC Music Guides examining the total output of a composer rather than one particular aspect of his work. Coming as a slightly belated contribution to Vivaldi's tercentenary, it has a format similar to that of Michael Talbot's recent *Master Musicians* book of the same title. The first section provides a clear and succinct biography along with a brief account of the Vivaldi revival, after which the different types of work are examined in turn. The final few pages contain a valuable general discussion of Vivaldi's musical style, drawing examples from various genres, and there is a useful index of works cited, quoting Ryom, Pincherle and Ricordi volume numbers to aid identification. The 30 music examples are well chosen and clearly printed. The concertos not surprisingly receive the greatest attention, but the less familiar aspects of Vivaldi's output are also examined in detail, including the operas, cantatas and the sacred music. Thus the whole picture is a balanced one which, one hopes, may encourage the reader to explore the lesser-known but equally rewarding field of vocal music.

The general tone of the book is more scholarly than some others in the series, and, while many musical terms are carefully explained, it seems odd that in a book aimed at the layman the Italian texts of some examples lack a translation. Dr Talbot's wide knowledge of other composers such as Torelli and Albinoni enables him to discuss Vivaldi in his historical

context with authority, though there is no suggestion as to how his instrumental style may have changed over the years. This is a difficult task as the majority of Vivaldi's manuscripts have yet to be dated, but some tentative suggestions could be valuable. The differences in style between the early and late operas are discussed briefly (here the chronology can be firmly established), though the changing musical relationship between the *A* and *B* sections of the da capo aria is rather over-simplified.

There are a few factual errors. The score of *La verità in cimento* lacks a final chorus rather than a final aria (p.70); the first movement of RV442 is related to an aria from *Teuzzone* and the last movement to one from *Giustino* (p.86); and the example discussed at the foot of p.104 is ex.9 on p.55. The statement that the use of open strings on the violin results in the dominance of the keys of C, D and B flat major in the violin concertos is illogical – why then are G and A major less common? The suggestion that Vivaldi's operas would be best revived through recordings or groups of arias in concert performance (p.86) is rather more dangerous. The disappointing response to recent continental staged revivals is at least partly attributable to undramatic methods of performance – these works deserve a fair hearing in the theatre at the hands of a sympathetic producer before true judgment can be made.

Although he occasionally seems to lack enthusiasm for Vivaldi's music, Dr Talbot has achieved within his 100 or so pages a comprehensive account of the composer and his varied output which should enlarge our understanding of this colourful figure.

ERIC CROSS

Sax manual

Adolphe Sax: sa vie, son oeuvre, ses instruments de musique by Malou Haine
Brussels UP (Brussels, 1980); 283pp.; n.p.

The wise reviewer will think carefully before he uses the word 'definitive' of any work, but here without doubt is a book to which the term may justly be applied. Within a moderate compass – some 280 pages – Malou Haine has surely brought together all that can now be known about that remarkable man, inventor, improver, litigant, and bankrupt, Adolphe Sax. The main text is divided into five chapters with detailed sub-headings. The first traces the Belgian Sax, or Saxe, family from the late 17th century to the mid-19th, and contains a valuable family tree. Chapter 2 deals with instrument-making members of the family, Charles-Joseph (Sax père) and his sons, their musical education, and their achievements to 1842 when Antoine-Joseph (Adolphe) finally decided to try his fortune in Paris. This section also covers his early experiments towards improving the bass clarinet and the first stages of the

saxophone. Then we have a full account of the inventions and improvements made specifically by Adolphe Sax in the order of their appearance, and of their entry into civilian and military music. Next comes a study of Sax's activities, the foundation of the firm of Adolphe Sax & Cie, and the many and various trade exhibitions in which they participated.

The last chapter is sad – an account of the quarrels and litigation that did so much to embitter Sax's later years – and ends with an assessment of his personality as seen by both his friends and his enemies. This takes us up to p.175, and the rest of the book is a study of all the available documents, patents granted to the Saxes, pleas for annulment, legal processes etc. Here Malou Haine has adopted a layout admirable for its clarity. On the left-hand page are set out the dates, identifications etc of the various papers, while on the facing page there is a parallel summary of contents.

The book is lavishly illustrated throughout and concludes with a formidable list of printed sources, notes and commentary. In all, this is a most valuable contribution to the literature of organology.

PHILIP BATE

Clarinet sounds

Metodo per clarinetto by Giuseppe Garbarino
Suvini Zerboni/Boosey (Milan, 1979); 102pp.; n.p.

Just under ten years ago Suvini Zerboni published a companion volume to this one, a *Metodo per oboe* by Lawrence Singer (see MT Oct 1970, p.1028). The latter set out a method of mastering some of the plethora of new techniques that have been used by avant-garde composers, particularly since the appearance of Bruno Bartolozzi's *New Sounds for Woodwind*. The layout of the new book is similar, with a brief introduction prefacing a substantial section giving large numbers of fingerings and numerous exercises involving the new techniques. It is particularly good on multiple sonorities and trills between them, fingered microtones and changes of tone-colour, tremolos and glissandos. Some of the arpeggio exercises using microtones are incredibly difficult to perform at anything more than a snail's pace. The multiple sonorities are, as usual, the most unpredictable to produce. Garbarino's advice on embouchure is always useful, but even that does not do the trick in every case. The actual production of many of these multiple sonorities is almost as much a matter of luck as anything else. The player simply has to try everything, especially different reeds, mouthpieces and embouchure, to increase the reliability of these sounds. The range of multiple sonorities given here far exceeds Bartolozzi's original quota, and usefully supplements those found in Phillip Rehfeldt's *New Directions for*

Clarinet (University of California Press, see MT Feb 1979, pp.131 and 133). As with the oboe book, the text of the clarinet book, prepared in collaboration with Bartolozzi, is concise but helpful, and is in Italian with a good English translation by Reginald Smith Brindle. The heading 'Anacia' (= reed) was unaccountably not translated. In brief, no clarinetist attempting the new techniques seriously and regularly should be without this volume. It does not always give definitive or universally applicable fingerings but, like its predecessors, it goes a long way towards finding them.

NIALL O'LOUGHLIN

BOOKS RECEIVED

Traditions of the Classical Guitar by Graham Wade. John Calder (London, 1980); xiii, 270pp.; £12.50

Haydn in America by Irving Lowens (Bibliographies in American Music no.5). Information Coordinators (Detroit, 1979); x, 134pp.; \$11.50

Hector Berlioz: Rational Romantic by John Crabbe. Stanmore/Kahn & Averill (London, 1980); 143pp.; £5.25

The Music Lover's Guide to the Instruments of the Orchestra by Madeau Stewart. Macdonald & Jane's (London, 1980); 176pp.; £7.95

The Early Guitar: a History and Handbook by James Tyler (Early Music Series 4). Oxford UP (London, 1980); xii, 176pp.; £7.95

The Hurdy-Gurdy by Susann Palmer with Samuel Palmer. David & Charles (Newton Abbot, 1980); 256pp.; £15

Illustrated Dictionary of Musical Terms by Christopher Headington. Bodley Head (London, 1980); 159pp.; £6.95

18th-Century American Secular Music Manuscripts: an Inventory by James J. Fuld and Mary Wallace Davidson (MLA Index & Bibliography Series no.20). Music Library Association (Philadelphia, 1980); xiii, 225pp.; n.p.

Orthodox Worship and Hymnography by Johann von Gardner (Russian Church Singing vol.1). St Vladimir's Seminary Press (New York, 1980); 146pp.; \$5.95

Studies in Eastern Chant vol.4 edited by Milos Velimirovic. St Vladimir's Seminary Press (New York, 1979); 248pp.; \$10.95

The Operas of Johann Adolf Hasse by Frederick L. Millner (Studies in Musicology no.2). UMI Research Press (Detroit, 1979); xxi, 405pp.; \$27.95

Major and Minor by Mosco Carner. Duckworth (London, 2/1980) (see MT Jan 1945, p.21); 267pp.; £24

Paganini by Leslie Sheppard and Herbert R. Axelrod. Paganiniana Publications (New Jersey, 1979); 703pp.; £17.25

The Modern Trombone: A Definition of its Idioms by Stuart Dempster. California UP (London, 1980); 110pp.; £7.95

A New Catalog of Music for Small Orchestra by Cecilia D. Saltonstall and Henry Saltonstall (Music Indexes and Bibliographies no.14). European American Music Corporation (New Jersey, 1978); xxv, 323pp.; n.p.

Wahrung der Gestalt by Hans Swarowsky. Universal (Vienna, 1979); 303pp.; £17.90

Understanding Music by James Glennon. Macmillan (London, 2/1980); 399pp.; £7.95

George Grove by Percy M. Young. Macmillan (London, 1980); 344pp.; £12.50

Debussy by Edward Lockspeiser (Master Musicians). Dent (London, 5/1980); xvi, 301pp.; £6.95

Gustav Mahler: the Early Years by Donald Mitchell. Faber (London, 2/1980) (see MT Jan 1959, p.18); xxii, 338pp.; £12.95

Gustav Mahler: an Introduction to his Music by Deryck Cooke. Faber (London, 1980); 127pp.; £4.95 (paper £2.50)

La Transposition à Vue: Méthode à l'usage de tous les instrumentistes, chefs d'orchestre et orchestrateurs by Lucien Thevet. Leduc/United (London, 1979); 70pp.; £6.80

The Madrigal at Ferrara 1579 - 1597 by Anthony Newcomb. Princeton UP (Princeton, 1980); x, 303pp.; vi, 220pp.; £32.70

Free Composition: New Musical Theories and Fantasies vol.3 by Heinrich Schenker, translated and edited by Ernst Oster. Longman (London, 1980); xxiv, 166pp.; viii, 119pp.; £19.95

Gaetano Brunetti: Nine Symphonies edited by Newell Jenkins. Garland (New York, 1979); xxx, 635pp.; \$75

Carlo d'Ordonez: Seven Symphonies edited by A. Peter Brown with Peter M. Alexander. Garland (New York, 1979); xxix, 255pp.; \$75

The Music Guide to Austria and Germany by Elaine Brody and Claire Brook. Macmillan (London, 2/1979); xi, 271pp.; £6.95

The Music Guide to Italy by Elaine Brody and Claire Brook. Macmillan (London, 2/1979); xi, 233pp.; £6.95

The Lied: the Unfolding of its Style by Anneliese-Landau. America UP (Washington, 1980); vi, 138pp.; \$13.75 (paper \$7.25)

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