

BOOK REVIEW

Gloria A. RODRÍGUEZ-LORENZO, *The Clarinet in Spain: Miguel Yuste Moreno (1870–1947)*. Münster: LIT Verlag, 2019. ISBN 978 3 64391 118 6; pp. 323.

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The series *Veröffentlichungen der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)* brings 2019 to a close with the publication of *The Clarinet in Spain: Miguel Yuste Moreno (1870–1947)* by Gloria A. Rodríguez-Lorenzo. This study received an award from the IGEB, and was also recognized, in 2009 by the University of Oviedo. It shines new light on two previously obscure aspects of Spanish musical historiography: Spanish wind music and the lives and careers of local musicians, in this case from the late nineteenth and early twentieth century. In the past, Spanish musicology has neglected these fields in favour of those with a greater national or international impact, focusing on genres such as zarzuela or renowned composers like Manuel de Falla or Isaac Albéniz. However, they deserve to be rediscovered and have their value recognised, which is why this publication by the IGEB is so important. The recent creation of a national committee dedicated to the study of musical bands and linked to the Spanish Musicological Society (Sociedad Española de Musicología, SEdeM), as well as recent publications by authors like Alberto Veintimilla Bonet and Vicente Pastor García, work in harmony with this book to fill this surprising gap in the musical history of the country. This gap is all the more surprising given the significant tradition of training in wind instruments which existed all over Spain.¹

¹ See, for example: Alberto VEINTIMILLA BONET, *El clarinetista Antonio Romero y Andía* (Dissertation, Universidad de Oviedo, 2002); Vicente Llimerá DÚS, *Análisis y estudio comparado del Método de oboe de Enrique Marzo* (Dissertation, Valencia: Universidad de Valencia, 2006); Vicente PASTOR GARCÍA, *Estudio y análisis sobre la acústica y organología del clarinete y su optimización* (Dissertation, Valencia: Universidad Politécnica de Valencia, 2005); Gloria Araceli RODRÍGUEZ LORENZO, *El clarinetista, profesor y compositor Miguel Yuste Moreno (1870–1947): estudio biográfico y analítico* (Dissertation, Oviedo: Universidad de Oviedo, 2009); Francisco José FERNÁNDEZ VICEDO, *El clarinete en España: historia y repertorio hasta el siglo XX* (Dissertation, Granada: Universidad de Granada, 2010); Carlos Javier Fernández COBO, *La metodología europea de clarinete anterior al método completo para clarinete de Antonio Romero: influencias y aportaciones del autor a la misma* (Dissertation, Madrid: Universidad Autónoma de Madrid, 2010); Jorge Juan Gil ARRAZ, *Recepción del*

There is still significant progress to be made. As the author, Rodríguez-Lorenzo says, we still need to deepen our understanding of wind bands as an educational and cultural institution, as well as to analyse the significant role they played in constructing the Spanish people's musical landscape and identity. Unfortunately, although there are some excellent previous publications on this subject, they have tended to focus on describing how the bands were organized, rather than exploring other features which would lead to a better understanding of these groups and the social and musical effects they had.

Having considered the existing literature, we move on to a description of the book. *The Clarinet in Spain: Miguel Yuste Moreno (1870–1947)*, by Rodríguez-Lorenzo, is composed of two main sections. The introduction, “The clarinet in Spain before Yuste,” outlines the complex reality surrounding Spanish clarinetists at the turn of the century. The second section, chapters two to four, is dedicated to Yuste himself. Here the author's deep analysis introduces the reader to the personality of this brilliant clarinetist, composer, teacher, and band master born in Alcalá del Valle.² His training and the beginning of his career, where he was part of groups such as the *Orquesta de la Sociedad de Conciertos*, Spain's first professional orchestra, are described in detail. His importance as a teacher is discussed, summarizing some of his greatest contributions to Spanish clarinet playing and his work as a professional musician. The final chapter “Vibraciones del alma” discusses Yuste's relevance and the influences on his work, both national and international.

The book is enhanced by numerous illustrations: photographs of Yuste throughout his life, excerpts from press reports about him, and extracts from the various clarinet manuals which influenced his career. *The Clarinet in Spain: Miguel Yuste Moreno (1870–1947)* is a revelatory publication, which uncovers a previously hidden aspect of Spanish musical historiography and reminds us of the necessity and importance of this type of study.

clarinete en la corte de Madrid durante la segunda mitad del siglo XVIII. Reinados de Carlos III y Carlos IV (Dissertation, Madrid: Universidad Autónoma de Madrid, 2010); Miguel Asensio SEGARRA, *El saxofón en España* (Dissertation, Valencia: Universidad de Valencia, 2012); Sofía MARTÍNEZ VILLAR, *El repertorio para flauta a solo del siglo XVIII al siglo XX. Historia, análisis y proyección* (Dissertation, Barcelona: Universidad Autónoma de Barcelona, 2013); Miguel Ángel NAVARRO GIMENO, *Evolución de la enseñanza del clarín y el cornetín de pistones en Madrid en el siglo XIX* (Dissertation, Oviedo: Universidad de Oviedo, 2014); Alfonso MOLLÁ CASTELLS, *El fígle en España en el s. XIX* (Dissertation, Oviedo: Universidad de Oviedo, 2014).

² Although it would be usual in a brief summary simply to refer to Yuste as being from the province of Cádiz, we wish to highlight the town he came from as a small tribute to its people, who have been one of the populations in southern Spain worst hit by COVID-19, also known as the coronavirus pandemic, in 2020.

