

*Journal of the
American Musical
Instrument Society*

VOLUME XIV • 1988



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may lament the absence of an index, but this book seems more a gripping narrative to be read in a linear fashion than a reference to be used for checking discrete bits of information (though these are certainly discoverable). The Smithsonian Institution Press is to be commended for this extremely valuable contribution to the greater understanding and appreciation of America's rich and complex multi-cultural heritage.

ROBERT WASHBURN

The following communication has been received from John Henry van der Meer:

I am afraid I made a rather bad slip in my article on "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987): 87. In the Anton and Michael Mayrhofer bass clarinet (or perhaps, as some think, low basset-horn) in the Stadtmuseum, Musikinstrumentenmuseum, at Munich, the part with the 360° coil was not made by gluing together two symmetrical sections of wood, but by boring the section and then, after sawn cuts had been made nearly all the way through the tube, bending it, thus permitting the original straight tube to be bent in the desired coil; a leather covering was finally applied: see Philipp T. Young, "A Bass Clarinet by the Mayrhofer of Passau," this *Journal* 7 (1981): 36–46, especially figures seven and eight. The technology applied in making the instrument in question, therefore, does not differ from that applied in making curved *cors anglais* and curved basset-horns in the usual tunings.

The following communication has been received from Albert R. Rice.

John Henry van der Meer's article "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987) provides a valuable overview of the history and diversity of construction of the bass clarinet during the eighteenth and nineteenth centuries. It will serve as a reliable guide for these otherwise obscure instrument types and as the basis for further research. A few aspects of this admirable study may be enlarged upon and corrected, however, to further enhance our knowledge of the subject.

In describing the fingering of the bass clarinet and the resulting pitches Van der Meer states that "all bass clarinets, like clarinets, have an open E key for the left fourth finger, which, when overblown, makes possible the

otherwise missing *b*" (note 3, p. 67). While it is true that even the earliest three-keyed bass clarinets and some three-keyed soprano clarinets have their third key positioned for the left fourth finger, the earliest three-keyed soprano clarinets have a third key mounted in a position to accommodate the thumb of either the left or right hand. My strongest objection to Van der Meer's statement, however, is the idea of the missing *b*. The majority of extant baroque two-keyed clarinets are fully chromatic throughout their range and are capable of producing the note *b*'.¹ The usual fingering pattern for the notes making use of the frontal and dorsal keys is: *a*', (dorsal); *bb'*, (frontal); and *b'*, (frontal and dorsal).² In addition, the use of the thumb with these keys lowers each pitch by one-half step on some two-keyed clarinets.³ The evidence that has prompted all previous writers to state that the *b'* was unavailable is the lack of a fingering for this note in the fingering chart for a two-keyed clarinet by J. P. Eisel (*Musicus Autodidaktos*, 1738), a lack that is not surprising considering that the notes produced by each of the two keys are the most unstable within the clarinet's range. Furthermore, what were considered errors in the fingering chart by J. F. B. C. Majer (1732), the inclusion of the frontal key with the use of the thumb for *ff'* and *g'*, may be appropriate for many two-keyed clarinets.⁴

Johann Heinrich Grenser or another maker probably invented a bassoon-shaped bass clarinet earlier than the instrument dated 1793 in Stockholm. In 1791, an anonymous author criticized J. N. Forkel for omitting mention of the bass clarinet in his *Musikalischer Almanachen* for 1782, 1783, and 1784, saying that "die sogenannten Baßclarinetten" are an effective replacement in many cases for the bassoon.⁵ It may be that prototypes

1. This point was not clearly made in my article "Clarinet Fingering Charts, 1732–1816," *Galpin Society Journal* 37 (1984): 21–22.

2. See T. Eric Hoeprich, "A Three-Key Clarinet by J. C. Denner," *Galpin Society Journal* 34 (1981): 28, and especially David Ross, "A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century" (D.M.A. thesis, University of Iowa, 1985), 76–78.

3. Ross, p. 140 note 47. Ross (p. 160), who has played the majority of extant baroque clarinets, found only one two-keyed clarinet (by Crone in the Gemeentemuseum of The Hague) that produces a *bb'*, by opening both the upper keys (frontal and dorsal).

4. Cf. Rice, "Clarinet Fingering Charts," and Kurt Birsak, *Die Holzblasinstrumente im Salzburger Museum Carolino Augusteum* (Salzburg: Salzburger Museum Carolino Augusteum, 1973), 120.

5. "Berichtigungen und Zusätze zum den Musikalischen Almanachen auf die Jahre 1782. 1783. 1784.," *Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft für Jahr 1791*, no. 6, ed. H. P. C. Bossler and J. F. Christmann (Feb. 9, 1791), cols. 41–42. Colin Lawson implied that the term "Baßclarinetten" in this report referred to basset-horns: see "The Basset Clarinet Revived," *Early Music* 15 (November 1987): 489.

A SCALE of the **BASS CLARINET, INVENTED** and **MANUFACTURED**

BY GEORGE WOOD.

Ent' at Sta. Hall.

Published by GEORGE WOOD 50, New Compton Street Soho, LONDON.

C Hole	● ● ● ●	B key	- - - - -
B♭ or E♭ key	- - - - -	B key	- - - - -
D♭ or A♭ key	● ● ● ● ●	A key	- - - - -
Open key	● ● ● ● ●	G♭ or A♭ key	- - - - -
C key	- - - - -	G key	- - - - -
B♭ or E♭ key	● ●	F key	- - - - -
B key	●	E♭ key	- - - - -
		E key	- - - - -
		D key	- - - - -
		D♭ key	- - - - -
		C key	- - - - -

These notes are made by the two thumbs and the four holes and keys all closed.

This Instrument is in C. The B♭ or E♭ key corresponds to the Bass Clarinet & Clarinet with Bore. It will be useful in the same way as the B♭.

C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0		0		0		0		0		0		0		0		0		0		0		0		0
0		0		0		0		0		0		0		0		0		0		0		0		0
-	1	1	1	1	1	1	1	1	1	1	1	1	-	1	1	1	1	1	1	1	1	1	1	-
-		0		0		0		0		0		0		0		0		0		0		0		0
-	2	2	2	2	2	2	2	2	2	2	2	2	-	2	2	2	2	2	2	2	2	2	2	-
-		0		0		0		0		0		0		0		0		0		0		0		0
-	3	3	3	3	3	3	3	3	3	3	3	3	-	3	3	3	3	3	3	3	3	3	3	-
-	0		0		0		0		0		0		0		0		0		0		0		0	
-	1	1	1	1	1	1	1	1	1	1	1	1	-	1	1	1	1	1	1	1	1	1	1	-
-		0		0		0		0		0		0		0		0		0		0		0		0
-	2	2	2	2	2	2	2	2	2	2	2	2	-	2	2	2	2	2	2	2	2	2	2	-
-	0		0		0		0		0		0		0		0		0		0		0		0	
-	3	3	3	3	3	3	3	3	3	3	3	3	-	3	3	3	3	3	3	3	3	3	3	-
-	●	●	●	●	●	●	●	●	●	●	●	●	-	●	●	●	●	●	●	●	●	●	●	-
-	0		0		0		0		0		0		0		0		0		0		0		0	

of bassoon-shaped bass clarinets were initially made in the 1780s. An interesting aspect of the eight-keyed bass clarinet by Johann Heinrich Grenser not mentioned by Van der Meer is Grenser’s use of *two* thumbholes, one for each thumb.⁶

6. The inclusion of a second thumbhole was described by Sven Berger, the former curator of the Musikhistoriska Museet. See David Lewis Kalina, “The Structural Development

Dumas' *bass guerrière* of 1811, a bass clarinet with a downward-pointing bell, was preceded in 1808 by his *contrabass guerrière*, a contrabass clarinet pitched in C or B \flat .⁷ Catterino Catterini's bassoon-shaped bass clarinet called the *glicibarifono* was first made about 1830. According to a notice in the *Allgemeine musikalische Zeitung* it was called a *Polifono* in the *Giornale de belle arte e tecnologia* of 1833.⁸ The ophicleide-shaped bass clarinet in Van der Meer's figures 5a and 5b was made by Giovanni (not Giovacchino) Bimboni, professor of clarinet in Florence, and called a *bimbonclaro* (not *bimbonclarino*). It was successfully played along with the *bimbonifono* (a valved trombone) in the "Gran Ballo il Fausto" by Luigi Maria Viviani.⁹

Finally, the unsigned eighteen-keyed bass clarinet in the Museum of Fine Arts, Boston, does not strictly correspond to the instrument in George Wood's fingering chart of 1833.¹⁰ Wood designed an eighteen-keyed bass clarinet (probably in a bassoon shape) in C with a range to B \flat (see illustration, p. 189). According to this fingering chart, the C and B \flat were played by covering tone holes, apparently using the thumbs. By the 1850s bass clarinets (with upward-pointing bells?) in B \flat and A were played in English orchestras and bands.¹¹

of the Bass Clarinet" (Ed.D. diss., Columbia University, 1972), 19. This characteristic was verified for me by Cary Karp, the present curator of this museum. Kalina (p. 21) erroneously described and included a photo of an instrument he thought to be a bassoon-shaped bass clarinet by Martin Lempp (fl. 1788–1822) in the Oberösterreichischen Landesmuseum of Linz. This instrument is actually a bassoon-shaped basset-horn probably made during the early nineteenth century.

7. "Nouvel instrument à vent, par M. Dumas," *Archives des découvertes et des inventions nouvelle . . . pendant l'année 1808*, 1 (1808): 379; "Basse guerrière de M. Dumas," *Archives des découvertes et des inventions nouvelle . . . pendant l'année 1810*, 3 (1811): 222–23.

8. Oct.–Nov. 1833, p. 292; see "Nachrichten," *Allgemeine musikalische Zeitung* 36 (August 20, 1834), col. 571.

9. See Antonio Tosoroni, *Trattato pratico di strumentazione* (Florence: G. G. Guidi, 1850), 27, 61. According to Tosoroni (pp. 60–61), Giovacchino Bimboni, professor of trombone, invented the *bimbonifono*, a valved trombone with a bassoon-shaped bell.

10. *A Scale of the Bass Clarinet, Invented and Manufactured by George Wood* (London: George Wood, 1833), British Library c. 108, [19].

11. See Richard Porteous, *The Band Master's Atlas* (London: R. Cocks and Co., [1854]); Porteous, *The Composer's Musical Atlas Displaying at One View the Scale, Compass, and Notation of Every Instrument Employed in Orchestral Bands* (London: R. Cocks and Co., [1854]).