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COMMUNICATIONS

The following communication has been received from Kenneth Mobbs:

What Pandora's box have I opened? I was amazed (and faintly amused) by all the erudite scholarship unleashed by Prof. Good and Dr. Clinkscale (*JAMIS* 21 [1995]: 86–93) in response to my innocent request (*JAMIS* 20 [1994]: 130–131) for an attempt at consistency when we describe *the taller types of early British upright pianos* (note my exact words in 1994). I rather feel my original simple request has gotten lost within this verbiage of reply and its inevitable obfuscation.

Taller, upright, early, and British are my relevant words. The early British makers' definitions are what matter, rather than any attempt to achieve in retrospect a summary terminology which would embrace different countries, periods and traditions. Reference has been made to the price lists quoted in Rosamond Harding's *The Piano-forte . . .* (Cambridge, 1933; rev. 2nd ed. Old Woking, Surrey: Gresham, 1978), where on pages 394–98 we have Broadwood prices for 1815 and 1828, and Clementi, Collard and Collard prices for 1824 to 1832. These two firms were by far the most prolific in production in the world at that time; they if anybody ought to be relied upon to know how to describe their instruments. And we find that they are completely consistent in their terminology.

They of course have models with different compasses and decoration at different prices, but Broadwood is careful in 1815 to distinguish between the Grand, the Upright Grand, the Cabinet, and the Square, and in 1828 between the Square, Cottage, Cabinet, Patent Grand Cabinet (with newly-patented string plate), Horizontal Grand, New Patent Horizontal Grand (again with string plate), and Upright Grand. Notice that by then the Cottage piano has made its appearance, but we are only dealing with *the taller types of . . . etc.*

Clementi's list is also a model of clarity; the section headings are: Square Pianofortes, Cabinet Pianofortes, Upright Grand Pianofortes, and Horizontal Grand Pianofortes. Cabinet pianos are subdivided into the Cottage Cabinet Piano and the Cabinet piano itself. (The Cottage Cabinet has the same basic design and action, though smaller still—but we are only dealing here with *the taller types of . . . etc.*) I calculate that between them the two firms produced over twelve thousand of these *consistently-named* pianos. Other firms such as Stodart and Tomkinson were doing the same. If "Upright Grand" and "Cabinet" were good enough terms for them they are certainly good enough for me, and, I would submit, for anyone else writing in English.

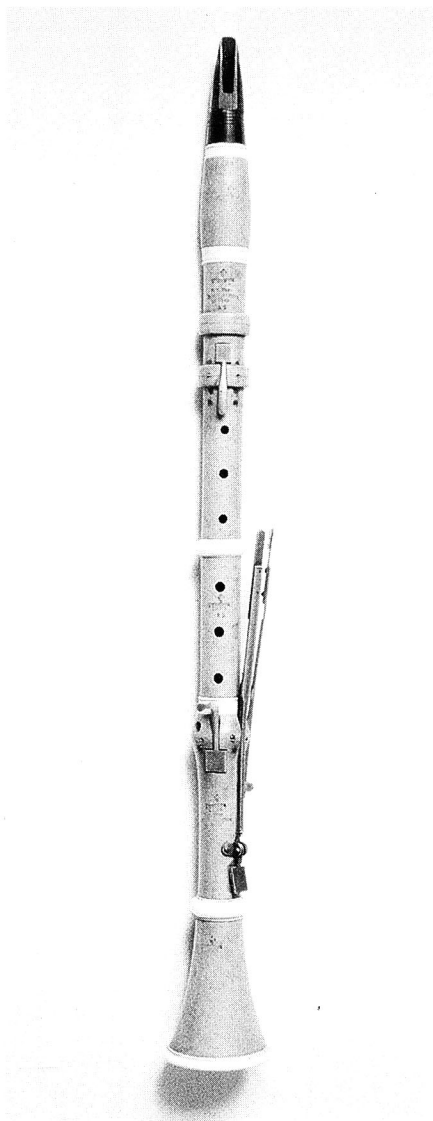
So as not to use up too much of your valuable space, I will reply privately to Dr. Clinkscale and Prof. Good concerning the many other controversial points they raised.

The following communication has been received from Pamela L. Poulin:

The clarinet shown in the photograph sent to me by the Musée des instruments anciens, Geneva, and published as figure 3 in my article "Anton Stadler's Basset Clarinet: Recent Discoveries in Riga" (*JAMIS* 22 [1996]: 110–27), is not the museum's instrument by Theodore Lotz, his sole surviving clarinet. Michael Hubbert, who has made a modern reconstruction of that instrument, brought this discrepancy to the attention of Albert Rice, who in turn wrote to me. David Ross has kindly shared with me his photographs of the Lotz clarinet, on which the maker's marks are clearly legible. The longest of these, appearing on the upper joint above the frontal key, reads

THEODOR LOTZ
K. K. HOF
INSTR. MACHER
IN WIEN
B2

I am grateful to Messrs. Hubbert, Rice, and Ross for their help in enabling me to make this correction.



Five-keyed clarinet by Theodor Lotz, Vienna. Geneva, Musée des instruments anciens. Photo courtesy of David Ross.