THE RECORDER IN THE TWENTIETH CENTURY

THESIS

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By

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The purpose of this paper is to acquaint the reader with the state of the recorder as a musical instrument in this century. Information has been gathered from standard texts and journal articles to gain more recent ideas.

The work is divided into three sections: (1) a brief history of the instrument; (2) a biographical sketch of Arnold Dolmetsch, the man who was most responsible for the revival of the recorder in this century; and (3) a detailed examination of the use of the recorder today. This last section includes the recorder in education, music written for it, recorder performance and organizations, and construction of the recorder. An appendix lists recorders that are available to players in this country.

It is this writer's conclusion that the recorder today has regained its status as a performing medium.
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CHAPTER I

INTRODUCTION

Many people have the misconception that the recorder is not a legitimate instrument in our time. It is the purpose of this paper to introduce to the reader the possibilities that do exist for the recorder, as a performing medium and as a means of education for both young and old. In order to set some precedent, a short history of the recorder is included. From this it will be seen how popular the instrument became in former times, and how it reached the peak of its development during the late Baroque period. During the nineteenth century, the recorder fell into disuse, as it was replaced by the transverse flute. The music of the Romantic period did not lend itself to the quiet nature of the recorder and this is one reason for the instrument's loss of popularity. However, at the end of the nineteenth century, a revival of interest in "ancient" works led to the rediscovery of the recorder as a means of expression. Arnold Dolmetsch was the man who is chiefly responsible for the twentieth century revival of the recorder, because it was he who provided the means by which the instrument has been reproduced. It is for this reason that Chapter Three includes his biography.
The fact that such a man existed, and that he received considerable support, shows that the time was right for the recorder to be redeveloped in our century. The techniques he discovered have been applied to modern recorder construction and playing. The fourth chapter attempts to relate the status of the recorder in the twentieth century. It will include the various ways the recorder is being used and how this came about. It will also show how a recorder is made and mention some of the music now available for the instrument. The short appendix, by no means complete, is meant to offer the reader a point of reference when selecting an instrument for his own use.
CHAPTER II

HISTORY OF THE RECORDER

The recorder as we know it today had a very uncertain beginning. Many authors attest to this fact in their writings. For example, Adam Carse mentions that since the mouthpiece on a recorder is structurally more complicated than that of a transverse flute, it must be somewhat more recent in development, though some authors dispute this. He goes on to say that the recorder has been pictured as early as the eleventh century, and that actual specimens exist today that were made in the sixteenth century. The centuries in between these two supply a wealth of literature, paintings and manuscripts that mention the recorder.\footnote{Adam Carse, \textit{Musical Wind Instruments} (London, 1939), p. 107.} Curt Sachs points out that "We do not know where the recorder originated. Its first evidence is in a French miniature of the eleventh century."\footnote{Curt Sachs, \textit{The History of Musical Instruments} (New York, 1940), p. 309.}

Fifteenth and Sixteenth Centuries

Up until the end of the sixteenth century, no indications of instrumentation were found in musical scores. Most often, the instruments doubled the vocal lines except on lively
dances specifically written for instruments. The fifteenth and sixteenth centuries produced an untold wealth of music that was usually performed with a mixed ensemble of some kind, using whatever instruments and voices happened to be available. Music making was interwoven with everyday life, much more so than today. Most instruments during this period came in families of at least four parts to correspond to human voice parts. Writers during the 1500s and early 1600s—Agricola, 1528; Ganassi, 1536; Praetorius, 1619; Mersenne, 1636—provide illustrations of consorts of recorders of all sizes and pitches. (For further information on these illustrations, see such works as Rockstro's Treatise on the Flute and Philip Bate's The Flute.)

The recorder was widely encountered in the Netherlands, according to references in literature and pictures of the time. It held a prominent place in Germany and England. Minstrels, middle class amateurs, and Court Bands all used the instrument. It is possible to tell the popularity of the recorder by examining inventories of court instrument collections such as the collection that belonged to Henry VIII. These inventories usually listed quite a few recorders and clearly distinguished them from transverse flutes.

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4 Ibid., p. 41.
The recorder was also well known and frequently used in Spain and Italy during this period. This can be documented by early illustrations showing the recorder being used with other instruments or alone. Consorts of recorders as a family unit probably did not develop until the end of the fifteenth century. This is due to a preference for a different timbre on each of the contrapuntal lines in music of the period. The recorder was often part of a group which also included cornetts and trumpets. It was used in both sacred and secular music, though no parts were actually specified for recorder or for any other instruments, for that matter. Music was largely vocal and polyphonic in character and favored the one-on-a-part mixed consorts of voices and instruments. By the second half of the sixteenth century, the Venetian school started using families of instruments in concertato style. In his "Consort Lessons" of 1599, Morley first specifies recorder as one of the parts.

During the Tudor period (1485-1603) in England, the recorder was quite popular. Both Henry VII and VIII employed recorder players and played the instrument themselves. During the Elizabethan (1588-1603) and Jacobean (1603-1625) periods the recorder was used for incidental music and in the

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5 Ibid., p. 42.  
6 Ibid., pp. 45-47.
theater to depict "otherworldly events" and pastoral scenes. The eleven years of the Commonwealth (1649-1660) showed some decline in the popularity of the recorder, although Charles I employed six recorder players. It seems the Commonwealth served to freeze the development of professionalism in music and to make the recorder a more domestic instrument.

The late 1500s provide many lists from inventories of instruments owned by various monarchs. "They all tend to show that in Germany, wind instruments predominated in the Court Bands, and that recorders (Flöten) were used quite as much, if not more than the transverse flutes, and were clearly distinguished from them."  

Seventeenth and Eighteenth Centuries

During the latter years of the sixteenth century, composers began to designate with some consistency which instruments they preferred. The period from 1680 to 1730 was the "Age of Plenty" for English recorder music. Exercise books existed in great abundance and contained music of high quality. The instruction books were meant to introduce amateurs to the recorder, but it is also evident, from a

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number of difficult compositions available (i.e., Handel's four Recorder Sonatas), that there were some virtuosos on the instrument as well. In Germany, also, there was much musical activity which included the recorder.

Generally, from the end of the sixteenth century to the middle of the seventeenth, the recorder was used in four ways:

(1) in "new" concertato style of mixed ensemble (this afforded numerous possibilities),
(2) in pure recorder consorts of amateurs and small chamber groups,
(3) as a single instrument to double voices and in consort with other instruments, and
(4) as an instrument used to accompany singing and dancing in popular and rustic music making.  

Music performed during this period had a great deal of variety. Even different verses of the same piece were performed by a different combination of voices and instruments. "Conductors" of the period had to be imaginative and versatile. By the second half of the seventeenth century, the recorder in Germany was used in operatic music, usually to portray idyllic scenes, much the same as in previous centuries. It was also used in chamber music, but not as much as the increasingly popular flute. During the early eighteenth century, the treble (alto) recorder was the best-liked instrument of the recorder family, if the instruction books available are any indication. We know they were still

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Peter, *op. cit.*, p. 51.
played in consorts during this period from existing collections of recorder chests made by Bressan around 1720.  

Peter says of this period,

Whereas the music written for the solo treble recorder by English, French and Italian masters normally kept to the compass which is well within the instrument's capacity, German composers of the High Baroque also included the highest registers. They appealed to the small circle of technically advanced players and made demands commensurate with their skill. They brought the recorder to the final stage in its development.

It is interesting to note how one Baroque master employed the recorder. J. S. Bach used it as (1) an obbligato in cantata arias, (2) a solo instrument in concertos (i.e., Brandenburg Nos. 2 and 4) and tuttis, and (3) an accompanying and reinforcing instrument in choral movements. The recorder was not too soft for the Bach orchestra, and he usually made great demands on his recorder players. Handel used the recorder somewhat differently. He wrote four sonatas for it, but mainly used it as an obbligato or tutti instrument. Telemann wrote quite a bit of exuberent music for recorder; for example, some of his solo and trio sonatas. He shows an intimate knowledge of the instrument and demands much from its players. There were others who wrote quite a bit for

\footnote{Ibid., p. 54.} \footnote{Ibid., p. 55.} \footnote{Ibid.}
recorder during this period—i.e., Mattheson, Pepusch, Barsanti, Valentine, etc. 12

For practical use, much flute music of this period may be adapted for recorder. Recorders were being made and presumably played upon until the beginning of the nineteenth century, so this fact must justify some borrowing from the flutist's repertoire. Much of Mozart's earlier works for flute may be played on recorder. Some of Haydn's trios lie very well for recorder but are designed for the flute. 13 Because of the structural idiosyncrasies of the flute and recorder, each one had its best keys—flute G and D, recorder F and B flat. These tendencies make it possible, to some extent, to tell which instrument was used in a given score. 14

During the early part of the eighteenth century, many works were written which use both flute and recorder. This shows some of the overlapping which occurred. After the middle of the century, however, little music makes serious use of the recorder. "It was not until the beginning of the twentieth century that a new Golden Age of the recorder

12 Ibid., pp. 58-59.
began to dawn."\(^{15}\) Fitzgibbon provides some reasons why this situation may have occurred in the following statements:

The recorder's tone was very soft and pleasing, but it was practically impossible to increase its volume or vary its quality. Little variety of expression was possible, and the second octave was difficult to produce; moreover, it was defective in tune.\(^{16}\)

According to Curt Sachs "The desire to rediscover the treasure of ancient music began as early as the middle of the nineteenth century."\(^{17}\) In 1850, a collection of Bach's complete works was started by a group of historians and musicians. Other collections soon followed: Handel (1859), Palestrina (1862), Mozart (1876), Schütz (1885), Purcell (1889), and Lasso (1894). The goal of all these "complete works" was more to be correct than to be complete. Correctness also became of prime importance so far as performing ancient music was concerned. Such artists as Arnold Dolmetsch began performing old music on old instruments. It is at this point that some detailed information on Dolmetsch is included in this paper, as it was he who was mainly responsible for the rebirth or revival of the recorder in this century.

\(^{15}\) Peter, \textit{op. cit.}, p. 59.


\(^{17}\) Sachs, \textit{op. cit.}, p. 449.
CHAPTER III

DOLMETSCH AND THE RECORDER

No one country may rightfully claim Arnold Dolmetsch. On the paternal side he was a Swiss subject, but his mother's family was well established, in Le Mans, France, as organ builders, repairers, and traders in musical instruments in general. Born in Le Mans on February 24, 1858, Dolmetsch was also raised there. His early musical education was begun on the violin. While in school, he became very interested in science as well as music. For a time, he was undecided as to whether he should become a chemist or a musician.\(^1\) He left school at the age of fourteen and for a short time worked in the family organ and piano shop. After his father's death, he decided to return to school in Brussels where he studied violin and composition. After finishing a four year course there, Arnold, his wife Marie and their young daughter Hélène moved to London. In order to become more familiar with English teaching methods, he entered the Royal College of Music in its opening year (1882).

\(^1\)Anthony Woollen, "The Dolmetsch Tradition," The Strad, LXXV (January, 1965), 323.
After completing his study in London, he accepted a teaching position at a well known boys' school in Dulwich. During this period, he became associated with a trio from the Conservatoire which used old instruments. This group had a strong influence on his decision to devote his life to the study of old instruments and the music written for them. He decided to form his own ensemble and started with the viola d'amore. Some of the other instruments he needed were not easy to locate, so he began to restore old ones and to make some himself, calling on earlier experience from his father's workshop.

Marie was a part of the first ensemble but soon became unhappy with a life of concertizing, restoring old instruments, and study of old music. A divorce under Swiss law for incompatability was obtained. The same result occurred of Arnold's second marriage to Elodie Désirée. His third marriage, in 1903, to Mabel Johnston lasted until his death. She was also a member of the consort, but was obviously much more content to follow the life of her husband.

Following their marriage, there were numerous concerts and tours to perform and much restoration work to be done. One tour to the United States, just after the birth of their first child, Cécile, led them to settle in Chicago. This particular tour, which was scheduled to last only seven
weeks, eventually became a stay of seven years. Between the original seven weeks and the more permanent residence-headquarters they set up in Chicago, Arnold returned to England to get Cécile and settle various matters. It was during this visit that he acquired the recorder that fifteen years later became so important. The return voyage to America provided ample time to develop some technique on his new instrument. Shortly after his return to Chicago, their second child, Nathalie, was born.

On one tour from Chicago, the family arrived in Boston where the House of Chickering, famous piano makers, offered him a chance to take charge of a part of their factory and devote himself to the making of harpsichords, clavichords, large oblong virginals, lutes, and viols. The offer was accepted and the family moved to Boston. While there, a third child, Rudolph, was born. (He was later killed during World War II.) In 1910, financial difficulties at Chickering forced Arnold to return to Europe, where he obtained a similar position under a three year contract with the firm of Gaveau, outside Paris.

Before leaving Boston and arriving in France, the ensemble fulfilled many concert engagements. One notable set of concerts, given at Harvard University, included a course of twelve illustrated lectures.
These lectures were delivered in the Fogg Museum, whose delightful hall was remarkably favorable to our instruments, and outstandingly so to the viols. Our broken consorts now, for the first time, included the recorder, the instrument employed being of course, the ancient boxwood and ivory recorder which Arnold had brought over from England. It was played by his first recorder pupil, namely the Harvard Professor Peabody, a distinguished anthropologist who was, besides, a skilled amateur flutist in his moments of recreation.

The introduction of the recorder appeared to us at the time in the light of an amusing novelty, bringing a new flavour into our consorts. Little did we guess at the myriads of descendants that would issue from this solitary grain of mustard seed!  

Soon after their arrival in France, a fourth child was born to Mabel and Arnold Dolmetsch. The boy's name was Carl, the same Carl who later became so important to the development of the recorder in the twentieth century.

Again, a life of factory work, concertizing and touring was soon established. But at the end of the three years, Arnold decided not to renew his contract and to return to England instead. The family then settled at Hampstead. Concerts continued with the three elder children taking part more often. Meanwhile, Arnold was trying to finish up the manuscript of his book, Interpretation of the Music of the 17th and 18th Centuries. The work had been started

their last year in France and when finally finished, was published in England by Novello and Company.

Air raids in London during the fall of 1917, caused the family to resettle in a place called Haslemere. It was here that Arnold spent the last thirteen years of his life. It is also the place for the annual Haslemere Music Festival during the summer.

It is at this point that the life of Arnold Dolmetsch becomes extremely important to the revival of the recorder. In April of 1919, the family resumed a series of concerts to be held in the hall of the Art Worker's Guild in London. After one such concert, on the homeward journey, Carl Dolmetsch (then seven years old) was given the responsibility of caring for the small bag which contained the one and only recorder and a few small tools. The family had a long wait for the train back to Haslemere and during this wait Carl set the bag down on the platform. When the train arrived, and in the surge of the crowd toward it, the bag was forgotten and its absence not discovered until they were almost home. By the time they telephoned back to the station, the bag was gone! Eventually, the instrument was given up for lost and Arnold set out to make one. This was not an easy task, since the recorder makers of the Baroque and earlier were jealous of each other and rarely wrote down anything of consequence.
On first appearance, the bore of a recorder is simply conical, but to achieve closer intonation this is not true. In time, however, Arnold rediscovered the secrets involved and successfully reproduced his own recorder. From this point, several recorders were produced and the revival was underway. The original instrument was found some years later by a friend, but by that time the revival had begun.

The last ten years of Arnold's life were spent in never-ceasing activity. He continued to restore instruments, including old harps and violins.

In August of 1937, Arnold was recognized by his homeland of France with the Chevalier de la Légion d'Honneur. This honor was most cherished by its recipient.

Three years later, following a prolonged illness, he tried to exercise on a trapeze and broke a blood vessel in his arm. He did not recover from this injury. "As, after receiving the last rites, he passed away, his face became illumined with a smile of etherealized beauty, as though he were listening to the heavenly music that had inspired him in his life's work."\(^3\)

\(^3\)Ibid., p. 161.
CHAPTER IV

THE RECORDER IN THE TWENTIETH CENTURY

In 1941, Carl Dolmetsch wrote,

The discovery and performance at Haselmere and elsewhere of sonatas, concertos, consorts and obbligati, composed by such famous masters as Bach, Handel, Purcell, Telemann, Loeillet and many an Elizabethan established for the English flute its rightful place in the world of music; not as an antiquarian curiosity, not yet as a substitute for any modern instrument, but as a living means of musical expression.

It should be a source of inspiration to enthusiasts that the rising generation of composers and players take a serious view of the recorder's place in the world of music and are setting out to re-establish and maintain the traditional supremacy in both instruments and players which England always enjoyed.¹

From these statements, there can be little doubt as to the fact that the recorder has a place in the twentieth century.

There are many reasons why the recorder has become very popular since its revival. Some of these reasons are (1) it is a relatively inexpensive instrument, (2) it is fairly easy to learn, (3) it fulfills a desire to participate in music, especially for older persons since there has been an increasing interest in music in general after the second world war, (4) the nature of the instrument and music available for it provides a chance for many people to learn to appreciate good music, (5) it allows the musical amateur

into musical circles he would not otherwise have been considered a part of, (6) the amateur must learn what is appropriate for his instrument to perform, (7) there is an increasing number of good teachers available to assist and give ideas to amateur players, and (8) it provides some opportunities to perform.

The recorder has many varied uses today. There are several fine virtuoso performers around the world who help to foster interest in the instrument as well as music written for it. The schools also provide an increasingly fertile area for furthuring the recorder. Because of its soft nature and relative ease in early stages, the recorder is well suited for use in the home in family consorts. Home use, however, creates a need to provide training and guidance by competent teachers as with any other conventional instrument. Some recorder groups, such as the American Recorder Society and the Society of Recorder Players in England, are attempting to deal with this problem. (These areas will be covered in more detail below.) The church also offers many opportunities for the modern recorder player.

The recorder revival is due in part to all of the following people: Rev. Galpin, Arnold and Carl Dolmetsch, Suzanne Bloch, and Eric Katz. Arnold Dolmetsch's contributions have already been discussed. His son Carl has been extremely
important as a recorder virtuoso, maker, editor, author, and general supporter of the recorder movement. Rev. Galpin was very important in cultivating interest, in England, in restoring mainly Elizabethan music during the last part of the nineteenth century. These studies by Galpin and others like him helped to produce a climate which was conducive to reviving the recorder. In 1898, Christopher Welch introduced the recorder to the Musical Association in London with his paper "Literature relating to the Recorder." In 1901, Dr. Joseph Cox presented a lecture to the same group entitled "The Chester Recorders." Examples were played on this set of instruments. But they were not played correctly as the thumb holes were covered with stamp paper and they were fingered like whistles.\(^2\) The task of building other instruments and relearning the correct method of fingering fell to Dolmetsch. Suzanne Bloch and Erich Katz are connected with the recorder movement in this country and will be mentioned in connection with that.

As to the status of the recorder in various countries around the world, a brief summary follows.

England, having been the birthplace of the recorder revival, is one of the most active countries so far as the

recorder is concerned. It is used in the schools and the Society of Recorder Players is doing a great deal to provide good literature and teachers for this purpose. The Haslemere Festival does much to further the recorder. There are several virtuoso players some of which tour to promote the instrument. There are several instrument makers in England as well as some publishing companies which, spurred on by such editors as Carl Dolmetsch and Edgar Hunt, publish a substantial amount of recorder literature. There is also active composition existing in a climate where it has been greatly encouraged.\(^3\)

In Austria, the pioneer work has been done by Kurt Pitsch. He started some summer courses there that are continued, though he has since moved to Northern Italy. Ulrich Staeps is also active as a composer and teacher of the recorder in Vienna.\(^4\)

The recorder is used mainly as an educational tool in the schools of Switzerland, though there are two well-known makers here--Fehr (he is now dead but the workshop continues) and König.

In France the recorder movement is not as well developed as elsewhere. There has been some confusion there with other

\(^3\)Ibid., pp. 143-148. \(^4\)Ibid., p. 151.
instruments of the flageolet family. There are some virtuosos such as the French flutist Michel Dubost, who is also a recorder player.\textsuperscript{5}

Italy does not have an active recorder movement. Nor does Spain or Portugal. Czechoslovakia and Yugoslavia both have simple folk-whistle instruments. In Turkey, recorder is taught at a girl's school in Salonika and at British and American schools in Istanbul. The movement came to Israel from Germany, where it is very strong and active. It is now established in Israel and used mainly in the schools. There is some use of the recorder in various schools in South Africa. India and Pakistan have not experienced the recorder movement. Thailand and Malaya have students who have studied in London, so the potential exists in these countries. Some use of the recorder occurs at the Hong Kong Music Festivals. The recorder is being cultivated in Australia and there are many interested people there. Canada uses the recorder mainly in its schools.\textsuperscript{6}

The American Recorder Society performs many of the same functions in this country that the Society of Recorder Players does in England. It was founded in 1939 by Suzanne Bloch, the daughter of composer Ernest Bloch and lute student of

\textsuperscript{5}Ibid., p. 152. \hspace{1cm} \textsuperscript{6}Ibid., pp. 153-154.
the late Arnold Dolmetsch. During the second world war, the group was somewhat inactive, but in 1947 Dr. Erich Katz revived interest again. The recorder has replaced the piano as this country's most widely played instrument.

This statement refers mainly to the situation in our schools.

The Recorder in Education

In 1959, Mr. Rowland-Jones wrote: "The present state of the recorder is that it is probably the most played of all wind instruments and certainly the least practised, with the result that the standard of playing is low." It remains to be seen if this state of affairs will continue. It is the responsibility of the educator to raise this standard.

According to Hildemarie Peter, "The recorder's tasks in our time lie mainly in the education field." Priestly and Fowler further assert that

Today thousands and thousands of children play recorders in schools throughout the world. The recorder has been accepted as a most suitable instrument for music making in the schools. It is inexpensive, inexpensive,

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7Ibid., p. 155.
it is a serious musical instrument with its own repertoire and it combines well with voices and other musical instruments; it is fairly easy to play and a whole class can learn to play at the same time.11

But the comparative ease at which the beginning steps are mastered is somewhat misleading. It takes very little training to produce a sound on the instrument or to learn the basic fingerings. However, when it comes to mastering the fine points of intonation and vibrato sound production, serious study is required. This is why there is such a contrast between the average school child and the virtuoso, as with any other instrument.

In school music, the recorder can be a real asset if used properly. The problems occur when teachers with very little or no background try to teach large classes. In order to get the most out of the recorder, it should be taught by teachers who have some idea about the instrument and it should be taught to small classes. There is a definite advantage to group teaching when it comes to intonation. (A large class, however, will produce obvious results.) Another problem is finding suitable instruments. (For example, Dolmetsch plastic descant recorders which are excellent for school purposes, and sell for less than five dollars each.)

All too often, the recorder is introduced in the elementary schools as a pre-band instrument. The reason for their use is to see which children have enough musical aptitude to continue with a conventional band instrument. In this respect, the recorder is misused. Its full potential is never realized because it is dropped too soon, and as a result many good and rewarding experiences are lost. The recorder is being used in European schools, but the teachers are well trained and the publishers there realize the need for better material for their use. The possibilities of the recorder's use are extremely varied from grade school on.

At the University of Pittsburgh, a different approach to a graduate level course on the instrumental music of the Renaissance and Baroque was introduced by Colin Sterne. The first part of the period was devoted to lecturing. The second part, they split up into three groups; viola da gambists taught by Robert Donington, harpsichordists by Mrs. Roberta Sterne, and recorder players by Mr. Sterne. Eventually, the students became good enough to form broken consorts. Lessons in instrumental techniques were arranged privately and class time was spent on performance problems. The results of such a program were (1) much more interest, and (2) unusual insight into musical forms, performance practices and elements of style.\(^1\)

If recorder playing in the schools, from elementary to college levels, is to improve, there must be quality music available. This means both "old" and "new" music. Gratefully, something is being done about these needs.

Recorder Music Today

The first use of the recorder in modern music of this century, after its revival, was Robin Milford's oratorio, *A Prophet in the Land* (1930). Since then, the use of recorder has been spurred on by commissions and general interest. This music shows, generally, a greater understanding of the instrument. The music that is written for the recorder now is not usually atonal or polytonal because of the nature of the instrument, and rhythm is not particularly complex, though there are some exceptions to this. On the one hand, however, some composers are writing "down" to the instrument out of fear or ignorance. But it has been shown, especially by some virtuosos, that the recorder is worth the interest of modern composers, as long as they remember some basic things about the recorder when writing for it.

13 Rowland-Jones, *op. cit.*, p. 27.

There are five or six instruments in general use today--sopranino, descant (soprano), treble (alto), tenor, bass, and sometimes great bass (octave lower than the tenor). Their ranges are as follows

![Fig. 1--Ranges of Modern Recorders](image)

The sopranino, descant, and bass all sound an octave higher than written.\(^{15}\) Also, in regard to range, it should be remembered that the recorder is capable of a chromatic scale throughout with one or two exceptions. The low notes are awkward and slow to respond. This is true for the bottom range on each instrument. The fingerings also present some special problems. The composer should have at least a passable knowledge of fingerings, much the same as he would for any conventional instrument. It is somewhat more important here, because the absence of keys on the recorder presents special cross fingering problems. Generally, it is best to avoid rapid chromatic figures and fast changes or trills when half-holings must be used.

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The dynamic range of a recorder is almost non-existent. The instrument is softer in the lower register and louder in the top because of its nature and the fact that high sounds project better. This is why the lower instruments of the recorder family are usually somewhat softer and this creates special problems for the ensemble writer. Some makers of recorders are experimenting with ways to make the instrument sound louder. Carl Dolmetsch has invented a type of megaphone that fits over the window of the instrument and thus projects the sound away from the player.

Quite a variation of articulation is possible on the recorder which to some extent, makes up for its dynamic shortcomings. Almost anything from legato to staccato and double, triple, and flutter tonguing can be accomplished. Long phrases in slurred legato, however, will not be quite as smooth as on other woodwinds because of awkward fingerings.

Vibrato is used on recorder much the same as it is on flute. It should be relatively slow and regular. The composer should mark any passages he wants played without vibrato, since the player will automatically use vibrato unless told not to do so.

Most players today are amateurs and should be considered as such. However, the level of competency is rising with the work of various groups and the growing interest in
the instrument. Composers are free to write for any level from schoolboy to virtuoso, though the latter market is obviously small.

The modern composer has used the recorder in a variety of ways. Almost any medium of performance has been utilized with varying degrees of success.

Songs and dances constitute most popular pieces for recorder today. Some composers of such pieces are F. Dietrich, C. Bresgen, K. Lechner, A. V. Beckerath, A. Knab, K. Marx, A. Hoffmann, H. Badings, M. Vredenburg, and J. Colette.\textsuperscript{16}

Serious contemporary music—sonatinas, sonatas, trio sonatas, suites and serenades—are becoming more numerous. Sonatinas by Ch. M. Edmunds, C. Bresgen, F. Dietrich, and a suite by A. Hopkins are examples of such works. Some works that place quite a demand on a player's technique include sonatas by L. Berkeley and W. Leigh, "Partita" by F. Reizenstein, "Meditazioni sopra <Coeurs Désolés>" by E. Rubbra, a sonata and a trio by P. Hindemith, Trio for three recorders by H. Genzmer, and "Partita brevis" by H. G. Bughard. Some works are aimed more at the beginner: "Sonata" by W. Bender and several works by A. Knab.

\textsuperscript{16}Peter, \textit{op. cit.}, p. 66.
Other writers that "do justice" to the instrument are M. Tippett, K. Marx, A. K. Schmid, K. Bobler, P. Hermann, W. Rein, and R. Lerich.\textsuperscript{17}

Seymour Barab, one composer who is now writing almost exclusively for recorder, says he does so because he likes the sound of the recorder well played and that he likes to know his music is needed and in some demand. (He was associated with the New York Pro Musica and Bernard Krainis, who was mainly responsible for introducing Barab to the recorder.) Another reason he writes for recorder is because of its limitations. These present a certain challenge to overcome.\textsuperscript{18}

A survey of modern music for the recorder would not be complete without some mention of the method books now available. There are three main types: (1) methods based on a scholarly study of the early traditions, (2) methods which include mainly technical exercises and studies, and (3) methods of a popular character. Methods based on early traditions of woodwind playing are directly related to musicological research of problems dealing with performing early music on early instruments. The second type is based

\textsuperscript{17}Ibid., pp. 66-67.

\textsuperscript{18}Cook Glassgold, "Why Compose for the Recorder?" \textit{American Recorder}, III (Fall, 1962), 3.
on developing a sound technique. Many such works are not intended for the beginner. The third type, which is most numerous, is usually based on existing, well known vocal melodies.\(^1^9\)

An example of the first type of method is by Robert Götz. It was written in 1930 and is subtitled "According to the Method and Instructions of the Medieval Pipers." He used Virdung and Agricola as a foundation and includes many examples from fifteenth and sixteenth century literature. Heinrich Scherrer's method is also based on old traditions. It is prefaced by a brief history of the recorder with various photographs and directions for care of the instrument.\(^2^0\)


\(^{1^9}\)Peter, op. cit., p. 60.  
\(^{2^0}\)Ibid., pp. 60-61.  
\(^{2^1}\)Ibid., pp. 61-63.
This brief summary is only a very small look at what is now available. One has only to look at almost any publisher's catalog to begin to get an idea. Obviously, some books are inadequate, but others do serve a useful purpose in training both young and old to play the recorder.

Recorder Performance and Organizations

Organizations such as the American Recorder Society and the Society of Recorder Players are striving to raise the standards of recorder performance. In Germany at adult colleges of music, the instrument is cultivated seriously both at the beginning and advanced stages for adults as well as children. An effort is made at these schools to introduce worthwhile music to the general public. Besides the ARS and the SRP, there are such groups as the Scheck-Wenzinger groups in Berlin, the German Recorder Quartet and various Collegia Musica in universities throughout the world, that are continuing to further the study of the recorder as a serious instrument. In the ten years between 1943 and 1953, recorder groups were formed in the Netherlands, France, Switzerland, Austria, and Denmark. Their ranks are constantly growing.\(^2^2\)

There are a few fine virtuoso performers on the recorder today. A complete list would be impossible, but in order to

\(^{22}\text{Ibid.}, \text{pp. 67-70.}\)
enlighten the reader, a brief biographical sketch of two well known artists will be included here.

Frans Brueggen is a thirty-five year old Dutchman. He was the first player to earn a conservatory degree on the recorder. Because of the time he had to spend inside during the war, his mother gave him a recorder at the age of seven. John Vinton say of him, "He combines the recorder player's love of old material with a young man's desire to push the instrument into the 20th century through radical, avant-garde music."23

Bernard Krainis is a family man. He is a forty-five year old American and was this country's first professional recorder player. He first started with the instrument when his father gave him one for his twenty-first birthday. In college he studied economics, switched to music history and finally quit to become a recorder player. He has taught some, performed, traveled with the New York Pro Musica (which he helped found), has become active in the American Recorder Society and has organized summer schools and workshops. More than anyone else, he has made this country aware of the recorder. Today he spends more time at home and teaches two days a week in New York City. As for new music--he says it is for another generation.24

23Vinton, op. cit., p. 10. 24Ibid., p. 10.
Construction of the Recorder

Until the seventeenth century, the recorder was made in one piece. Various sizes of consorts were made as early as the sixteenth century. The open key for the little finger was used on larger instruments so the human hand could reach all the notes. In the seventeenth century, the closed key was sometimes added for chromatic notes. This practice did not prove to be practical and was discarded. Early recorders were made with two holes drilled for the lowest note. This was so that either right-handed or left-handed players could use the same instrument and close the unneeded hole with wax. Once joints were introduced in the seventeenth century, two holes were no longer needed since the foot joint could be twisted into either position. Joints also made drilling the holes easier and more accurate. The bell of a recorder is bell-shaped only in appearance as there is no widening of the tube on the inside. The holes on larger instruments are bored at a slight angle, much the same as on our modern bassoon, also so the human hand can reach each hole. On the bass recorder, there is a crooked metal tube from the mouthpiece to the instrument to facilitate a playing position.

From contemporary evidence, it seems likely that recorder making in England during the Baroque period came from one source. That source was Bressan of London, and
many branches seem to have come from him.\textsuperscript{25} Some other seventeenth and eighteenth century makers were: Rafi (?), Haka (Amsterdam), Hotteterre (Paris), Denner (Nürnberg), Steenbergen (Belgium), Heitz (Berlin), Oberlander (Germany), Königisperger (?), Rykel (Amsterdam), Stanesby (London), Anciuti (Milan), Schlegel (Bale), Walch (Berchtesgaden), and Rottenburgh (Brussels).\textsuperscript{26}

Figure 2 is a copy of a photograph in Edgar Hunt's book \textit{The Recorder and Its Music}. It shows some rather beautiful and exceptional instruments made during the Baroque period.

Recorders were made of boxwood, walnut, maple, oak, or ebony. Smaller instruments were frequently made entirely of ivory. Rings of ivory on others for decoration was popular. The mouthpiece was generally of wood, sometimes ivory or bone. Keys, when used, were made of brass or silver. Much the same materials are used today.

When Arnold Dolmetsch set out to make a recorder in 1919, there were no plans to follow. The rivalry between Baroque makers prevented them from writing anything down. The hand made product he developed is still made in the


\textsuperscript{26} Adam Carse, \textit{Musical Wind Instruments} (London, 1939), p. 113.
Dolmetsch workshops at Haslemere, which have been taken over by his son Carl.

Fig. 2.—Examples of Baroque recorders from Dayton C. Miller collection.
In order to better understand how a modern recorder is made, the method of one American maker is included here. At the workshops of Friedrich von Huene on the historic Lyman Estate in Waltham, Massachusetts, quality recorders are made. Mr. von Huene, a flutist originally, was once a worker in the flute workshop of Verne Q. Powell and has since turned to making recorders on his own. His design came from a detailed study of many other well known instruments which he obtained from their makers in Europe. He has tried to get the best qualities of each in his instruments. To achieve correct intonation, the bore of a recorder must have certain variations of circumference when drilled. Von Huene first graphed the irregular bore of the instrument, as shown below:  

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Von Huene attempts to make his recorders "reedy" (or Baroque) in sound rather than "mellow" (Rennaissance) because they produce more overtones. The wood for making recorders must be hard so it will send the sound rather than absorbing it. The steps for making an alto recorder are as follows

(1) The recorder starts out as a block of wood measuring approximately 2"x2"x24".
(2) The wood is cut into three pieces. These same three pieces must remain together throughout this long process because they must fit together securely, react to weather in the same way and have a grain that goes the same direction.
(3) The three pieces are given a preliminary drilling for the bore and are set aside to dry and rest for eight to twelve months.
(4) The inside is then reamed out with special tools.
(5) Once the hole is in the middle, the outside is shaped gradually until ivory rings are attached and a finish is achieved.
(6) A transparent template is used to locate the position of the holes, then they are drilled. One (or double) hole in foot joint is drilled diagonally, others are at a 90° angle to instrument. They are drilled slightly smaller than the final size.
(7) The inside of the holes is flared slightly with a special drill that screws apart to perform this task.
(8) The head joint receives a voice by (a) the windway is chipped out piece by piece, (b) the window is carved at the end of windway, and (c) the fipple is fitted into place.
(9) Voicing the recorder is the final and most important step. Each note must be carefully tested and minute adjustments in the windway and fipple achieved. This is why the recorder maker must also be a recorder player, as it is this step that determines the quality of an instrument.28

28 Ibid., pp. 5-6.
The great number of recorders being made today is only one indication of how popular the instrument has become in this century. However, if the recorder is to maintain the heritage it has, from the Baroque period in particular, careful attention must be paid to this heritage. Playing the recorder can be extremely useful and satisfying to a great many people. The recorder is by no means a toy and should not be treated in this manner. It has clearly shown that it has a rightful place in the music and performance of today.
APPENDIX

SOME RECORDERS AVAILABLE TO AMERICAN RECORDER PLAYERS

Dealers Supplying Instruments:

1. **PIPE AND TABOR**
   358 South Grove Street
   East Aurora, New York 14052
   Comments:
   Specialize in fine quality instruments.
   Carry such brands as Moeck-von Huene, Paetzold, and Heinrich.

2. **THE RECORDER CENTER**
   Amenia, New York 12501
   Comments:
   Carry top brand names of recorders including Moeck
   Adler and Pelikan.
   They also carry recorder music.

3. **THE RECORDER SHOP**
   432 South Hill Street
   Los Angeles, California 90013
   Comments:
   Many well known brands including Crown (also called
   Consort) as a franchised dealer, Aulos, Dolmetsch
   and others.
   Also carry other instruments—gambas, lutes, and
   harpsichords.

4. **RHYTHM BAND, INC.**
   P. O. Box 126
   Fort Worth, Texas 76101
   Comments:
   School instruments available at modest prices.
   Quantity prices also available.

5. **TERMINAL MUSICAL SUPPLY, INC.**
   166 West 48th Street
   New York, New York 10036
   Comments:
   Full range of musical instruments and supplies,
   not just recorders.
Recorder brands in stock include Rottenburgh (designed by von Huene), Kueng, Aura, Dolmetsch, Aulos, Adler, Corelli, Heinrich, Herwiga, Sonata, Purcell, Hohner, Cambridge and Moeck (from sopranino to great bass).

6. UNIVERSITY MUSIC CENTER
4223 University Way N. E.
Seattle, Washington 98105
Comments:
Carry brand names of Mollenhauer, Küng, Moeck.
Also other instruments—gambas, lutes and classical guitars.

7. VITALI IMPORT COMPANY
5944 Atlantic Blvd.
Maywood, California 90270
Comments:
Carry such brands as Heinrich, Hopf and Mollenhauer (plus student model Waltharis and Vitalis).
Also dealers in krummhorns, pommers and lutes.

8. WORLDWIDE MUSICAL INSTRUMENT COMPANY, INC.
404 Park Avenue South
New York, New York 10016
Comments:
Emphasis on superb quality recorders.
Name brands of Heinrich, Herwiga, Concerto.

Instrument Brand Names:

1. ADLER (available from The Recorder Center and Terminal Music Supply)
Comments:
Well known and generally accepted maker.
Five different grades of quality with various options available. From beginner to professional.
Alto from $27 to $80. (Price of altos given here-after to provide a means of comparison.)

2. AULOS (available from the Recorder Shop and Terminal Music Supply)
Comments:
Relatively new make on the market.
All models are of unbreakable plastic—soprano, alto and tenor only.
Alto for $12.
3. **CONSORT** (available from the Recorder Shop)
   Comments:
   Swiss maker, various wood available.
   Five sizes at varying prices.
   Alto from $22 to $70.

   Comments:
   Well known English recorder maker.
   All sizes in various woods and prices.
   Excellent quality instruments for professional player as well as plastic, well made, inexpensive models for school use.
   Alto as much as $140.

5. **EMBASSY** (available from C. Bruno & Son, Inc., 3443 East Commerce Street, San Antonio, Texas 78206)
   Comments:
   Made of selected fruitwoods.
   One model for each size--soprano, alto, tenor and bass.
   Alto is $18.95.

6. **GILL** (available from David Wexler & Co., 823 South Wabash Avenue, Chicago, Illinois 60605)
   Comments:
   Handcrafted in Israel.
   Made of wood but limited selection--only soprano, alto and tenor.
   Alto is $23.

7. **von HUENE** (available from Friedrich von Huene, 59 Boylston Street, Brookline, Massachusetts 12146)
   Comments:
   Well known quality American maker.
   Handles Moeck instruments also.
   Alto prices not known.

8. **MOECK** (available from the Recorder Center as well as other distributors)
   Comments:
   Well known and generally accepted German maker.
   This maker uses electronic meters to measure intonation in each instrument.
   Wide range of instruments in price and quality much the same as Adler and Dolmetsch.
   Alto from $33 to $125.
9. **OLYMPIAN** (available from Targ & Dinner, 830 East Houston Street, San Antonio, Texas 76101)
   Comments:
   Plastic instruments only.
   Four standard sizes available, limited selection.
   Alto is $9.

10. **PELIKAN** (available from the Recorder Center)
    Comments:
    Small Swiss maker, limited number available in this country.
    Valued highly by some.
    Four standard sizes available.
    Alto from $30 to $61.

11. **WESNER** (available from Wexler)
    Comments:
    Four standard sizes only.
    Advertisements show endorsement of American Recorder Society.
    Alto for $16.
BIBLIOGRAPHY

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