

The Hobart Society of Recorder Players Inc.

<https://hobartrecorderplayers.com>

Newsletter January 2021



Girolamo Romanino 1484-1562

Reminders & Dates for your Diary:

February 20/21 Weekend, 2021

As this will be a casual affair you will be able to just drop in for a day, an afternoon, the whole weekend, or whatever suits.

A small fee of \$10 per participant will be charged to go towards covering the hire fee regardless of the amount of time you attend.

Watch out for an email coming soon giving more details. We will also be spending some of this time to work further on Claire's piece.

AGM 2021

It was decided at our recent Committee meeting that we will hold this year's AGM as part of the February weekend. This will happen on Saturday 20th February at 16.45 during our last playing session for the day and prior to our evening meal allowing people who are not coming to play but would perhaps like to come to the AGM and then stay for dinner. There will be plenty of notices coming shortly re the AGM and weekend.

First Playing date for 2021

The first playing date for 2021 will be Monday 18th January, 19.30 at the Civic Club. Unless there are changes to Covid requirements we will, for the moment, be continuing along the same basis as 2020 with members needing

to book in to ensure we have the correct number of people present. For the moment we will meet every two weeks from the 18th.

Newsletters

We are going to endeavour to send out a monthly Newsletter so that everyone can stay in touch with the Society and each other. Any interesting articles are always welcome.

Subscriptions are now due for 2021

It is important to keep your subscriptions current as it also covers insurance.

Fees are as follows: Under 18 \$30, Concession \$55, Full member \$65

Interesting Articles

Nicholas has kindly passed these 2 articles on:

HOT OFF THE PRESS

“Not Just the Alto: Sizes and Types of Recorder in the Baroque and Classical Periods”, by David Lasocki

According to the standard history of the recorder, the consort went out of fashion in the early seventeenth century, the alto (British: treble) became the almost exclusive size of the Baroque period, with the solo sonata as its main vehicle (apart from a handful of concertos for smaller sizes), and the instrument virtually disappeared around 1740. In the last 20 years, however, copious evidence has been uncovered, by David Lasocki and other researchers, that creates a new view of recorder history, which recognizes that between 1600 and 1800 many sizes of recorder were employed in a rich and broad repertoire of instrumental and vocal music. This is the territory that David explores in the present book, drawing on written evidence (inventories, advertisements, sales, purchases, and employment records) and the surviving repertoire. The book aims to raise consciousness about what Hans Oskar Koch called ‘special forms’ of the recorder by demonstrating that they were not as special as both he and we have supposed. A must-read for all lovers of the recorder as well as anyone interested in early woodwind instruments and their music. Over 400 pages, including an introductory summary chapter, and index of terms and 15 musical examples.

Available as a PDF at US\$14.99 from David [here](#) or in print at \$24.99 [there](#).

OTHER MODERN 'LONG BORE' RECORDER DESIGNS

A previous issue of *HSRP Newsletter* noted how a study by Nikolai Tarasov of certain pre-war German recorders with unhistorical long bores and the characteristic that over-blowing the bottom or second note produced a true set of harmonics led to a collaboration with Dutch recorder maker Maarten Helder to construct a keyed recorder with harmonics tuned in such a way as to make it possible to play strong and stable low notes with a tone quality matching that of its higher registers. This led to the development of the Harmonic Tenor and Alto Recorders produced by Mollenhauer and its most recent incarnation as the Helder Evo Tenor Recorder produced in collaboration with Susanne Fröhlich.

Nik Tarasov has also collaborated with Joachim Paetzold to create the Paetzold–Tarasov Modern Alto Recorder with a range of $2\frac{1}{2}$ fully chromatic octaves from f' to c'' . Its design has also been further developed and refined in the Mollenhauer workshop. This instrument has a full, resonant, and uniform tone quality throughout its range with outstanding projection and response, is ideal for performing music of the late 18th century and 19th centuries, and contrasts well with historical or modern pianos. It can be heard on Tarasov's CD, *The Modern Alto Recorder* and is currently played by a number of the world's leading recorder virtuosi, notably Michala Petri.



Paetzold-Tarasov extended modern alto recorder by Mollenhauer

A few performances using the Paetzold—Tarasov Modern Alto Recorder are available on YouTube. Perhaps the best amongst them is a superb rendition of Bach's Sonata in B minor BWV 1030 performed by Michala Petri accompanied by Hilla Perle (viol) and Mahan Esfahani (harpsichord); you can find it at <https://www.youtube.com/watch?v=bMgqOxeVdmM>

It must be said that a number of other makers have experimented with 'long-bore' recorders, amongst them Frederic von Huene (USA), Ralf Ehlert (Germany) and Ragnar Arvidsson (Sweden).

Also, at Nik Tarasov's instigation, the American maker Friedrich von Huene explored the use of additional keywork to close fairly large tone holes far down the instrument out of reach of the little finger thereby extending the range downwards and creating many new fingering possibilities for higher notes. A tenor recorder made along these lines has a range of two octaves and a sixth from b to $g\sharp''$, the same as a modern oboe.



Modern Tenor recorder with b-extension and g#-key, by Friedrich von Huene

Moeck's 'Ehlert' recorders were designed to meet the technical and expressive demands of contemporary repertoire and playing with modern orchestral instruments. Ralf Ehlert's innovative modern design, with its wide extended bore, gives a full and rich low register and crisp, clear high range with plenty of volume, and allows a range of 2½ octaves without stopping the bell with the knee. The Ehlert recorder is available in three sizes all of which have two keys with a roller for dexterity on the low c'' and c#'' (soprano), f' and f#'' (alto) or c' and c#'' (tenor).



'Ehlert' tenor recorder, by Moeck

Ralf Arvidsson produced novel recorders of his own construction and design with a unique bore derived from his engineering experience of microwave waveguide systems in radar and telecommunication equipment. They have the sound of renaissance recorders but are played with neo-baroque fingering and have a full chromatic range of 2½ octaves, plus some extra high notes.



Alto RA recorder, by Ragnar Arvidsson

How ironic it is to note that the hitherto scorned work of the German recorder makers of the 1920s and 1930s should have provided the springboard for what may well prove to be the most significant developments in the recorder's history since the seventeenth century!

YouTube Links

- [Paetzold-Tarasov modern alto recorder](#), played by Michala Petri (Denmark)
- ['Ehlert' alto recorder](#) by Moeck, played by Markus Zahnhusen (Germany)
- [Von Huene 'Loeki' tenor recorder](#), player unknown (USA)