

The Versatile Recorder: It's Not Just Medieval!

**Presentations at:
MARY ESTHER GONZALES SENIOR CENTER
Thursday, October 27, 2016
12:00PM**



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SENIOR CENTER
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12:00PM**



**VENTANA DE VIDA CENTER
Friday, October 28, 2016
12:00PM**



In Cooperation with and *many thanks* to Triston Lovato and Willie A. Chavez at the City of Santa Fe Division of Senior Services for their super assistance!

PRESENTER: Dr. Fred Kersten fredkers@fredkersten.com

**Fifty-Ninth National Conference of the College Music Society
Community Engagement
Santa Fe New Mexico**

October 27-29, 2016

Our web page address: <http://fredkersten.com/SantaFe16/SF1.html>

History and Development

*Based on the discovery of a Neanderthal flute made from the femur bone of a bear cub, the use of early instrumental ancestors of the recorder is estimated to have begun between 43,000 and 82,000 years ago. This flute was found in Slovenia by Kvan Turk of the Slovenian Academy of Paleontology'. Perhaps this was similar to the Hopewell Human Bone Whistle illustrated below.



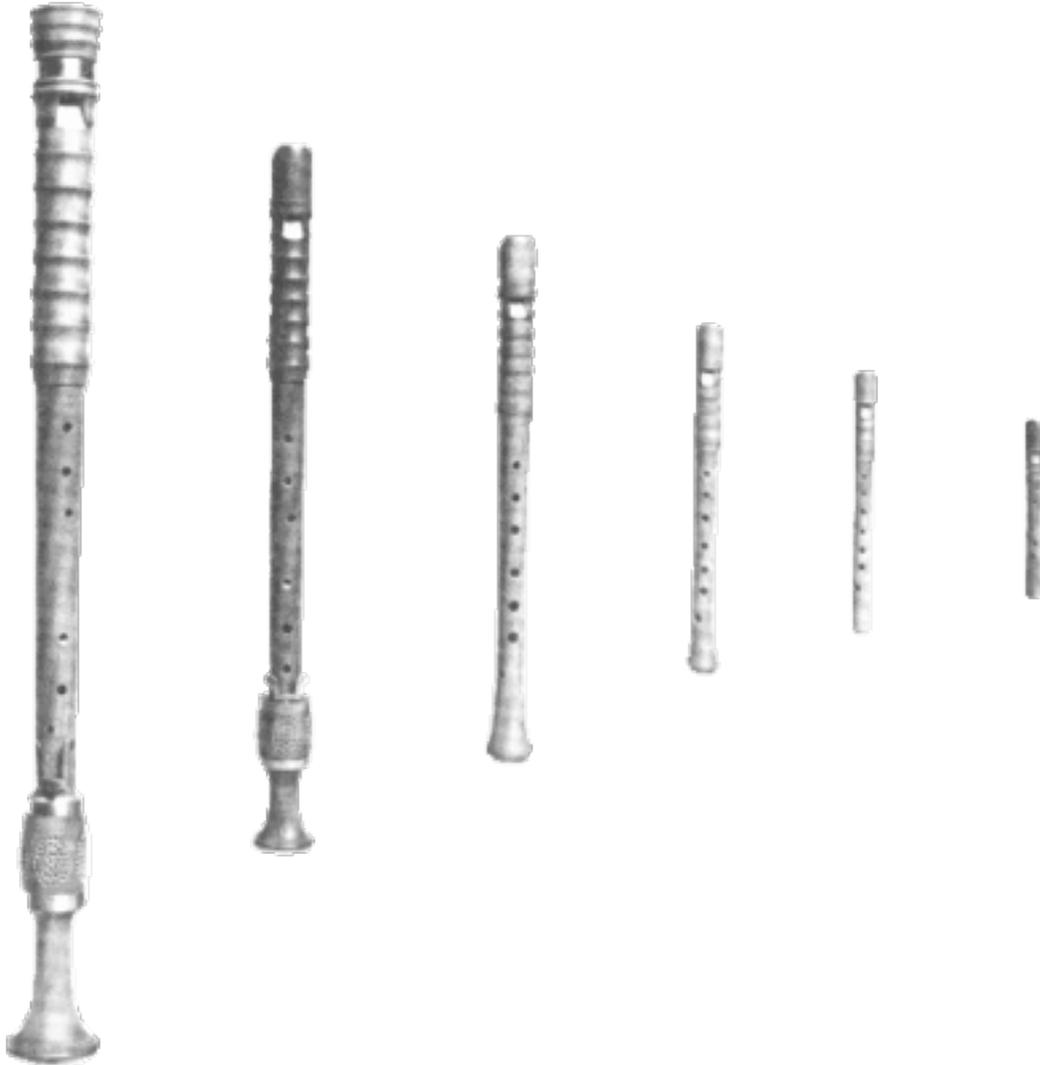
*A fourteenth-century recorder (1300), a two-piece instrument with holes for seven fingers and a thumb, was found in northern Germany in 1987.

*A recorder can be seen in a fourteenth-century fresco (The Mocking of Jesus, 1315 A.D.) located in the Church of Staro Nagoricvino, near Kumanova in Macedonia. In this fresco, a musician plays a cylindrical duct flute, the window/labium of which is clearly visible. (The term “duct {from the Latin “ductus,” meaning “windway”} refers to the space between the block and the top of the beak that allows the air to enter the recorder and be focused on the lip or labium.) At the foot of the instrument in the fresco there is an open finger hole for the little finger of the lower most hand.



The Mocking of Jesus, 1315 A.D

*Full consorts of recorders (SATB) were produced in the fifteenth through sixteenth century. They had conical bores, full rich tone, and a range of one octave and a sixth.

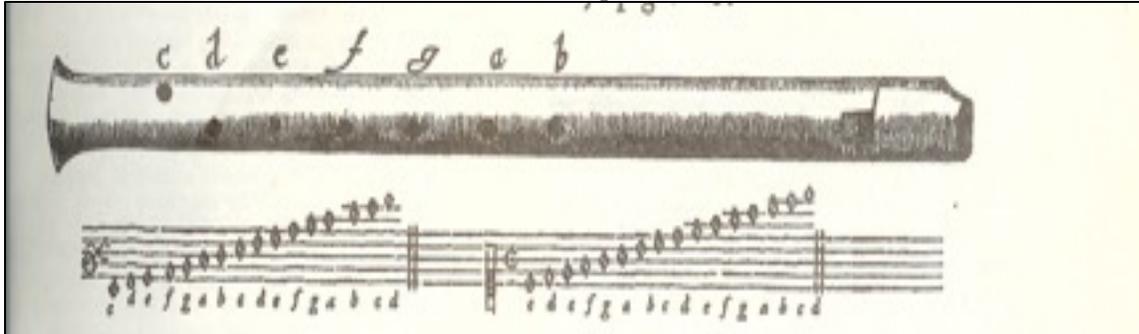


*Renaissance composers wrote for this instrument and many compositions included viols and recorders or combinations thereof. Composers such as Palestrina (1524-1594—Italy), and William Byrd (1543-1623—England) were featured.

*Medieval recorders probably have cylindrical bores but the taper increases over time. A van Eyck bore would be like the transitional bore. Renaissance recorders have a "choke" at 3/4 of the sounding length and then a flare that strengthens the bottom note and accentuates the second harmonic (12th above the fundamental). Their range is an octave and a sixth while later recorders play the usual range of two octaves and a note.

Bore comparisons; Renaissance Bore 20.4mm, Transitional bore 19.6mm
Baroque Bore 19.2mm

One of the most intriguing musical sources from the late Renaissance is Jacob van Eyck's *Der Fluyten Lust-hof* (The Recorder's Pleasure Garden). The composer was a Dutch blind nobleman, scientist and bell player: Jacob van Eyck (1589-1657). He used to improvise in the garden adjacent to the Sint Janskerk in Utrecht, Holland, entertaining by-passers and romancing young couples alike. The Pleasure Garden is the largest collection of music for solo wind instrument (some 10 hours of music) and presents a selection of variations based on themes as diverse as Calvinist psalms, dances, the hits of the day, and dirty songs. For centuries, this kind of music belonged to the repertoire of an instrument of ancient origin that was played at the courts, in the streets, churches, brothels, and pubs.



***Doen Daphne d'overschoone Maeght ('When Daphne, that most beautiful maiden')**

In England, somewhere in the early 17th century, someone (we don't know who) wrote a [ballad about Daphne and Apollo](#). The ballad tells the well-known tale from Ovid's [Metamorphoses](#) (book I, vs. 452-567): Apollo had spoken disparagingly to Amor. Amor takes revenge by shooting his golden arrow right into Apollo's heart. He's made Apollo fall in love with the river nymph Daphne, and he shoots at Daphne his arrow of lead: she won't love Apollo in return.

Apollo chases Daphne while proclaiming his love and eminence and begging her to have pity on him. She doesn't. In her despair she asks her father, the river god Peneus, to take away her all too beautiful body. He does and turns her into a bay tree. Apollo embraces the tree, and her laurel leaves will henceforth be used to adorn the heads of the victorious.

*Redesigned solo recorders appeared in the late 1600s. These three-piece Baroque recorders were capable of playing a chromatic scale of two and one-half octaves and had a strong reedy tone.



Early American Inclusion of the Recorder

* The recorder was part of the musical life in the American colonies, and many early settlers played the instrument. The first known band identified in America was formed in 1653 and included recorders, which were considerably quieter than the other instruments, such as the two drums and fifteen oboes that also comprised the group.

* During the Classical and Romantic periods, the recorder was used very little as the emphasis was on orchestral instruments with extensive note ranges and a multitude of dynamic possibilities. Recorders were used, however, to provide marching music during the Civil War.

* Baroque through Present has produced the more comprehensive and technically demanding recorder playing. Bach, Handel, Telemann, Vivaldi and many modern composers have written for this instrument. Many of the ABS Plastic recorders are very well voiced and in tune.

Design of the Recorder

* Recorders have been made of materials including plexiglass, ivory, bone, porcelain, glass, metals, and even cement! Wood recorders are made from maple, boxwood, rosewood, ebony, and other soft and hard woods. Harder woods are more impervious to moisture and hold heat longer, allowing for stability of intonation.

* Sound is produced as the air stream hits the lip. Approximately half of the air goes out of the recorder through the lip opening, and the rest goes into the instrument, escaping through the holes and bell.

* Recorders have sometimes been called 'fipple flutes' because of the 'fipple' or block located inside wooden recorders... plastic ones are usually built in or cemented securely. A fipple is a small removable block of cedar that is placed in the head joint of the instrument. It forms the floor of the windway and connects through to the window, which allows the concentration of air on the lip to produce the recorder/s whistle-like sound.

* The recorder has a conical bore that is different from other instruments in that it is larger at the top and smaller at the bottom.

Renaissance vs Baroque Recorders

Renaissance recorders often come as a bit of a shock to people who are accustomed to the softer, more refined sound of the usual Baroque instruments. Renaissance recorders are very much consort instruments, and have a much louder, more robust sound, especially in the lower register. They also sound somehow "woodier" than Baroque instruments. The payoff for the volume and the strength in the lower notes is a smaller range: most Renaissance recorders have a range of an octave and a sixth, as opposed to a bit over two octaves for a Baroque recorder. (In practical terms this is not usually a problem, as consort music of the Renaissance period, being written for the instruments then available, is unlikely to require a larger range.)

Renaissance recorders have a large bore, much bigger than that found in Baroque recorders. Often referred to as cylindrical, it is actually very slightly tapered. Renaissance instruments feature a much plainer profile than most people are used to, with almost no decorative carving. The original instruments were made in one piece, but modern copies are usually made in two pieces for convenience, often joined by a brass or wooden ring at the base of the head joint. Interestingly, there was no hard and fast rule in Renaissance times as to which hand went "on top": some surviving instruments have two bottom holes, one for left and the other for right handed musicians. The unused hole was filled with wax to seal it off according to the musician's preference.

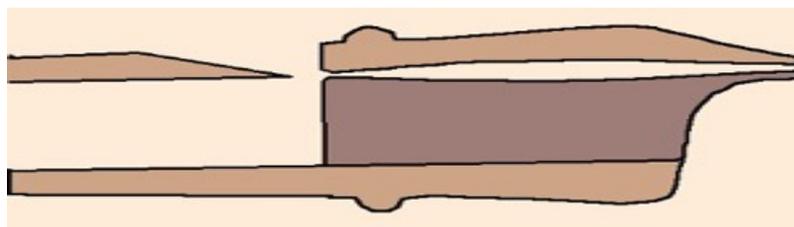
Baroque Recorders These are the recorders all of us are used to: the highly turned, sophisticated "flutes" of the Baroque period. In the 17th century the recorder underwent a period of transition: the bore became more sharply conical (tapering out from bottom to top), and makers started striving for a larger range and a more refined, flexible sound which would be suitable for playing solos. (Much of the great solo recorder repertoire dates from this period.) Recorders were also used in orchestral music at this time.

In the early 18th century, the transverse flute (traverso) started gaining in popularity. The biggest disadvantage of the recorder is the fact that it is a very soft instrument; transverse flutes were louder and had a bigger range, making them more suitable for the orchestral music then beginning to come into vogue. The recorder was gradually played less and less until it almost disappeared; by the 19th century it was played rarely, and then mostly as an historical curiosity. The art of making recorders virtually disappeared (and, as anyone who has ever tried to make one can attest, they are deceptively sophisticated instruments). The instrument did not come back into fashion until the early music revival of the late 19th and early 20th century, when Arnold Dolmetsch (England) virtually had to reinvent the wheel in reintroducing the recorder to musicians. Dolmetsch recorders are well known as to their quality.

Fingering Chart

The image displays a fingering chart for the recorder, organized into three horizontal staves. Each staff contains a sequence of musical notes, and directly beneath each note is a vertical diagram of the recorder's finger holes. In these diagrams, a solid black dot indicates that the corresponding finger should be pressed down on the hole, while an open white circle indicates that the hole should remain open. The first staff shows a sequence of notes with various fingerings, including some with multiple fingerings for a single note. The second and third staves continue this sequence, providing a comprehensive set of fingering options for the notes shown.

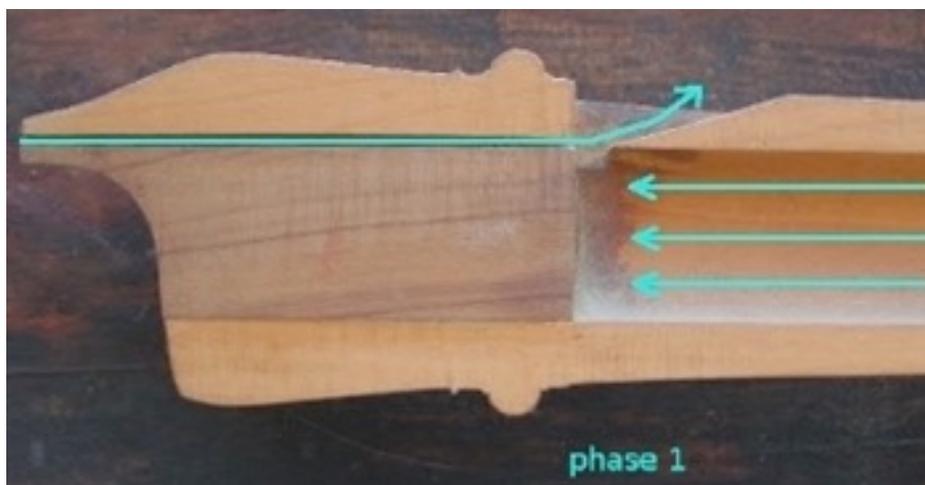
How The Sound Is Produced Through The Mouthpiece
Note Windway, Block, and Bore-below



Block



Bore



Windway

About Dr. Fred Kersten

Dr. Fred Kersten is currently and has been for eight years an Online Graduate Facilitator for Boston University. He works with graduate music education majors around the world who are completing their masters and doctorate degrees in music education.

Fred holds five degrees in music and music education. He received the B.S. and M Mus degrees from Crane School of Music in Potsdam, New York. His M.S. in Elementary Education and Certificate of Advanced Study in School Administration are from SUNY, New Paltz in New York. The Doctorate (D Ed) in music education/administration was awarded by The Pennsylvania State University.

A veteran of public school music teaching in Choral, General and Instrumental areas, Fred has taught music from Nursery, and Kindergarten through Graduate Levels. His doctoral dissertation focused on Music for the Visually Impaired and was developed from his many years of teaching music to students with exceptionalities.

Interest in the recorder as a performing instrument led to study at Indiana University and he authored a book on Teaching Recorder that has been published by NAFME. His performance repertoire includes Bach, Handel, Telemann, and the vast repertoire of classical recorder literature.

His current interests are focused on music technology and his study of classical pipe organ, which was his dual major as an undergraduate in addition to clarinet and recorder.

