

# ON THE CUTTING EDGE

By Tim Broege, [timbroege@aol.com](mailto:timbroege@aol.com)

I have enjoyed investigating and writing about recent developments in recorder design during the past year. Several of our “best and brightest” innovators in the recorder world have been quite busy during this period. I thought it was time for some further investigation.

**Eric Haas at Von Huene Workshop** in Brookline, MA, writes that the Mollenhauer Dream recorders, designed by **Adriana Breukink**, are quite popular, and that the Dream Edition series in plumwood is starting to sell well. Sopranos are especially popular; Haas relates that, on occasion,

full consorts of Dream recorders have been purchased as an affordable alternative to traditional Renaissance recorders.

At Von Huene Workshop the most popular of modern-design recorders is the **Mollenhauer Modern alto**, although Haas reports that sales of this model are still far less than those of traditional Baroque altos. A handful of **Moeck Ehlert** model recorders have

## Modern Recorders: An Update

### Helder tenor by Mollenhauer



sold, as well. Haas thinks that the **Mollenhauer Helder tenor** is “probably the most promising” of the new-design recorders.

As for the **Mollenhauer Elody** recorder, the Von Huene Workshop does not stock it, but is willing to special order it for interested customers. Good advice from Haas: it’s important to realize that these new-design recorders do require a different skill set from that needed for traditional designs, especially mastering new fingerings for the third octave available on these recorders.

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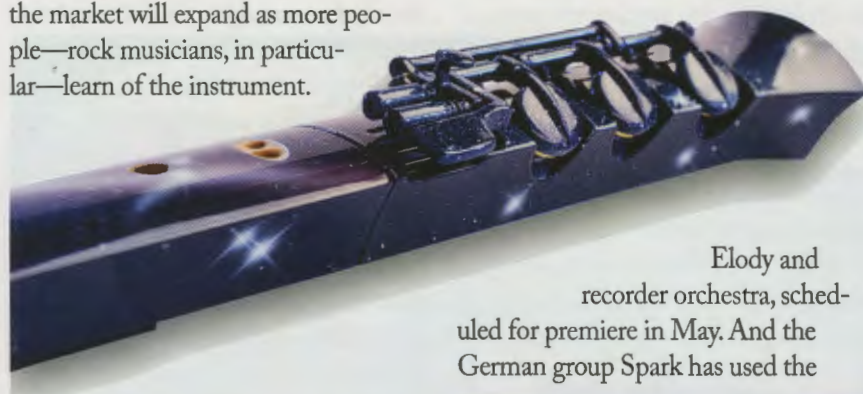
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***It's important to realize that these new-design recorders do require a different skill set from that needed for traditional designs, especially mastering new fingerings for the third octave available on these recorders.***

Bill Lazar at Lazar's Early Music in Mountain View, CA, has sold two of the Elody recorders so far, but thinks the market will expand as more people—rock musicians, in particular—learn of the instrument.



with new digital sound equipment that has become available. He writes, "It is now possible to use a tablet or smart-phone with an appropriate app for amazing sound design (a very intuitive and inexpensive method to participate in the actual development on the technical music market)."

With regard to music, Tarasov relates that the initial CD featuring the Elody was recorded by him with his band Vintgar. The CD is titled *Kaleidoscope*. English composer Steve Marshall has written a concerto for

Elody and recorder orchestra, scheduled for premiere in May. And the German group Spark has used the

Elody in a performance with symphony orchestra recently.

To hear what the new world of recorder sound is like, search for "Helder mit elody improv" on [www.youtube.com](http://www.youtube.com). There are also two videos (one with the Helder tenor alone), from the ARS Great Recorder Relay during the 2013 Boston Early Music Festival, posted at [www.youtube.com/user/](http://www.youtube.com/user/AmericanRecordermag)

[AmericanRecordermag](http://www.youtube.com/user/AmericanRecordermag).

This electric recorder is truly electrifying.



I had mentioned in one of my columns my interest in the Roland C-30 Digital Harpsichord/Fortepiano/Organ. Lazar tells me he has sold several dozen of them, and they continue to be quite popular. I believe the Roland C-30 is a fine choice for consorts and schools; the instrument actually sounds quite nice and is fun to play.

News from Nik Tarasov, Mollenhauer's designer of the Elody recorder (*two models shown on this page*), who reports a sales total of 100 Elodys worldwide by the manufacturer in the first year. At this point it is not possible to determine how many sales have been in the U.S., since many dealers sell internationally.

In March Tarasov was in Frankfurt, Germany, at Musikmesse (<http://musik.messefrankfurt.com/frankfurt/en/aussteller/willkommen.html>), a big music fair where he demonstrated how the Elody works well

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