




Mollenhauer

Enjoy the recorder

New Models

- Denner Alto
- Denner-Edition Alto 442/415
- Denner-Line Alto 415
- Denner Bass Cap
- Dream-Edition

2012/2013

Recorders & more

for beginners to professional players

www.mollenhauer.com



- Recorders
- Accessories
- Recorder Clinic
- Recorder-World Museum, Seminars
- Useful information / Maintenance / Oiling

Enjoy the Recorder

Come on in ...

"Mollenhauer Recorders" is more than just a workshop. It is a lively meeting point for performers of every age, from hobbyists to pros, from all around the world. Over the years, many thousands of recorder players have visited our workshops, our Recorder-World Museum and our seminars! Our journal, "Windkanal", is a well-known and respected forum presenting the colourful world of the recorder in all its diversity. Our website is a valuable resource for information about the recorder and is used by friends of the recorder the world over.

Ours is an open workshop. We strive to bring you the fascinating world of recorder making while at the same time entering into a dialogue with you – about our instruments, about ideas, about visions ...

Communication at a personal level is important to us. Partnership and cooperation are central to how we operate ... not only within our own team: we welcome your questions!

Since we see cooperation and innovation as being very closely related, we seek out and form partnerships with especially creative people such as recorder makers Maarten Helder, Friedrich von Huene, Adriana Breukink, Nik Tarasov and Joachim Paetzold.

Furthermore, we consider each and every recorder player, teacher and music dealer that shares with us their experiences and ideas – thus sharing in the further development of our instruments as well – to be our partners.

"With open ears": our logo illustrates our motto and sums up our ideas – keeping our ears open and listening to each other.

We look forward to meeting you!

The Mollenhauer Team



QR-Code (Quick Response Code)

In our recorder catalogue you will find so-called QR-Codes (Quick Response Codes). If you scan these with a smart phone you will be automatically linked to a website with subject related information and a video. The QR-Code will link you to www.mollenhauer.com



Contents

School recorders

Swing, Prima, Picco (small flute)	4
The "New Student"	5

Adri's Dream Recorder

Soprano recorders made of plastic and wood/plastic	6
The Dream-ensemble from soprano to knick bass	7

Canta

Ensemble from soprano to knick great bass	8
---	---

Historic designs

Denner – Ensemble from sopranino to great bass	12
Denner-Edition 442 – Hand-crafted baroque alto recorders	16
Denner-Edition 415 – Hand-crafted baroque alto recorders	17
Denner-Line 415 – Baroque alto recorders	17
Kynseker – Renaissance-/Early Baroque ensemble	18

Modern designs

Adriana Breukink: Dream-Edition	19
Tarasov/Paetzold: Modern Soprano, Modern Alto	20
Helder: alto and tenor	22
The Comfort-Tenors	24

Accessories & gifts

Cases, bags	25
Care products, thumb rests	26
Posters, miniature recorders, CDs, sheet music	27

Keys by request

Keys, one-handed recorders	28
----------------------------------	----

Recorder Clinic

All makes and models	29
----------------------------	----

Enjoy the recorder!

Mollenhauer & Social Media	30
"Windkanal – the forum for the recorder"	30
Mollenhauer Seminars	31
Recorder-World Museum	31

Useful information

Historic and modern designs	32
German and Baroque fingering	32
Playing in and maintaining your recorder	32
Wood types	33
Oiling – a detailed explanation	34

School recorders (not only) for beginners

Swing



Prima



Prima Penta – range: d², e², g², a², b²

The inexpensive, easy-to-maintain beginner's instrument

High quality ABS plastic: chlorine-free, non-sensitive and can be thoroughly cleaned.



Wood-like textured surface: convenient and easy to grip.

a¹ = 442 Hz

Strong plastic – warm, wooden sound: head joint made from high-quality plastic, body from pearwood.

Beginner's price:

high quality materials and careful crafting combined into a convincing combination of price and performance.

a¹ = 442 Hz

Picco



The little flute from pearwood: a soft and enchanting sound, easy to play. The fingering system and basic tuning match that of the C soprano recorder.

Its light weight, its short body and the small amount of air required to play it enable an easy introduction to flute blowing technique.

1295

Swing soprano

- 0505 black/beige, Baroque double holes
- 0705 beige, Baroque double holes
- 0501 black/beige, German single holes
- 0701 beige, German single holes
- 0702 beige, German double holes

Prima soprano

- 1054 night blue, Baroque double holes
- 1074 red, Baroque double holes
- 1094 beige, Baroque double holes
- 1053 night blue, German single holes
- 1073 red, German single holes
- 1093 beige, German single holes

- 1052 night blue, German double holes
- 1072 red, German double holes
- 1092 beige, German double holes

Prima alto

- 1295 beige, Baroque double holes
- 1293 beige, German double holes

Prima Penta

- 1095blau blue, pentatonic recorder
- 1095rot red, pentatonic recorder
- 1095beige beige, pentatonic recorder

Picco

- 8105 Baroque double holes
- 8100 German double holes

The "New Student"

Wooden recorders for beginners

Beginners on the recorder require an instrument that supports their playing as well encourages enthusiasm for the beauty of the recorder's sound. Our **New Student** combines these features.

The delicate soft sound is never obtrusive and remains even throughout all registers.

The stable response from low to high notes helps ease some of the beginner's insecurities.

We pay careful attention to tuning to ensure a sound foundation for in-tune ensemble playing.

The little finger bulge is particularly suitable for small little fingers.

$a^1 = 442 \text{ Hz}$



1042



1042d



1004



1003

The recorder bag

A hanging loop: the recorder can always be kept in a safe place.

Space for a name label: to prevent mix-ups.

As colourful as the rainbow: every bag has its own individual colour scheme.



Music stand not included.

Student

- 1042 pearwood, Baroque double holes
- 1042d pearwood dark stained, Baroque double holes
- 1004 pearwood, Baroque single holes
- 1004d pearwood dark stained, Baroque single holes
- 1003 pearwood, German single holes
- 1003d pearwood dark stained, German single holes

Ord. no. 1042 as **one-handed recorder** for the right or left hand, see page 28



A success story

Our "New Student" is already being used by thousands of pupils and their teachers in infant, junior and secondary schools as well as in music schools. A warm, natural and quality wood sound is the undisputed best choice for beginners!

Every instrument is hand-finished.

Adri's Dream Recorder – soprano

Wide bore – full sound for ensemble playing



0119S



1119B



1119R



4119B



4119R

Coloured wood

Wood sounds – really colourful

Adri's Dream Recorder from pearwood with a blue or red surface – children's favourite colours. Refined with distinctive gold-coloured decorative rings.

Wood/plastic

Full sound and durable

Body made of pearwood, head joint from translucent, coloured special plastic with glitter. Refined with gold-coloured decorative rings.

Plastic

Dreamlike and robust

High quality ABS plastic with gold-coloured decorative rings: chlorine free, durable and can be thoroughly cleaned.

Full sound, especially suited to blending in with others: ideal for group lessons or music class.

The large finger holes are especially easy for children to feel.

Dreamlike and unmistakable: modelled in shape and sound on Renaissance recorders.

Baroque fingering system, with your choice of single or double holes, $a^1 = 442$ Hz

Soprano (plastic)

0117S black, single holes
0119S black, double holes

Soprano (combination wood/plastic)

1117B night blue, single holes
1117R red, single holes
1119B night blue, double holes
1119R red, double holes

Soprano (coloured wood)

4117B pearwood blue, single holes
4117R pearwood red, single holes
4119B pearwood blue, double holes
4119R pearwood red, double holes



Adri's Dream Recorder – ensemble

Natural wood

Discover a new sound world

Adri's Dream Recorder in an ensemble setting: from soprano to bass. From pearwood with a refined, oiled finish, with stained wood rings.

Tenor and bass instruments are fitted with ergonomically designed keys:

- Attractive shell-shaped keys
- Robust mechanism
- Fingering changes made easy by a roll mechanism fitted to double keys
- Well-balanced sound



4119



4117



4317



4427



4527K

New: the Dream Recorder in plumwood with decorative rings in maple; see page 19



Soprano

- 4117 pearwood natural, single holes
- 4119 pearwood natural, double holes

Alto

- 4317 pearwood natural, double holes
- 4324 grenadilla, double holes

Tenor

- 4427 pearwood natural, double hole, double key

Knick bass

- 4527K pearwood natural, double hole, double key

Canta – the joy of ensemble playing

Versatile, reliable recorder ensemble with an homogenous sound, made of pearwood



2106

2156

2166

Canta is the series that offers versatility in any repertoire. The recorder that makes for easy cantabile playing, with **dynamic flexibility and a comfortable feel.**

Especially resilient and reliable due to selected pearwood and a robust and practical design.

Relaxed holding position due to the well-balanced weight distribution, light construction and slender, economical design.

$a^1 = 442 \text{ Hz}$



2206

2226

2246

The Canta Alto – also available with keys for small hands.

The alto that is suitable for any hand – young and old.

Available both with single or double holes, single or double keys:

- Ergonomically designed robust mechanism
- Fingering changes made easy by a roll mechanism fitted to double keys
- Well-balanced sound



Soprano

- 2106 Baroque double holes
- 2156 German single holes
- 2166 German double holes

Alto

- 2206 Baroque double holes
- 2226 Baroque double hole, with single key
- 2246 Baroque double hole, with double key

- 2256 German single holes
- 2266 German double holes
- 2276 German single holes, with single key
- 2296 German double hole with double key



2406



2446



2466



2446K



2466K

The Canta Tenor – a versatile instrument for all demands

Combining full sound with a comfortable hand stretch. Instruments with double keys are longer and allow for a more stable sound in ensemble and as a solo instrument.

- Double holes or ergonomically designed, robust double keys
- Fingering changes made easy by a roll mechanism fitted to double keys
- Also available as a knick instrument

Tenor

- 2406 Baroque double holes, without key
- 2446 Baroque double hole, double key
- 2466 German double holes, without key
- 2496 German double hole, double key

Knick Tenor

- 2406K Baroque double holes, without key
- 2446K Baroque double hole, double key
- 2466K German double holes, without key
- 2496K German double hole, double key

Comfort-Tenor

Our Comfort Tenor makes playing easy – for all ages from young to old. Read all about it on page 24

Canta: the joy of ensemble playing

The foundation of a recorder ensemble



2546K



2546KD

Knick Bass in f

Strong, stable sound: the foundation of the ensemble!

Natural holding position: the "knick" (bent head) brings the instrument closer to your body; you have a significantly smaller distance to get to the lower notes.

Relaxed playing: the right arm hardly needs to stretch; this light-weight bass will not cause tension!

Ergonomics play a large role in the design of this bass. This instrument is comfortable for players who otherwise have difficulties with conventional basses.

Feels good to play: the mouth-piece is designed to be blown directly.



Ergonomically designed key system: changing fingering is made easier by the roller attached to the double key.



Knick-Bass

2546K pearwood, Baroque double hole with 4 keys, hard case

2546KD pearwood, dark stained, Baroque double hole with 4 keys, hard case



*"The **Canta Great Bass** is very intuitive to play, making it ideal for use in recorder orchestras and can be recommended."*

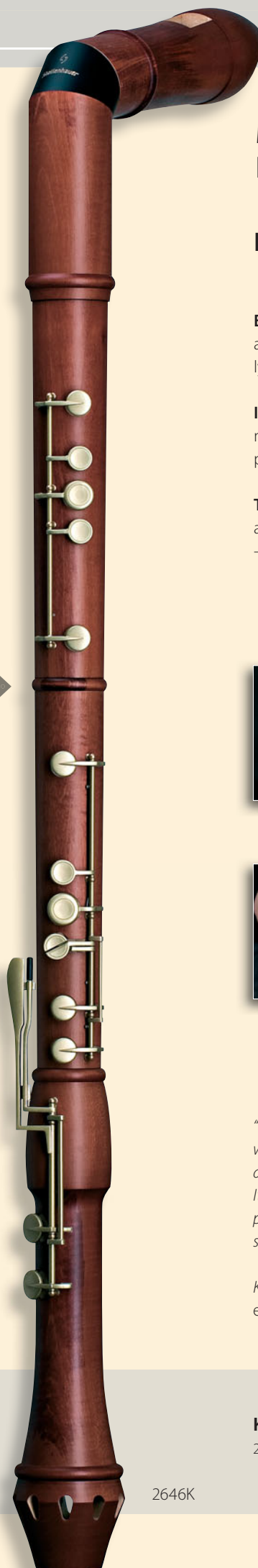
*Dietrich Schnabel
(conductor of recorder orchestras)*

The two-part middle joint can be easily turned



The recorder case with many extras

- ... saves an incredible amount of space with the two-part middle joint
- ... space for sheet music
- ... integrated recorder stand



Mollenhauer & Friedrich von Huene

Knick Great Bass in c

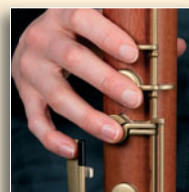
Elegant, stable sound:

a strong low register with light, clearly focused high notes.

Its quick and accurate response

makes the Canta great bass a reliable playing partner.

The small amount of air it requires allows free and unrestrained playing – a great bass that plays like a tenor!



Comfortable hand stretch, narrower than on an alto recorder

*"The **Canta Great Bass** has a well-balanced sound palette and an especially rounded low register. Its impressive key mechanisms make playing it uncomplicated ... a very sleek instrument."*

Katharina Hess (member of ensemble Flautando Köln)

Knick Great Bass

2646K pearwood dark stained, with 9 keys, hard case, adjustable support spike

2646K

Denner – magnificent and expressive

A wealth of baroque sound from fine woods



5006 5020 5022

For wood types and their sound qualities please see p. 33



5107 5120 5122 5123 5124



5206 5220 5222

A sophisticated ensemble based on original instruments by **Jacob Denner (1681–1735)** in the **important musical instrument collections** in Nuremberg and Copenhagen.

Brilliant, expressive sound with a convincing charm.

Agile, quick response in all octaves: ideal for virtuosic music of any era.

Undercut finger holes: discover the particularly stable sounds of these instruments.

Visually impressive: finely crafted ornamental rings and a surface pleasingly finished with oil.

Baroque fingering, $a^1 = 442$ Hz

New

- flexible sound
- balanced in all registers
- stable intonation

Sopranino

5006 pearwood
5020 rosewood
5022 castello boxwood

Soprano (3-part)

5107 pearwood
5120 rosewood
5122 castello boxwood

5123 olive
5124 grenadilla
5125 tulipwood
5129 European boxwood

Alto

5206 pearwood
5220 rosewood
5222 castello boxwood



5223



5224



5225



5406



5422



5416



5430

The re-designed Denner Alto

Elegant full sound, usually only heard in low pitched recorders. The re-designed traditional bore creates a well-balanced baroque timbre of distinctive beauty and stability. It offers players new musical expressiveness with perfect intonation.

Tenor (without key)

- 5223 olive
- 5224 grenadilla
- 5225 tulipwood

- 5406 pearwood
- 5420 rosewood
- 5422 castello boxwood

Tenor (double key)

- 5416 pearwood
- 5430 rosewood
- 5432 castello boxwood

Comfort-Tenor

Our Comfort Tenor makes playing easy – for all ages from young to old. Read all about it on page 24

Denner – magnificent and expressive

The lower register

Bass in f

A magnificent instrument for sophisticated players: Baroque design with carefully crafted details.

Strong sound with clear articulation: for consorts, larger ensembles and recorder orchestras – two playing options:

- using cap and crook
- without cap for direct blowing

New

Newly designed bass cap with crook

The cleverly designed wind channelling allows for the air to pass through unobstructed and produce a clear and noise-free sound in all registers.

Adjustable sound

Different sound qualities can be achieved by a slight turning of the cap.

Flexibility

Crook adjustable to player's needs.



5506



Head joint designed to be blown directly: hidden under the removable cap is an ergonomically designed mouthpiece that helps make direct blowing of the instrument more comfortable.

Easy-to-speak high register:

Full stable low notes and clear high register

This bass is also convincing as a solo instrument. Try out Baroque sonatas or alto recorder duets with this instrument; its warm, deep sound lends them a unique charm.



Bass

5506 pearwood, Baroque double hole with 4 keys, hard case

Mollenhauer &
Friedrich von Huene

Great Bass in c

A great bass with professional features: strong and virtuosic; able to modulate.

A magnificent sound that also projects well: because of the straight head joint, the sound is projected directly to the audience.

The instrument requires only a minimum amount of air, allowing free, cantabile lines and longer passages.

*"The new **Mollenhauer Denner Great Bass** is captivating with its round, solid sound, stable in every register. Its key mechanism is comfortable and especially well designed for small hands. An instrument highly recommended for both ensemble and orchestral playing."*

*Daniel Koschitzky
(member of the ensemble Spark)*



G# and E_b keys enable larger finger holes and thus an especially stable sound.



The recorder case

... space for sheet music
... integrated recorder stand

5606

Great Bass

5606 pearwood dark stained,
with 11 keys, hard case,
adjustable support spike

Denner-Edition 442

Hand-crafted baroque recorders in $a^1 = 442$ Hz

New



DE-1202



DE-1204



Alto recorder after Jacob Denner (1681–1735)

Our new »Denner-Edition 442«

The top class among baroque alto recorders at modern pitch

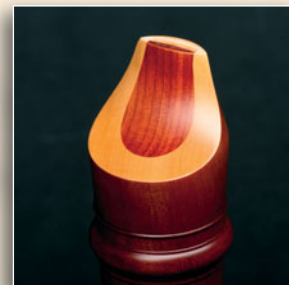
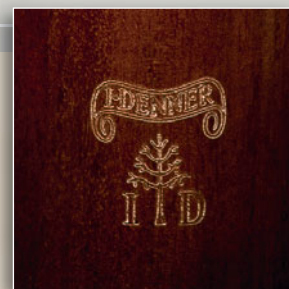
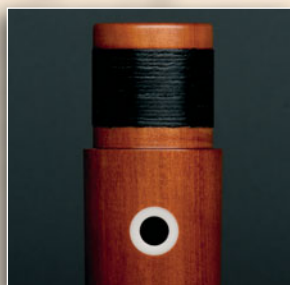
Highest soloistic demands

The basis of the historical bore shape are concepts like those developed in the most important Nuremberg woodwind instrument workshop of the Denner family – particularly of Jacob Denner.

Modern working processes have made it possible to achieve a sound quality that was previously characteristic only of low pitch baroque instruments.

Registers with balanced and stable intonation are the basis for the versatility of a refined sound.

The characteristically direct playing combines lightness and brilliance with focused airflow.



We dedicate an **extensive amount of time** to crafting these exclusive instruments. Every instrument is voiced over a long period of time – periods of intense playing alternate with phases of fine tuning. In this way, the recorder maker can closely monitor and adjust the development of every instrument.

Hand-crafted instrument

- Craftsman-made windway
- Heavily undercut finger holes
- Bushed thumbhole
- Rounded and polished beak
- Finish: historically stained, oiled and polished by hand.
- Threaded joints

In a fine leather bag

Alto, $a^1 = 442$ Hz

DE-1202 castello boxwood, stained

DE-1204 grenadilla

Denner-Edition 415

Hand-crafted baroque recorders
in $a^1 = 415$ Hz



DE-1212



DE-1214

New

»Denner-Edition 415«
The low pitch solo instrument in the top class of baroque alto recorders

Highest soloistic demands
Strong and variable in tone, flexible and focused in response, stable in perfect intonation. For the finest in early music.

Available from September 2012



Alto recorder after Jacob Denner (1681–1735)

Alto, $a^1 = 415$ Hz

DE-1212 castello boxwood, stained
DE-1214 grenadilla

Denner-Line 415

Baroque recorders in $a^1 = 415$ Hz

Our new "Denner-Line 415"

The alto recorder that introduces the world of low baroque pitch ($a^1 = 415$ Hz) with high-precision series production.



DL-5206

New



Alto recorder after Jacob Denner (1681–1735)

Elegant and rich sound
The re-designed traditional bore creates a well-balanced baroque timbre of distinctive beauty and stability. It offers players new musical expressiveness with perfect intonation.

Available from September 2012



Alto, $a^1 = 415$ Hz

DL-5206 pearwood
DL-5222 castello boxwood

DL-5222

Ensemble after Hieronymus F. Kynseker

Renaissance/Early Baroque



4001
Garklein c³

4007
Sopranino f²

4107
Soprano c²

4207
Alto g¹

4217
Alto f¹

4417
Tenor c¹

4507
Bass f

4607
Great bass c

Versatile instruments after Hieronymus F. Kynseker (Nuremberg, 1636–1686) based on the original instruments kept at the Germanic National Museum in Nuremberg. Our Kynseker ensemble instruments remain faithful to the most important characteristics of the originals: its outer form and its **strong sound, so full of personality.**

A superb consort instrument: tuning and sound have been carefully matched. The fingerings are similar to those of the familiar baroque fingering patterns.

a¹ = 442 Hz



- 4001 Garklein recorder c³, maple
- 4002 Garklein recorder c³, plumwood
- 4007 Sopranino f², maple
- 4008 Sopranino f², plumwood
- 4107 Soprano c², maple
- 4108 Soprano c², plumwood

- 4207 Alto g¹, maple
- 4208 Alto g¹, plumwood
- 4217 Alto f¹, maple
- 4218 Alto f¹, plumwood
- 4407 Tenor c¹, without key, maple
- 4408 Tenor c¹, without key, plumwood

- 4417 Tenor c¹, with key, maple
- 4418 Tenor c¹, with key, plumwood
- 4507 Bass f, with key, maple
- 4508 Bass f, with key, pearwood stained in the colour of plumwood
- 4607 Great bass c, with key, maple

Dream-Edition – for the demands of a soloist

Mollenhauer & Adriana Breukink

New



TE-4118



TE-4318

Soprano and alto in
luxurious leather bag,
tenor in a hard case



TE-4428

Dream Recorders for the demands of a soloist

New: due to their characteristic wide bore and full round sound Dream-Edition recorders are also suitable for demanding solo recorder repertoire.

These hand-finished instruments in European plumwood with maple decorative rings combine a colourful rich sound with a stable tone. Baroque fingering and double holes provide surprising agility.

Tenor recorder with ergonomically designed keys:

- Attractive shell-shaped keys
- Robust mechanism
- Fingering changes made easy by a roll mechanism fitted to double keys
- Well-balanced sound

$a^1 = 442 \text{ Hz}$

Soprano

TE-4118 Plumwood with maple decorative rings

Alto

TE-4318 Plumwood with maple decorative rings

Tenor (with double key)

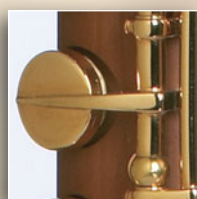
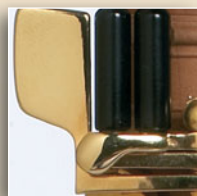
TE-4428 Plumwood with maple decorative rings



Modern Soprano

Modern Alto

Harmonic recorders: Mollenhauer & Nik Tarasov/Joachim Paetzold



5916H

5914H



Modern Soprano

Scope for discovery: where other sopranos reach their limits this instrument offers scope to venture into new areas of repertoire.

The full round sound refines the high register of the soprano to produce an instrument that combines resonance, sweetness and versatility.

B-foot joint: the Modern Soprano comes with a B-foot joint as standard. The resulting longer length of the instrument makes for a more stable and balanced sound across the range.

Range: b^1 – g^4 , $a^1 = 442$ Hz

Modern Alto

The collaboration between recorder player Nik Tarasov and maker Joachim Paetzold resulted in 1996 in the development of the Modern Alto. It is the first modern recorder that follows the principle of Harmonic recorders with pure harmonics and a long bore: overblowing the first octave will produce clear in-tune harmonics whereas in traditional recorders the resulting sounds are not in tune and can at best be used as trill or alternative fingerings.

Unimportant as it may at first seem, the ability to produce in-tune harmonics has far reaching consequences for the entire instrument – an incredibly strong and powerful low register and a range extending well into the third octave!

Strong and powerful: this instrument will help you to hold your own when playing with other modern orchestral instruments or with a piano. It will be equally suitable for playing in a pop, jazz or folk band, in a string orchestra or a piano trio – this recorder won't go unheard!

A range of almost three octaves: the easy response and chromatic mobility as well as the extended note-range surpasses all traditional models.

Traditional fingering

The Modern Alto uses traditional baroque fingering. Special fingerings are only necessary for notes in the third octave.

Synpor block: artificial Synpor is able to absorb moisture through its micropores. This way it doesn't swell and remains stable even after long playing sessions.

Choose the voicing of your Modern Alto

"Voicing" means fine tuning of block and windway, the process by which the recorder maker makes basic decisions about the sound and purpose of the instrument.

Baroque Voicing – Baroque sound

- Full, precise and distinguished sound, assertive even in combination with modern orchestral instruments
- A range of $2\frac{1}{2}$ octaves with easy response

Modern Voicing – Modern sound

- Strong, assertive and dynamically flexible – a sound full of distinctive character
- A range of almost 3 octaves! Even, easy response and a clear and brilliant sound right into the highest register

5916H pearwood, with B-foot and triple key B/C/C#

5914H grenadilla, with B-foot and triple key B/C/C#



5926



5920



5924



5926E



5920E



5924E

Modern Alto with F-foot

Range: f^1-d^4 , $a^1 = 442$ Hz



- 5926 pearwood, with F-foot and double key F/F#
- 5920 rosewood, with F-foot and double key F/F#
- 5924 grenadilla, with F-foot and double key F/F#

Modern Alto with E-foot

Range: e^1-e^4 , $a^1 = 442$ Hz

The **lengthening of the foot joint and the additional key** also result in adding a semitone, e^1 , to the low register and opens up a host of additional alternative and trill fingerings.

- 5926E pearwood, with E-foot and triple key E/F/F#
- 5920E rosewood, with E-foot and triple key E/F/F#
- 5924E grenadilla, with E-foot and triple key E/F/F#

Harmonic Recorders: Mollenhauer & Maarten Helder

Lavishly equipped instruments developed in cooperation with the Dutch recorder maker Maarten Helder.

Detailed technical extras place these recorders in the **"de luxe" class of Harmonic Recorders**, the new type of recorder with in-tune harmonics.

Expressive, elegant and dynamic sound: the right instrument for those who are looking for new recorder sounds. Assertive and strong so as to be audible in combination with modern orchestral instruments: in modern music, jazz, folk or indeed traditional recorder repertoire.

Extended range into the third octave: this enables access to repertoire so far unavailable to recorder players, e.g. flute and oboe repertoire.

The fingering for the two lower octaves follows the traditional "Baroque" patterns; special fingerings are only required for notes in the third octave.

Extended range in the lower register by adding a key for e¹ (alto) or b (tenor).

Piano key: enables the finest of dynamic shadings. The piano key opens a small hole in the head joint – the tone sharpens and as a result can be played more quietly. This allows delicate dynamic shadings to be realised.

a¹ = 442 Hz



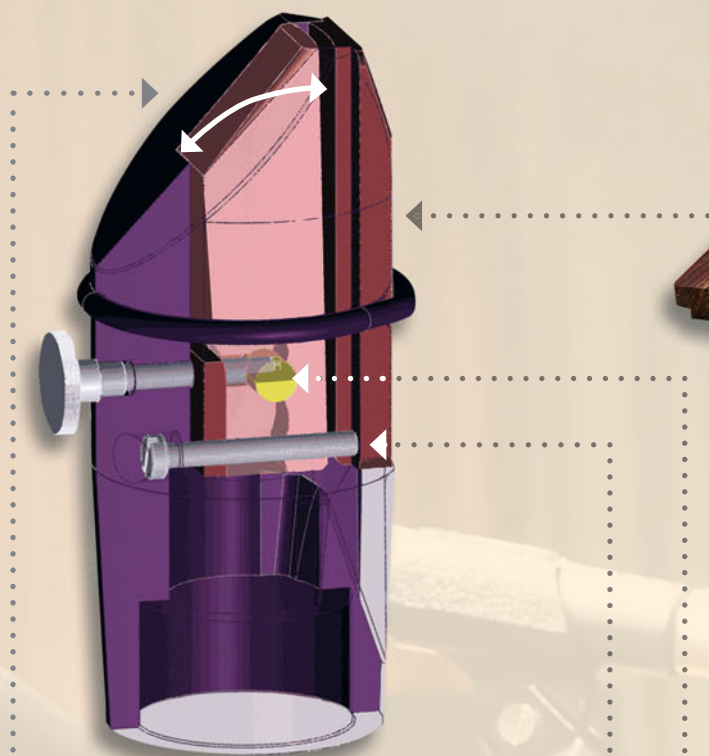
8330 Alto, grenadilla, with E-key
8350 Tenor, rosewood,
with B-key



8330



The Sound Unit



Lip control mechanism

The lip control mechanism can be used to influence the sound during playing: the flexible block construction can be altered using lip pressure which correspondingly changes the size of the windway entrance. This highly sensitive device enables the player not only to influence the sound quality but also the volume of every tone to the highest degree. The block is made of swell-resistant artificial Synpor in imitation wood.

rosewood

grenadilla

Synpor



Changeable windway platelets

The changeable windway platelets are made from different woods and Synpor that the player selects and inserts to form the windway roof and that are fixed in place with a rubber band. The different structures of the various materials lead to interesting variations in sound quality.

The Sound Unit

The sound unit is the upper detachable part of the head joint consisting of **four parts**: lip-control mechanism, changeable windway platelets, adjustable block and adjustable windway roof.

Adjustable block

(patented by R. Strathmann)

A knurled-head screw at the back of the head joint allows for adjustment of the windway exit by slightly lowering or raising the block at this point. This makes it possible to obtain special variations in sound as a direct result of alterations to the size of the windway exit.

Adjustable windway roof

The windway roof consists of a plate within the Sound Unit that can be adjusted by two screws at the rear of the head joint. This changes the vertical distance between the windway roof and the labium – an area of extensive experimentation with sound.



The Comfort Tenors – makes playing easy



*For all ages
from young to old*



Our Comfort Tenor makes playing easy: two additional keys reduce the stretch of the hand.

Canta Tenor recorders are also available in a **knick version**. Instruments with knick can be held closer to the body, relieving strain on arm muscles. Complete with thumbrest and hook.

G-key
The left ring finger no longer needs to be strained.

F-key
The right index finger stretches less, making the entire hand relaxed.

C/C#-double key
The ergonomically designed and easy to operate key mechanism relieves the little finger of any strain when playing the lowest notes.

2446C

2446KC

2496KC

5430C

5432C

Canta Comfort Tenor / Comfort Knick Tenor

- 2446C Baroque double hole, with four keys
- 2446KC with knick, Baroque double hole, with four keys
- 2496C German double hole, with four keys
- 2496KC with knick, German double hole, with four keys

Denner Comfort Tenor

- 5416C pearwood, Baroque double hole, with four keys
- 5430C rosewood, Baroque double hole, with four keys
- 5432C castello boxwood, Baroque double hole, with four keys

Cases/Cotton bags



7400



7735



7701R



7701



7721

Cases

Recorder cases made from wood, covered with artificial leather and plush lined interior

- 7100 sopranino
- 7101 soprano
- 7102 alto
- 7103 tenor
- 7104 bass
- 7200 soprano/alto
- 7300 sopranino/soprano/alto/tenor
- 7400 as above plus bass

Roll bag made of denim cloth

7735 with five slots

Cotton bag "Rainbow"

As colourful as the rainbow: every bag has its own individual colour scheme; with hanging loop and name label

7701R soprano, two part

Cotton bags

- 7601 blue, soprano, one part
- 7701 black, soprano, two part
- 7702 black, alto, three part
- 7703 black, tenor, three part
- 7710 black, soprano/alto

Cotton bags with leather trim

- 7721 soprano, three part
- 7722 alto, three part
- 7723 tenor, three part

Care Products

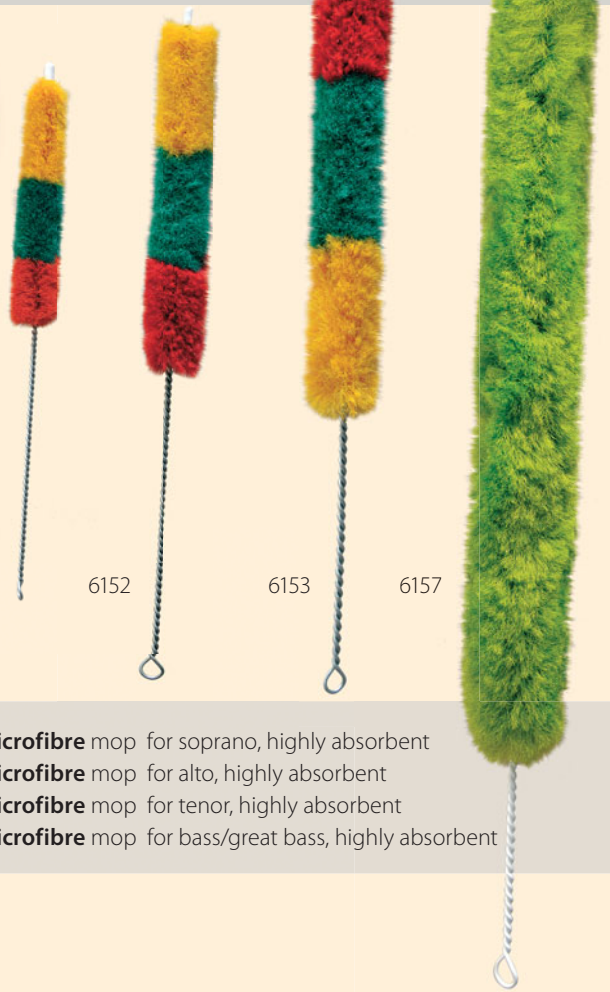


6156

6141

6142

6143



6151

6152

6153

6157

6151 **microfibre mop** for soprano, highly absorbent
 6152 **microfibre mop** for alto, highly absorbent
 6153 **microfibre mop** for tenor, highly absorbent
 6157 **microfibre mop** for bass/great bass, highly absorbent



6130

6131

6135

6138



6132

Maintenance kit

- anticondens
- recorder oil
- joint grease stick
- cleaning rod wood
- cleaning rod plastic
- brush
- little brush
- pipe cleaner
- instructions



6160

6130 joint grease
 6131 joint grease stick
 6135 recorder oil
 6138 anticondens

6156 cleaning rod plastic for soprano
 6141 cleaning rod wood for soprano
 6142 cleaning rod wood for alto
 6143 cleaning rod wood for tenor

6132 Recorder maintenance kit 8 parts
 6136 light machine oil (for keys)
 6160 Strap for tenor / bass / great bass



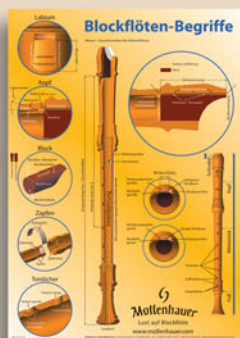
Thumb rest in wood (rosewood), self-adhesive

6214 for alto recorder
 6215 for tenor recorder

Adjustable screw-on thumb rest in brass

with cork and eyelet for strap
 6211 for alto, tenor, bass, great bass recorder

Posters – Decorative – CDs – Sheet Music



6171E



6185E



6186

Posters

6171E "Recorder Terms", size: 43 x 61 cm

6185E "Mollenhauer Recorders", size: 59,4 x 84 cm

6186 "Die Blockflötensammlung von Frans Brüggén", size: 150 x 88 cm
(The Recorder Collection of Frans Brüggén)

Decorative

Handcrafted miniature recorders, length ca. 8 cm, playable!



	boxwood	rosewood
brooch	6301	6302
tie pin	6311	6312
necklace pendant	6321	6322
earrings	6331	6332
	tulipwood	grenadilla
brooch	6303	6304
tie pin	6313	6314
necklace pendant	6323	6324
earrings	6333	6334

(purchase order numbers 6331–6334 cannot be played)



CDs



6700 "Spinnaker"
Soft Jazz on recorder:
Blues, Jazz and Bossa
Nova with Jean-François
Rousson (recorder) and
the Spinnaker band.



6705 "The Dream": A project
with high ranking recorder
players and played exclusively
on Adri's Dream Soprano Re-
corder: Paul Leenhouts, Marion
Verbruggen, Flautando Köln,
Nadja Schubert, Dorothee
Oberlinger and others.



6710 "Cantabile"
A journey into the sound
world of Classical and
Romantic music with
Nik Tarasov (Harmonic
Recorders) and Michael
Weiger (fortepiano).



6715 "Moderne Alto"
Single-CD. Nik Tarasov pre-
sents the Modern Soprano
in stylistically varied solo
repertoire.



6760 "Moderne Soprano"
Single-CD. Nik Tarasov
demonstrates the range of
the Modern Soprano in en-
semble pieces of different
styles.

Sheet Music



New: Special Repertoire.

Our selection of exclusive sheet music from
Aura publications, edited by Nik Tarasov.

This new series focuses on music for
Csakan, Flageolet, the Harmonic and
Modern recorders as well as all traditional
models. The repertoire is being added to
constantly.

Available from September 2012

Keys by request



Overcoming your limitations

So you want to be able to play more easily in the low register of your alto recorder? You really want to play the tenor recorder despite the small size of your hands – but you've always been frustrated because of the huge distance between the finger holes? You're constantly preoccupied with your fingers because, for some reason, some of them only work within certain limitations?

Our key makers provide a solution for (almost!) any problem you can think of.

Attaching an individual key is usually sufficient to allow you to relax and play effortlessly, without strains or cramps!

Occasionally the addition of more keys will help to reduce the distance between the finger holes to suit the span of the player's hand.

Tailoring individual keys to the player is possible with **any type of recorder** – including, of course, models by other makers.

In cases of limited touch sensitivity or movability, we can even furnish every tone hole with a key, allowing the key to take over the task of covering the tone hole correctly. This relieves the hand, finally allowing the player to focus unencumbered on making music!

One-handed recorder: an ingenious, efficient key construction allows the fingers of one hand (either right or left) to control all the functions of the recorder.

These keys can throw open the doors to music-making, allowing children, teenagers and adults to play the recorder with their functional hand.

We supply soprano, alto, tenor and bass recorders fitted out with one-hand mechanisms.



One-handed recorder for the right hand

Soprano: Student 1042, pearwood, Baroque double holes

One-handed recorder for the right hand

Alto: Denner, Baroque double holes, adjustable thumbrest

Please feel free to speak to us!
We will be more than happy to find the right solution for you!

Both models are available for the left or right hand. The instruments come in a special case and a corresponding fingering chart.

Recorder Clinic



Vera Jahn, Reinhard Hoffmann, Erik Jahn, Johannes Steinhauser, Marcel Manertz

All makes and models

No matter how old your recorder, what make or model, it will be in good hands in our "Recorder Clinic"!

We carry out the following repairs:

- Correction of response, sound and tuning
- Replacement of cork and tenon thread
- Repair of cracks and strengthening (with decorative rings in artificial ivory)
- Thumbhole bushing
- Hygiene check, cleaning and oiling
- Repair of keys etc.

You can contact us by phone

Mondays to Fridays
between 9am and 4pm
Tel.: +49 (0) 661/9467-33
Fax: +49 (0) 661/9467-36



Or email your queries to
clinic@mollenhauer.com



Von Huene repair service for Europe



Mollenhauer on facebook and YouTube

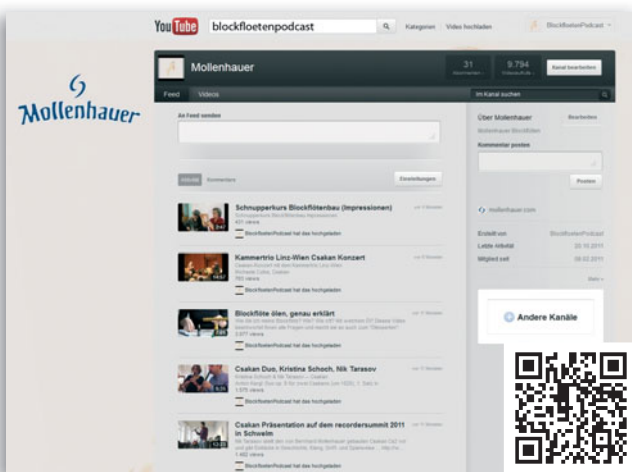
Nothing is more up-to-date than the internet. The two facebook pages "mollenhauer.blockfloeten" and "Windkanal" offer interesting and informative news from the world of the recorder. On YouTube you will also find "recorder podcasts" with interesting videos on topics like recorder care / maintenance, excerpts from concerts and lectures etc. We are looking forward to your visit and a lively exchange of views with you.



www.facebook.com/mollenhauer.blockfloeten



www.facebook.com/Windkanal



www.youtube.com/blockfloetenpodcast

Windkanal Das Forum für die Blockflöte



Windkanal – The Forum for the Recorder

Windkanal, our journal, is a specialist recorder magazine that has been informing the public on recorder matters for fifteen years: recorder players of all ages and all walks of life, amateur to professional. We offer a platform to composers, publishers, recorder makers as well as music specialist shops and educational institutions. The variety of topics and articles in a well-informed, up-to-date and attractive presentation has been equally appreciated by professionals and amateur players.

- Early and modern music
- Portraits and interviews
- Recorder teaching
- Recorder making
- Reports from the world of recorders
- Calendar listing courses and master classes in Germany, Austria and Switzerland

www.windkanal.de
(complete archive)



In German language

Seminars



Mollenhauer seminars

- Experience ensemble playing
- Meet like-minded people and friends
- New enthusiasm for your playing
- Enjoy exchanging ideas and experiences

Savour the unique atmosphere of our seminar rooms, be right at the hub of things in our recorder workshop and take in the beauty of our fantastic garden! Our internationally known teaching faculty offers the finest in further education (in German language only). Please feel free to request brochures detailing the seminars we offer!

seminare@mollenhauer.com



Recorder-World

Recorder-World Museum

A museum focused on recorders

For recorder lovers of all ages: school classes, families, playing groups, teachers, students – for anyone who is interested in the recorder and would like to learn more about it.

Museum

Recorder making, acoustic experiments, recorder history and much more ...

Sound world

The place for experimenting! Get hands-on experience with recorders: turn them like it was done 300 years ago; engage with acoustic phenomena ...

Workshop

The multitude of steps that have to be taken before a recorder is finished; the special atmosphere of a recorder workshop; the woods, interesting tools and machines – it's an experience to be had!



info@mollenhauer.com



Useful information

Historic and modern designs

Nowadays recorder players can choose instruments from a wide range of models that reflect the skills of recorder making of the most diverse historic periods.

Recorders of the Renaissance and the Early Baroque (1) are recognised by their wide cylindrical bore and comparatively large finger holes. Their exterior is usually plain with only very limited decoration as can be found in those made by Hieronymus F. Kynseker (1636–1686, Nuremberg). Their characteristic is the full strong sound, particularly in the lower register, that blends well in consort playing: the emphasis at the time was on consort playing rather than on solo repertoire.

Baroque recorders (2) are characterised by a more complex and irregular bore and smaller fingerholes. The exterior of these three-part recorders is decorated with ornamentally turned joints, such as those by Jacob Denner (1681–1735). Their elaborate design and detail make them highly suitable for the virtuosic music of the Baroque era: quick and clear response and flexibility over a range of more than two octaves combined with expressiveness and an even sound throughout all registers.

Harmonic recorders (3) surpass their historic predecessors in their innovative design. Their slightly conical bore combined with the lengthening of the instrument by the addition of keys open up entirely new sound possibilities and extend their range well into the third octave. Our Modern Alto and the Helder Recorders were the first models to put this design into practice.



German and Baroque Fingering

Most school recorders are still offered with German and Baroque fingering so that a choice must be made at the time of purchase.

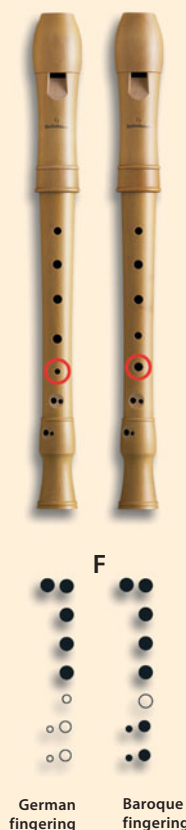
The most important difference is the fingering for the note F (soprano) that at first is easier to finger in the German fingering system (in comparison to the forked fingering of the Baroque system, see below). However, this apparent ease of fingering seriously compromises the tuning of the instrument in other keys than the home key. Even F-sharp requires more complex fingerings in order to sound reasonably in tune.

For this reason modern recorder tutor books are geared towards Baroque fingering which – when taught properly – is no more difficult for pupils to learn.

A common error:

often the double finger holes C/C-sharp and D/D-sharp (soprano) are regarded as evidence of Baroque fingering. **However, the double holes are possible in both fingering systems.**

The Baroque fingering can easily be recognised by the larger finger hole for F (soprano), B-flat (alto) in comparison to a German fingered instrument.



Playing in and maintaining

A new wooden recorder has to be played in.

Give your instrument time to get accustomed to the moisture and warmth that comes through playing. You can use this time to explore and become familiar with the unique characteristics of your recorder.

Play it daily in the first three to four weeks – but not for periods longer than 20 minutes.

Look for slow passages to play. Explore and savour every individual note: what makes each note sound best? Experiment with various dynamic levels. Find the limits of your instrument, but don't tax it too much in the high registers.

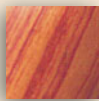
Older wooden recorders that have gone without being played for a while must be played in again.

Wooden recorders with plastic head joints are ready to be played immediately and don't need to be played in.

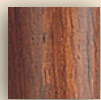
A wealth of sound from fine woods



Pearwood
warm with a strong fundamental
specific weight 0.65



Tulipwood
full tone with a strong fundamental
specific weight 0.95



Rosewood
robust, well-balanced and forceful
specific weight 1.05



European boxwood
bright and rich in overtones
specific weight 0.95



Castello boxwood
warm and bright
specific weight 0.8



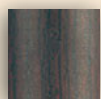
Ebony
powerful and bright
specific weight 1.1



Olive
full, open tone
specific weight 0.85



Maple
soft and light
specific weight 0.63



Grenadilla
intense and elegant
specific weight 1.2



Plumwood
earthy, smooth structure
specific weight 0.79

The main factor influencing the sound of a recorder is the design of the instrument. However, the type of wood used also influences the sound. Which wood is “best” really depends on an individual’s idea of sound as well as on the purpose for which the instrument will be used.

For solo repertoire woods that produce a robust, elegant sound that is rich in overtones are more suitable as they can easily be heard when played in combination with other instruments.

For consort playing the blending of the individual parts is more important: here instruments with a soft, full sound that are well matched are called for.

For those who prefer a recorder that is light in the hand olive or plumwood is recommended. Other players prefer the heavier feel of dense woods such as grenadilla or palisander (rosewood). There is a choice of European and exotic woods – all carefully selected, stored and seasoned.

your recorder

Wood is a living, breathing material: for this reason the recorder maker crafts the windway to be a bit wider than necessary when new. Thus, while it is being played in, the block may swell slightly. However, the block sometimes swells more than expected, which may cause problems with the response or result in a “hoarse” sound. If this is the case with your instrument, we can easily solve the problem with a simple correction in our Recorder Clinic.

Warm up your instrument before playing it, especially during the colder seasons of the year. You might try warming it up under your arm or by placing it in your pocket. In this way, you will avoid a build-up of condensation and possible problems with “hoarseness” or a slow response when playing.

Dry each part of the recorder carefully after playing. Use a cleaning rod with a cotton (lint-free) cleaning cloth. Do not forget to blow out the condensation that has collected inside

the instrument. Hold the palm of your hand against the open end of the head joint, place your mouth over the labium and blow strongly – the moisture will escape at the top of the windway. Be careful: many players place their fingers on the labium while blowing through the windway. The labium edge is very easily damaged, so ensure your fingernails never come into contact with the labium!

After playing, keep your recorder out of its case to let it dry. Do not keep it assembled during this time, as this could result in warping or even the formation of cracks at the tenons. Mould tends to grow in recorders that have not been given sufficient time to dry!

Protect your recorder from extreme changes of temperature as this leads to cracking from the stresses placed on the wood. Avoid storing your recorder in hot places such as in cars or on windowsills, which could cause the paraffin wax used for impregnation to melt.

Clean the surface of your recorder with a damp cloth. Using a drop of washing up liquid will allow you to remove unsightly marks even more easily, especially around the beak. The windway can be carefully cleaned with the help of a bird feather. Mollenhauer Recorders made of plastic can be washed in the dishwasher.

The tenons of your wooden recorder need maintenance to keep them responsive and easy to move. You can use the joint grease that comes with every instrument for this purpose. Be sure to apply it sparingly, removing excess grease to avoid it getting into the edges of the finger holes. If the joints are stiff and difficult to twist, try rotating them in one direction only. That will make it easier!

Recorders with keys require special attention: when assembling or dismantling your recorder, always grasp the body either above or below the keys to avoid bending the key

mechanisms. If a key no longer works lightly and soundlessly, it might just need a drop of oil applied between the hinges. Only use light machine oil (ord. no. 6136). Do not use recorder oil, which is only meant for wood maintenance!

Anticondens (ord. no. 6138) is effective in preventing “hoarseness” caused by condensation which blocks the windway. A combination of organic washing up liquid and water, it releases the surface tension of the little water droplets within the windway, leading to a flat film of moisture. Dribble just a few drops of Anticondens into the windway from the side of the labium and let it run down over the block surface to the windway entrance. Then blow the Anticondens out of the recorder as described above.

Our maintenance kit (order no. 6132) has everything you need for the care of your wooden recorder, including extensive instructions (see page 26).

Oiling – a detailed explanation



This QR Code will connect you to our YouTube video "oiling the recorder – explained in detail".

All wooden recorders need to be oiled from time to time in order to protect them from the moisture generated during playing. Oiling maintains beauty of sound and response.

Without oil the wood would lose its lustre and the surfaces of the bore would become rough. It may even develop cracks or suffer alterations in dimensions as a result of expansion when playing and subsequent shrinkage when drying out.

The frequency of oiling depends on the kind of wood and the demands placed on the instrument as the moisture generated during playing means that the maker's initial treatment of the surface will need renewing.

Generally speaking recorders require oiling 2–3 times a year. Observe your instrument: if the wood inside the bore looks dry and grey it requires oiling. If it has a slightly oily sheen then oiling is not necessary.

Linseed oil is the traditional oil for woodwind instruments. It dries to provide a smooth fine coating that is particularly good at protecting your recorder against moisture and will not wear off as easily as the thinner almond oil.

Caution: rags covered in linseed oil can self-ignite! Lay any rags used for oiling out on a flat surface to dry. Once dry the rags can be disposed of in the household rubbish.

Neither block nor windway should at any time come into contact with the oil!

This is a very important "rule" and must be adhered to. The function of the oil is to protect the wood against moisture through its water-repellant properties. This, however, is undesirable in the vicinity of the block and windway as the block is supposed to absorb condensation. Contact with oil would lead to the formation of droplets of moisture in the windway and lead to blocking or clogging. For this reason it is important to hold the head joint upright when oiling so that no oil from the bore will flow to the bore-end of the block. Blocks made of Synpor must not come into contact with oil at any time.

The Mollenhauer maintenance set (order no. 6132) contains the following items required for oiling your recorder: recorder oil, cleaning rod, small brush, pipe cleaner.

In addition you will also require: a small piece of cotton cloth (absorbent but lint-free!) and a surface for leaving oiled recorder parts to dry.



Oiling in four steps

1st step: Preparation

The instrument must be completely dry so that the oil can soak thoroughly into the pores of the wood without trapping any remaining moisture. This means that the recorder should not be played for at least 12 hours before oiling.



Any keys should be protected so that neither the pads nor the moving parts come into contact with the oil. Plant oil hardens as it dries and would hinder the mechanism of the key.



Therefore, insert a folded piece of clingfilm between finger hole and key pad so that no oil from the bore can come into contact with the keys. Always hold the recorder with the keys facing upwards.



6132 **The Mollenhauer maintenance set**
8 parts



2nd step: Oiling the parts

The middle and foot joints should be thoroughly oiled using a cleaning rod wrapped with a small (lintfree!) piece of cotton rag or kitchen roll covered in oil, then placed on a surface to dry.

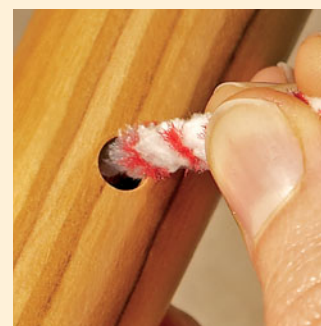
Parts with keys should be placed with the keys facing up.

The head joint requires particular care: hold the head joint with the beak pointing up so that no oil can flow towards the block. Insert the cleaning rod with the oily rag from below and carefully push it upwards while turning gently, stopping just before the block. Look through the "window" to make sure that no oil comes into contact with the bore-end of the block.

Use the little brush to oil the *labium*, ensuring that it does not come into contact with the block. On larger instruments the sides of the window may be oiled as well but on the smaller ones (sopranino and soprano) this should be avoided so that no oil can get near the windway. The back of the beak can be refreshed with a tiny drop of oil after cleaning off any dirt.

Unvarnished recorders should also be wiped with a slightly oily cloth on the outside; this will refresh the grain of the wood and hide any little scratches and other marks.

Varnished recorders must be thoroughly dried: no oil should remain on the varnished surfaces as this could lead to unsightly stains!



3rd step: Leave the oil to soak in

Leave the instrument to rest for at least 10 hours. The head joint should be left standing upright so that no oil can flow onto the block.

4th step: Wipe off any remaining oil

Wipe off any remaining oil by thoroughly drying all the parts with a clean cloth. This step must not be missed out under any circumstances

because any superfluous oil will harden to a rancid sticky layer that can be very difficult to remove.

Dry all the finger holes with a pipe cleaner as any remaining oil will have a detrimental effect on the tuning of your instrument.



Enjoy the recorder

Mollenhauer Recorders

Conrad Mollenhauer GmbH
Weichselstraße 27
36043 Fulda /Germany

Tel.: +49(0)661/9467-0

Fax: +49(0)661/946736

info@mollenhauer.com

www.mollenhauer.com

Your music specialist:

