The Recorder in English Newspapers, 1730-1800

By David Lasocki

It is well known that the recorder had a golden era in England from the 1670s to about 1730. The instrument was popular among amateurs, inspiring a large number of tutors (method books). It was also played by many professionals, who were primarily oboists, sometimes violinists, cellists, or even trumpeters (John Banister II, Francesco Barsanti, John Baston, Johann Ernst Galliard, John Granom, Jean Christian Kytch, John Locellet, Luis Mercy, James Paisible, Giuseppe Sammartini, etc.). These musicians worked primarily at the Court, the opera houses, and the public theaters.

Large quantities of chamber music for the alto recorder and concertos for the alto, fifth flute (soprano), or sixth flute (soprano in D) were published by professional performers as well as such composers resident in London as William Babell, Giuseppe Bononcini, Francis Dieupart, George Frideric Handel, Johann Christoph Pepusch and Robert Woodcock. Henry Purcell, Handel and others scored for the recorder in opera arias. Large quantities of high-quality recorders were made by leading makers such as Peter Bressan and the Stanesbys.

What's in a Name?

From its origins in the 14th century, the recorder was clearly distinguished in name from the transverse flute (“flute”). Complications in terminology set in when the newly remodeled Baroque style of recorder—made in three pieces, with elaborate turnery at the joints—was introduced from France in 1673. The instrument then took on the French name flute douce, soon abbreviated to simply flute. References to “flute” between the 1670s and at least the 1740s, therefore, almost always mean the recorder rather than the transverse flute.

The switch in terminology was possible only because the Renaissance style of transverse flute was almost obsolete in England in the 1670s. When the Baroque style of transverse flute was imported from France around 1700, it was given a new name, “German flute,” a translation of flûte allemand or flûte d'Allemagne. As the flute grew in popularity, the recorder began to be given the contrasting names “common flute” around 1722, and “English flute” around 1735.
Edgar Hunt’s book *The Recorder and its Music* (1962) set out most of what we have known up until now about the recorder in England from about 1730 to the end of the 18th century. The instrument was the subject of a number of tutors, or method books, over the course of this period, all intended for amateurs: *Directions for Playing on the Flute* (1730), *The Second Book of the Flute Master Improvd* (c.1730), *The Compleat Tutor for ye Flute* (c.1734, c.1760), Thomas Stanesby Jr.’s *A New System of the Flute a’bec or Common English Flute* (c.1735), *The Compleat Tutor for the Flute* (c.1745, c.1746, c.1760, c.1765), *The Complete Flute Master* (1745, c.1755, c.1760), *The Muses Delight* (1754), *The Compleat Tutor for the Common Flute* (c.1765), *Compleat Instructions for the Common Flute* (c.1780), and *New and Compleat Instructions for the Common Flute* (c.1794).

William Tans’ur’s *A New Musical Grammar* (1746) suggested that other sizes of recorder than the alto continued in use: “Of Flutes there are many Sorts, as a Consort-Flute, a Third-Flute, a Fifth, and a Sixth, and Octave-Flute....” (alto, alto in A, soprano, soprano in D, and sopranino). Almost the same text was repeated in his *The Elements of Musick* (1767), although “Consort-Flute” is replaced by “Concert Flute,” “Sorts” by “Sizes,” and the section heading “Of the Flute” confusingly by “Of the Common Flute, or Flagelet.” (The French flageolet in exclusive use until the late 18th century was a duct flute with four finger holes above and two thumbholes below.)

Nevertheless, many modern writers have gained the impression that the recorder died out in England after about 1730, only to be revived magically by Arnold Dolmetsch in the early 20th century. The present article makes a contribution towards dispelling this myth with advertisements taken from 18th-century English newspapers, supplemented by a few from Dublin and Glasgow. Although these newspapers have been examined piecemeal by scholars before, they can now be searched virtually in totality in a facsimile database (*17th–18th Century Burney Collection Newspapers*, published on subscription by Gale). I have supplemented the advertisements with other sources, such as a catalog of instruments in Dutch auctions.

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Makers

Recorders by the celebrated French emigré Peter Bressan (1663-1731) are cited in advertisements and auction catalogs after his death. An auction of the belongings of “a noble Peer, lately deceas’d” included “a complete Case of Flutes, made by the late famous Mr. Bressan” (*Daily Journal*, May 17, 1732). The surviving case described by William Waterhouse in 1993 contained a pair of alto recorders by Bressan. The adjective “complete” before the case advertised here suggests a larger selection of recorders.

That larger cases existed is demonstrated by the following instruments in the auction catalog for the combined possessions of a Colonel John Moore and the famous architect Nicholas Hawksmoor in 1740: “1. A Case with five Fluits by Bresan / 2. A ditto with a German Fluit, Houtboy and twelve other Fluits, and a pitch Pipe by Bresan ... 10. A curious fluit Cane by Bresan.”

A “fluit cane” was a walking stick in which a recorder was incorporated. It doubtless came in handy for a gentleman out on a stroll who wished to stop and play a few tunes. It first appears in 1691 in advertisements by two different Amsterdam workshops, Michiel Parent and Jan van Heerde’s widow and sons. The probate inventory of the celebrated French recorder player James Paisible (1721), resident in London from 1673 onwards, included “an old cane flute”; the inventory was taken by his executor, Bressan, who had presumably made the instrument himself. There are further references in *The Netherlands and France*, the last clear example, “Een Wandelskok zynde een fluyt
**Doux,** “being auctioned in The Hague as late as 1784.

The probate inventory of the celebrated Amsterdam music publisher Michel Charles Le Cène (d. 1743) included:

- No. 1 Two black recorders with ivory by Bressan...
- No. 2 A brown ditto by Bressan...
- No. 3 A black *sang fluyt* with ivory by Bressan...
- No. 4 A brown *altfluit* (tenor recorder?) by Bressan...
- No. 5 A brown fourth flute by Bressan...
- No. 9 A brown *basfluit* (basset recorder) by Bressan....

Like many London music publishers, including John Walsh, Le Cène evidently had a sideline selling instruments. The Dutch term *sang fluyt,* placed in quotation marks, is a direct translation of the English term “voice flute,” an alto recorder in D.

An auction in London in 1743 included “a fine Set of Flutes, by Brassan....” *(Daily Advertiser*, December 22, 1743). Although the term “flute” was beginning to be ambiguous, it clearly still referred to the recorder here. Another auction, of the goods of a silk-dyer named William Strong, included “two fine Concert Flutes by Bressan” *(Daily Advertiser*, April 1, 1745). We see that the term “consort flute” for the alto recorder, found as early as the James Talbot manuscript (compiled 1692-95), had by this time metamorphosed into its near homophone “concert flute.”

The auction catalog of the possessions of the late Nicolas Selhof, bookseller, in The Hague in 1759 lists, alongside many Dutch instruments: “131. *Une Flute douce longue de Basse* (a long bass recorder) by P. I. Bressan.... / 145. Two recorders by Bressan. The “long” bass recorder may well have been a true bass in C, not what we now call a basset in F. Talbot, who included measurements for tenor and basset recorders by Bressan in his manuscript, called the basset *bass* and the bass *pedal* or *great bass.*

Finally, more than 40 years after Bressan’s death, “a Set of Basan’s Flutes” was auctioned in 1774 *(Daily Advertiser*, April 6). By this time the term “flute” was shifting towards its modern meaning of transverse flute—but again, it still means recorder here.

In Dublin, William Manwaring, music publisher, instrument seller and violinist, advertised that he had the following in stock, probably all made by John Just Schuchart (fl. 1720, d. 1759):

- 1743: “Just imported ... Schuchart’s best German Flutes, and common Flutes of all Sizes”
- January 17, 1744: “Schuchart’s choicest German and common Flutes, of all sizes”
- April 29, 1746: “Schuchart’s German and Common Flutes of all sizes”
- November 14, 1747: “Shuchhart’s German and Common Flutes of all sizes”
- April 1, 1749: “Shuckart’s Flutes of all sizes”
- May 21, 1754: “Shuchard’s German Flutes, Hautboys, and small Flutes of all sizes”

These are the earliest advertisements I have found that include the phrase “of all sizes” in reference to recorders or flutes. The next in chronological order is one from 1754 by Stanesby’s sole apprentice, Caleb Gedney (bap. 1726; d. 1769), which mentions “Travers or German Flutes of all Sizes, English Flutes ditto” *(London Evening Post*, November 21).

The advertisements bring to light a previously unknown woodwind maker, apparently an important one. George Brown (fl. 1716-66) is first documented in a Dublin newspaper of 1747. Although he still listed “common
Another advertisement provides evidence that recorders by the famous Thomas Stanesby Jr. (bap. 1692; d. 1754) were still in use as late as 1770.

Flutes,” his specialities were transverse flutes, a detachable mouthpiece for focusing the tone of these instruments, and cane transverse flutes. By 1753, he had moved to London. From there he occasionally made forays to Oxford, where in 1754 he advertised that he “MAKES all Sorts of Wind Musical Instruments in the greatest Perfection, true and pleasant toned.... Hautboys, Bassoons, Clar[ib]nets and Common Flutes ... especially a good Concert Common Flute which is the Foundation of all Instruments” (Jackson’s Oxford Journal, November 30). A “concert common flute” was presumably a high-quality alto recorder. Brown’s idea about the recorder’s fundamental nature appears to be unique for the 18th century, but it became commonplace among music educators of the 20th century and remains so today. Alas, these educators have not been as concerned about quality as Brown was.

In 1766, Brown made a surprising announcement that completely changes any ideas we may have had about his origins: he “has been esteemed by great Judges to be a complete Master of his Trade, having practised that Art in Germany (his native Country) and in England, for near 50 Years past” (Daily Advertiser, January 1).

John Mason (fl. 1754–78) has previously been known only as the maker who advertised in 1756 that he had invented the C-foot for the transverse flute, a claim that was refuted by both Gedney and Charles Schuchart (John Just’s son). The newspapers reveal more about Mason’s career. In 1765 he advertised that he “assures the Public, he has been Fife-maker to his Majesty’s three Regiments of Guards these 18 Years.... He makes the most curious German and Common Flutes, Fifes, Hautboys, Clarinetts, Bassoons, Vox Humanes, &c. his Work being well known, and used through all Parts of his Majesty’s Dominions Abroad and at Home” (Gazetteer and New Daily Advertiser, January 26). He was in the midst of another dispute: this time with Brown and the Irish maker Henry Colquhoun (d. 1791) over who had invented the detachable mouthpiece for the transverse flute as well as the “bass” (more likely alto or tenor) flute. Colquhoun, who also claimed to be fife maker to the Guards, said he “makes and sells all Kinds of Wind Instruments, as Bassoons, Hautboys, German and Common Flutes, &c. &c. for Exportation or Home Consumption” (Gazetteer and New Daily Advertiser, February 20, 1765).

Another advertisement provides evidence that recorders by the famous Thomas Stanesby Jr. (bap. 1692; d. 1754) were still in use as late as 1770: “To the Pawnbrokers, Music-sellers, &c. STOLEN from a House at Islington the following Articles ... several common Flutes tipped with Ivory, by Stanesby, jun” (Public Advertiser, June 26).

At the Old Bailey, London’s central criminal court, on April 21, 1784, a flute maker named William Bailey accused a young shoemaker and a boy of stealing “one flute, called an English flute, value 4 s., and two fifes, value 1 s.” from his house. (There were 20 shillings, s., to the pound, £ or l; and 12 pence, d., to the shilling.) A witness said he saw “the lads” go to an ironmonger’s shop to sell them, “and they played on them to try them.” The lads were convicted of burglary, but not breaking and entering, and each sentenced to transportation for seven years—a typical harsh punishment at the time.

An undated trade card of Thomas Cahusac Sr. (1714–1798) offers “Common Flutes of all Sizes.” Around 1787, his young son Thomas Cahusac Jr. (b. 1756) set up a workshop in Reading, Berkshire, about 40 miles west of London. He advertised that he “Manufactures and sells every article in the musical line as cheap as in London;
and all instruments bought of him, if not approved of may be exchanged after one week’s trial. German Flutes from 7 s 6 d to 6 l 6 s... Common Flutes 2 s 6 d to 6 s each. Fifes from 1 s to 7 s each...” This advertisement is useful in showing us the relative price of transverse flutes, recorders, and fifes. A year later, Cahusac advertised “Common Flutes and Fifes of all sizes....”

Hoyle’s dictionary of 1770 claims: “Now we have in use the concert, the second, third, fourth, fifth, and eighth flutes.” Further light is shed on the term “all sizes” of recorder by two catalogs of makers and dealers from the end of the 18th century. George Astor (1752-1813) arrived in London from Germany by 1778 and established himself as a flute maker. By the mid-1790s he had vastly expanded his business to manufacturing, making and selling instruments of all kinds, but especially wind and keyboard instruments. His range of goods is illustrated by his detailed catalog dated 1799, in which the following entries are relevant for our purposes: “A Flute, tipp’d with Ivory, 6 silver Keys, and extra Joints / Ditto, 5 silver Keys / Ditto, 4 ditto / Ditto, 6 Brass ditto, and extra Joints / Ditto, 5 ditto / Ditto, 4 ditto / Ditto, 1 Silver ditto / Ditto, 1 Brass ditto / A Plain Flute / Ditto, 2d ditto / Ditto, 3d ditto / Ditto, 4th ditto / Ditto, 5th ditto / Ditto, 6th ditto / Ditto, Octave / Ditto, English Concert Flute / Ditto, 2d ditto / Ditto, 3d ditto / Ditto, 4th ditto / Ditto, 5th ditto / Ditto, 6th ditto / Ditto, Octave ditto... A Flagelet / A French Flagelet....”

The “dittos,” employed to save typesetting costs, are difficult to understand at first sight. But these entries show that Astor was selling transverse flutes with between one key and six keys; “plain” flutes pitched at the standard pitch level, and also such flutes a second, third, fourth, fifth, sixth and octave higher; as well as recorders at the normal level, presumably alto, as well as a second, third, fourth, fifth, sixth and octave higher.

These higher instruments may be surprising to us, but “Common Flutes, from a Concert to an Octave” (from an alto up to a sopranino) had already been mentioned in an American advertisement of 1762 (Pennsylvania Gazette, March 25); and flutes and recorders a second, third, and fourth above the standard instrument 15 years later: “... lately imported, and to be sold by J. Rivington.... English, or common

The catalog dated 1800 of another London firm, Goulding, Phipps, & D’Almaine, lists similar instruments to Astor’s: transverse flutes with one key to six keys; transverse flutes a second, third, fourth, fifth, sixth, and octave higher than normal; and “English Flutes, Concerts, plain / Do. do. Seconds and Thirds / Do. do. Fifths, Sixths, and Octaves.”

Astor’s catalog distinguished tersely between “A Flagelet / A French Flagelet,” presumably the new English flageolet and its longstanding French counterpart. Goulding’s catalog calls both instruments by name. The idea of the English type was simple: a recorder (“English flute”) was fitted with a sponge chamber similar to that of the French flageolet and given a new name to make it sound stylish. This ploy worked: the flageolet gained a new lease of life and became the duct flute of choice for the entire 19th century.

**Sellers and Auctions**

Besides the auctions mentioned above, a number of other London auctioneers and dealers advertised recorders until the end of the 18th century. At an auction at a coffee house in 1731, “There are also fine German and Concert Flutes....” (*Daily Journal*, February 20). In 1745, “the entire Collection of an eminent Virtuoso, deceas’d” being auctioned included “several German and English flutes”—the first time the plain term “English flute” is documented for the recorder in England (*Daily Advertiser*, February 26). (The word “virtuoso” here is used in an alternative sense of a person interested in the arts and sciences, or just in the fine arts.)

The general merchant John Carlile in Glasgow sold “Wholesale or Retail ... German and common Flutes of all Kinds” in 1755 (*Glasgow Courant*, September 22).

The London dealer Maurice Philips Whitaker (fl. 1760-82) placed an ad in 1760 that may have been intended to announce the opening of his shop. He announced that he “MAKES and sells all Sorts of Musical Instruments sold by Goulding and Co.”

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*CATALOGUE OF Instrumental and Vocal Music, ENGRAVED, PRINTED, AND PUBLISHED By GOULDING, PHIPPS, AND D’ALMAINE, Music-sellers to their Royal Highnesses the Prince and Princess of Wales, AT THEIR MUSIC WAREHOUSE, No. 45, PALL MALL, AND AT THEIR MUSICAL INSTRUMENT MANUFACTORY, No. 76, ST. JAMES’S STREET.*

N. B. The above Catalogues and Contents may be sold of every Music Shop in Town and Country, and of most of the principal Booksellers in England, Scotland, and Ireland.


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*Goulding, Phipps, & D’Almaine catalog of 1800, with the page listing German and English flutes.*
Instruments, viz. Violins, Tenors, Basses, Bassoons, German and Common Flutes, Harpsichords, Spinnets, and Hand Organs, &c. &c.” (Public Advertiser, March 11, 1760). Auctioned the following year, the goods of the late organist William Popely of Bishop’s Stortford, Hertfordshire, included “several German and common Flutes....” (General Evening Post, November 28).

Another London dealer, Henry Thorowgood, advertised in 1764 that he “makes and sells, Wholesale and Retail ... all sorts and sizes of English and German Flutes, Flutes for Birds, Flageolets for ditto” (New Daily Advertiser, October 29). Virtually the same list appeared in 1770, except that the “flutes for birds” are now “of all sorts and sizes” (New Daily Advertiser, June 13). The tradition of using duct flutes to train birds to sing tunes goes back to at least 1717, when The Bird Fancier’s Delight was published, devoted to a small flageolet. Thorowgood’s advertisements suggest that both recorders and flageolets of different sizes were used for this purpose.

The Leicester performer, composer, promoter and dealer John Valentine (bap. 1730; d. 1791) was the great nephew of the famous woodwind musician and composer Robert Valentine, who settled in Rome. In 1769 John’s shop sold “all kind of musical instruments as cheap as in London, as ... German flutes, common flutes, & fifes, plain or tipt with silver, ivory or brass....” Mr. Cole, a mathematical instrument maker in London, was selling “two large common Flutes, at reasonable Prices” in 1774 (Daily Advertiser, August 26).

An advertisement by the music dealers Longman and Broderip dating from around 1775 mentions “German Flutes, Ivory, Ebony, Cocoa & Box, tip’d or plain ... English Flutes ditto all Sizes, Bird Flutes ditto ... made by the most eminent Makers in London.” The auction of the “valuable effects of A NOBLEMAN” in 1784 listed “English and German Flutes” (Morning Herald and Daily Advertiser, January 2). And finally, the going-out-of-business sale of a bookseller and stationer in Cheltenham, Gloucestershire, in 1796 included “German and English Flutes, in ivory, ebony, cocoa, and box wood, beautifully mounted with silver, &c.” (Star, November 18).

Pedagogy

In addition to the wealth of tutors mentioned above, the music seller Robert Bremner announced in 1763 that he had just published “A Scale for
the Common Flute, calculated to render that Instrument fit for performing any Music, adapted for the German Flute or Hautboy" (Public Advertiser, April 16). In a sales catalog included with a tutor he published around 1765, Bremner refers to "English flutes all sizes." In 1799 and 1800, the catalogs of both Astor and Goulding still listed "Common Flute" among the "instruction books" they sold.

Three advertisements mention recorder lessons: "To all LOVERS of MUSICK, THAT are willing to learn to play on the Violin, German Flute, Common Flute, French Horn, Clarennet, or any other Instrument, may be taught by Mr. HART, sen. next Door to the India Arms, Rotherhith-stairs, on Monday, Tuesday, Wednesday, Thursday, from Ten in the Morning 'till Six at Night at 2s. 6d. the first Lesson, 1s. each Lesson after; and those Gentlemen that chuse to be taught at Home may be waited on at a very reasonable rate" (General Advertiser, November 23, 1748).

An advertisement of 1749 refers to "the new Academy in Windsor-Street, adjacent to Widegate Alley, without Bishopsgate [i.e., the section of the street Bishopsgate outside the walls of the City of London, see map] ... where Gentlemen are taught to play on the German or Common Flute, Violin, French-Horns, &c. Dancing and Fencing; an Assembly weekly, where those that are not Scholars are admitted on subscribing for a Month. The Expence is very moderate. Those that chuse to be taught at home, will be waited on by sending a Line" (Daily Advertiser, May 17).

Finally, in 1768, "The ACADEMY for DANCING and MUSIC, No. 8, Bolt-court, Fleet-street. MR. PATENCE, dancing and music-master, teaches ladies and gentlemen+ the minuet, louver [i.e., loure], county and hornpipe dancing, in the most concise and expeditious manner [i.e., manner], and defies any French or English master to teach more polite or better; as likewise the organ, harpsichord, and violin, German flute or common flute, on very reasonable terms" Gazetteer and New Daily Advertiser, April 21).

**Players**

Besides the owners of recorders mentioned in connection with auctions above, the newspapers are almost silent about the identity of the amateurs who played the recorder after about 1730. A gossip column of 1787 headed "Tonish Musicians" mentions that "Lord Cholmondeley, on the German Flute, is nearly as fine a player as Lord Abingdon—they were both scholars of [Carl] Weiss. On that simple instrument, the English flute, the Ladies say the Duke of Dorset has been a better performer than either" (Word and Fashionable Advertizer, January 13). John Frederick Sackville, the third Duke of Dorset (1745-1799), then British ambassador to France, was noted more for playing cricket than for music; and alas, the statement about his recorder playing is somewhat doubtful, because two days earlier another newspaper asserted that "His Grace's instruments are the violoncello and violin; he excelled some years since in the first mentioned instrument. His present practice is chiefly the violin" (London Chronicle, January 11, 1787).

**Music**

Publications of recorder sonatas and concertos died away after about 1730. It is well known that, when John Walsh published Handel's solo sonatas around 1732, he didn't even put the recorder on the title page, only "a German Flute, a Hoboy or Violin," relegating the information about the recorder's presence ("Flauto Solo") to the foot of the first page of each of its four sonatas.

Similarly, in what seems to have been Walsh's last advertised instrumental publication to mention the recorder, Robert Valentine's Op. 13 was billed as for "a German Flute or Common Flute" (London Evening Post, April 26, 1735);
Indeed the sonatas fit both instruments, but the title page mentions only “German Flute.”

Performances of concertos continued to be advertised until 1738, when a concert at Marylebone Gardens “by the best Masters” included two concertos for the “little flute,” a small size of recorder (London Daily Post and General Advertiser, July 10).

Yet vocal music arranged for the recorder continued to be advertised for three more decades. An early landmark was Walsh’s publication of “Twenty-four Opera’s by Mr. Handel; transpos’d for the Common Flute, in three Volumes” (London Daily Post and General Advertiser, November 26, 1735). The last time Walsh, publishing alone, seems to have advertised for the “common flute” is as one of the alternative instruments for a collection of songs called British Musical Miscellany, 6 volumes, 1734–37.

But other publishers continued this practice:

- Calliope, engraved by Henry Roberts, mostly published by John Simpson, 1737–49
- British Melody, or Cole’s Musical Magazine, “the Transposition necessary for the German Flute (which is now a favourite Instrument) as well as for the Common Flute, shall be accurately and distinctly express’d” (London Evening Post, June 27, 1738)
- Bickham’s Musical Entertainer, engraved by the celebrated etcher, engraver, and caricaturist George Bickham Jr., 1738–40
- John Frederick Lampe’s Lyra Britannica, 1740–41
- John Alcock’s Twelve English Songs, “transpos’d for the Common Flute in the most easy Keys,” 1743
- The Warbler, Elizabeth Hare, 1743
- Universal Harmony, J. Robinson & J. Newberry, 1744–48
- The Lyre, Mrs. Cooper, 1746
- Amaryllis, Mrs. Cooper, later John Tyther, James Lewer, 1746–66

The last such publication seems to have been an edition of Pepusch’s The Beggar’s Opera, “transposed for the Common Flute” (Thomas Lowndes, 1769).

England didn’t turn its back on the recorder

We have seen how advertisements in English newspapers demonstrate that, after 1730, the recorder continued to be made by leading woodwind makers and was sold by dealers and at auctions through the end of the 18th century. The instrument had music published with it in mind until 1769, about the time that advertisements for teachers ended.

The term “all sizes” in advertisements from 1743 to 1787 meant recorders from the alto up to the soprano, leaving down the enormous range of recorders between great bass and soprano. In the 16th century, a wide range of recorders had been available, from extended great bass through great bass, bass, bassett, tenor, alto, soprano and soprano. During the course of the 17th century, especially with the advent of the Baroque style of recorder around 1670, the lowest sizes generally dropped out, leaving bassett, tenor, alto, soprano and soprano, along with a new size, the voice flute, around 1700.

During the 18th century, as the new evidence shows, even the bassett and tenor were gradually discarded, as players concentrated on the smaller sizes. Instruments a second, third, fourth, fifth and sixth above the alto were presumably needed to transpose music written for other instruments and the voice into the recorder’s range.