

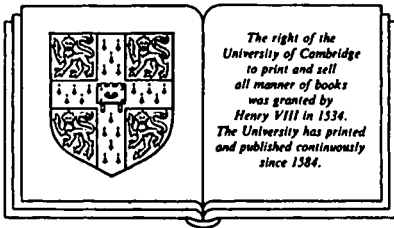
Cambridge University Press
978-0-521-36681-6 - The Recorder Today
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The Recorder Today

EVE O'KELLY



CAMBRIDGE UNIVERSITY PRESS

Cambridge
New York Port Chester
Melbourne Sydney

Cambridge University Press
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[More information](#)

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
40 West 20th Street, New York, NY 10011, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1990

First published 1990

British Library cataloguing in publication data

O'Kelly, Eve
The recorder today.
1. Recorder music. Recorders
I. Title
788'.53
ISBN 0 521 36660 7
ISBN 0 521 36681 X pbk

Library of Congress cataloguing in publication data

O'Kelly, Eve E.
The recorder today / Eve E. O'Kelly.
p. cm.
Includes index.
Bibliography: p.
ISBN 0 521 36660 7. – ISBN 0 521 36681 X (pbk.)
1. Recorder (Musical instrument) 2. Recorder music –
Interpretation (Phrasing, dynamics, etc.) I. Title.
ML990.R405 1990
788.3'6 – dc 20

ISBN 0 521 36660 7 hard covers
ISBN 0 521 36681 X paperback

Transferred to digital printing 1999

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Preface

The recorder is one of the most widely played, and yet least understood, of instruments. In many people's minds it is associated, not always pleasantly, with their first attempts at making music as children and it comes as a surprise to discover the variety of contexts in which it is now played. The last thirty years, in particular, have seen a very considerable increase in 'serious' recorder playing, as a consequence of the interest generated by the early music movement. The new light which this has cast on the early history of the recorder and its music has served to point up the differences between it and other woodwind instruments and in some measure to illuminate the characteristic qualities that appeal so strongly to its adherents.

Almost from the beginning of the revival in the early part of this century new works have augmented the rediscovered historical repertoire of the sixteenth, seventeenth and eighteenth centuries. The ever-increasing musical and technical complexity of these modern works reflects the rise in playing standards as well as the changing status of the recorder as the revival has gained ground. There is a sizeable repertoire of twentieth-century recorder music in a wide range of contemporary styles, much of it employing innovative instrumental techniques.

The aim of the present work has been to make available to players, composers, teachers and interested non-specialists the sort of practical information they need in order to approach the modern recorder repertoire with understanding. The following central questions have guided the research: In what way does the present-day recorder differ from its historical forebears? By what process has the recorder reached its present position of popularity and who are the main leaders of this revival? Of what does the modern recorder repertoire consist and how does it relate to twentieth-century music as a whole? What are the new playing techniques for recorder, how are they used and how do they compare with similar developments in other instruments?

The compilation of the catalogue which comprises Part II was felt to be a particularly important part of the research, since one of the main stumbling

Preface

blocks to the further progress of the recorder, and the reason why so many people are ignorant of its full capabilities, is largely lack of information about the music now available for it, music which sometimes takes the recorder into realms far removed from those of the 'flauto dolce' of the Baroque.

The research for this book has been greatly facilitated by the generous help of many friends and colleagues in the recorder world who have given freely of their time and expertise in discussions and correspondence. In particular I should like to thank Frans Brügger, who consented to be interviewed at some length; Edgar Hunt for his constant support since the very beginning of this project; Carl Dolmetsch for much useful information, and also Ross Winters. I should also like to thank Michael Barker, Kees Boeke, Daniël Brügger and Walter van Hauwe of the Netherlands; Gerhard Braun, Hermann Moeck and Michael Vetter of the Federal Republic of Germany; Matthias Weilenmann of Switzerland; Cécile Michels of France; David Lasocki, Sigrid Nagle, Pete Rose and Andrew Waldo of the USA and Peter Hannan of Canada. Malcolm Tattersall has made his catalogue of Australian recorder music available to me and Herman Rechberger has allowed me to make use of his research on extended recorder techniques. I am indebted to Frances Palmer, Keeper of Musical Instruments at the Horniman Museum, London and to Robert Bigio for valuable information on recorder design; to Toshio Watanabe for information on Japanese ethnic music and instruments and to Michelene Wandor for helpful comments on the text. Lengthy translations from German, Dutch, Italian and French were undertaken by Ann O'Kelly and Helen Watanabe. Many people on the staffs of libraries, music publishing houses and more than twenty Music Information Centres internationally helped me to track down new recorder music and responded to endless queries. They are too numerous to list individually but I should like to mention Patricia O'Sullivan and Jonathan Askey of Moeck UK, Roy Murray of Schott and Co. Ltd, London and Eric Forder of Universal Edition, London.

Finally, I should like to thank the six people whose practical help and constant moral support has enabled me to survive the vicissitudes that beset the author: my family, namely Helen, Ann, Toshio, Alice, Rose and, most of all, Claire, my invaluable research assistant and mother, to whom this book is dedicated with my love.

Acknowledgements

MUSICAL EXAMPLES

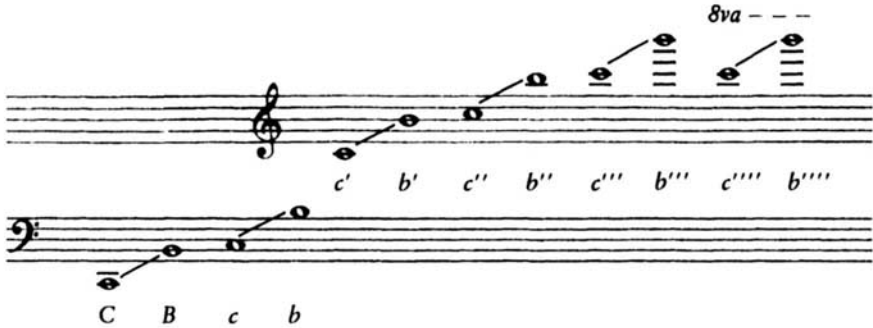
Grateful acknowledgements are due to the following for permission to quote from the works cited.

Schott & Co. for Leigh: *Sonatina*; Hindemith: *Trio*; Du Bois: *Muziek*; Andriessen: *Sweet*; Shinohara: *Fragmente*; Linde: *Music for a Bird, Märchen, Amarilli mia bella*; Casken: *Thymehaze*. Hermann Moeck Verlag for Leenhouts: *Report upon 'When shall the sun shine?'*; Cooke: *Quartett*; Eisma: *Wonderen zijn schaars*; Braun: *Minimal Music II, Nachtstücke, Schattenbilder, Inmitten der Nacht*; Gümbel: *Flötenstories*; Vetter: *Rezitative*; Hashagen: *Gesten*; Heider: *Katalog*; Du Bois: *Pastorale VII*; Lechner: *Spuren im Sand, Varianti*; Riehm, *Gebräuchliches*. PWM/Moeck for Serocki: *Arrangements*. Donemus for Bank: *Put me on my Bike no. 1, Die Ouwe*; Hekster: *Encounter*; Eisma: *Hot, powdery stones*. Hänssler Verlag for Braun: *Monologe I*; Hashagen: *Gardinenpredigt eines Blockflöten-spielers*. Breitkopf & Härtel for Baur: *Mutazioni*. Universal Edition for Berio: *Gesti*. Edition Modern for Furrer-Münch: *Details IV*. Zen-On Music Co. Ltd for Ishii: *Black Intention*; Hirose: *Lamentation, Idyll I*. Hug & Co. for Moser: *Alrune*. Ricordi & Co. Ltd for Bussotti: *RARA*. Jasemusiiikki Ky for Rechberger: *Consort Music I*. Hans-Martin Linde for Linde: *Consort Music*.

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Notational conventions

Pitch: The Helmholtz system of pitch notation is used, with specific pitches indicated by capital and lower-case letters in *italics*. Where notes are given in ordinary roman capitals no particular octave pitch is implied.



Fingering: This is indicated in the following manner:

