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standard work on the English Bassanos for a long time. The importance of the Bassano family in English musical life means that no one who is interested in the broader subject can afford to ignore this important contribution.

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Richard Griscom and David Lasocki. *The Recorder: A Guide to Writings about the Instrument for Players and Researchers.* (Music Research and Information Guides, Vol. 19) New York: Garland, 1994. xx, 504 pp. ISBN: 0-8240-2945-3. \$70.00

David Lasocki is a well-known researcher on the recorder, having written a fine dissertation ("Professional Recorder Players in England, 1540–1740" [University of Iowa, 1983]) and published numerous articles, including a series of bibliographical essays appearing in *The American Recorder*. Richard Griscom is a more recent student of the recorder and its literature who decided to undertake a bibliography of writings on the subject. Fortunately, Griscom and Lasocki learned that both were engaged on the same project, and they joined forces. They also found a collaborator in John Martin, who contributed a brief essay on "Acoustics and the Recorder" and shared responsibility for the section covering acoustics and other scientific studies. The end result is this remarkable survey, which is essential for anyone interested in the recorder.

At the outset the writers define their book as "a guide to writings about the recorder for players and researchers" and limit it to "what is relevant, what is significant, and what is readily available in the United States." They have omitted all writings on the recorder in education, modern recorder methods, and articles in other than specialized recorder magazines. They have attempted to be comprehensive in their coverage of English-language materials from the United States, United Kingdom, and Australia, and have indexed the major recorder periodicals of France, Germany, and Italy, but have generally excluded materials in Dutch and other languages. Their coverage includes articles published in major periodicals through 1993.

The book is organized into thirty-three chapters, which are further sub-divided, followed by four appendixes and an index. Each item in

the main section is abstracted with knowledgeable and sometimes witty commentary, such as "Contains much opinion presented as fact and many errors of fact" (no. 54). The first eight chapters cover general topics including bibliographies; general surveys and writings covering several topics; etymology, symbolism, and literary references; historical and modern periods; studies of particular sizes of recorder; art and iconography; and humor, fantasy, and fiction. The next group of chapters contains items on the recorder itself: historical instruments (and collections thereof), makers both historical and modern, construction and design, acoustics, instrument making, choice of instrument, and maintenance and restoration. Then come sections on performance practices (old and new, including historical treatises and modern techniques), ensembles, and pedagogy, followed by two chapters on biographies and five on recorder repertoire from various periods. Finally, there are four chapters on miscellaneous fipple flutes, periodicals, societies, and the future of research on the recorder. The appendixes, which simply list titles without annotations, cover theses, dissertations, and similar works not consulted; articles in *FoMRHI Quarterly* and *Bouw-brief*; and conservatory master's theses. There is a grand total of 1,444 annotated items, plus 126 titles (the final item is no. 1578, but eight numbers are for items that were omitted).

The final chapter on the future of research on the recorder, written by David Lasocki, clearly points up several important issues. First is the general lack of awareness on the part of people who write about the instrument regarding material that has already been published. *American Recorder*, described as "the most widely circulated recorder journal in the English language," has a pitifully small circulation outside the United States. *The Recorder: Australia's Journal of Recorder and Early Music* is "threatened with extinction for lack of readers," and few English-speaking recorder players subscribe to Germany's *Tibia*. Lasocki points out the need for an up-to-date history of the recorder, and further mentions that some musicologists hesitate to do serious research about the instrument because it is regarded as a "fringe subject," while periodicals like *American Recorder* have retreated from "the trappings of scholarship" by abandoning the use of footnotes/endnotes because they were "believed to scare off readers." Meanwhile, there is a real need for research on recorder repertoire, studies of historical performers, biographical studies of recorder makers, identification of historical

instruments, research on performance practice, studies on symbolism of the recorder, and more research on recorder acoustics.

Having been keenly interested in the recorder myself for over forty years, and having written a number of articles in various periodicals, plus countless book and record reviews in *The American Recorder*, I was naturally interested to note twenty-four entries after my name in the index. Going through the book, however, I noticed five more (nos. 55, 260, 683, 1216, and 1307) that were missed by the indexer. Also having a special interest in odd-sized recorders, the Sixth Flute and Voice Flute in particular, I noticed that the index includes only two entries for Sixth Flute, whereas I picked up several more (including items mentioning a recorder in d''): nos. 120, 123, 233, 569, 580, 670, and 1316, as well as text on p. 399. For the Voice Flute (recorder in d') the index includes five items, but I noticed nine additional ones: nos. 53, 120, 123, 200, 203, 615, 1200, 1223, and 1237. For a book like this to realize its full value, a much more accurate index is essential, and I hope that this may be achieved in a revised second edition of this book.

In some sections of the book, for example those covering the controversies over modernizing the recorder and the "Ganassi" recorder, the authors arrange their materials chronologically. For most other topics the order is alphabetical, but there is no consistency about this. In a volume focusing on the history of writings about the recorder it would be most valuable to have all entries within each section arranged in chronological order.

The authors use "fipple flute" as a generic term for recorder-like instruments, but I think a more accurate and descriptive term is duct flute. Finally, in view of the common frustration of virtuoso players regarding the limited literature of first-class solo music for the instrument (although this is also true for all standard orchestral wind instruments), it is a pity that there could not be space for articles on arrangements.

This book provides an extremely valuable survey of writings on the recorder through 1993, offering both a look backward at what has been accomplished, and a view forward to fruitful areas for research in the future. It belongs in every music library, and all individuals with a serious interest in the recorder will want to buy a copy for study and reference.

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