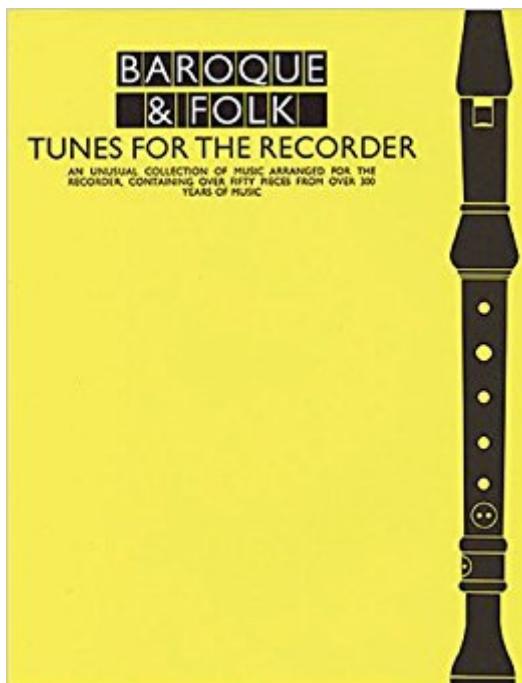


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Baroque And Folk Tunes For Recorder: An Unusual Collection Of Music Arranged For The Recorder, Containing Over Fifty Pieces From Over 300 Years Of Music



Synopsis

(Music Sales America). An unusual collection of music arranged for the recorder containing over fifty pieces from over 300 years of music. Contents: Allegro (Haydn) * Andante (Gluck) * Andante Grazioso (Mozart) * Anglaise (Handel) * Ballet Anglois (Fischer) * Beautiful Heaven (Fernandez) * Bourree (J.S. Bach) * Corrente Terza (Frescobaldi) * English Dance (J.C.F. Bach) * Gavotte * La Diane (Couperin) * Londonderry Air * March (J.S. Bach) * Minuet (Handel) * Moscow Nights * Musette (J.S. Bach) * Orientale (Cui) * Original Rags (Joplin) * Passepied * Poeme (Fibich) * Polovetsian Dances (Borodin) * Santa Lucia * Sarabande (J.S. Bach) * Scarborough Fair * Serenade (Drigo) * Siciliana (Muffat) * The Entertainer (Joplin) * The Lorelei * Theme from Symphony No. 6, Op. 68 "Pastoral" (Beethoven) * Transcription of a Gavotte by Gluck * Victory Dance and Festival (Kuhnau) * Waltz (W.F.E. Bach) * Wiegenlied.

Book Information

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Customer Reviews

Its Great!

Somewhat agree with the sole other reviewer who gave this a generous 1 star. I had naively missed the small print that said "music arranged for the recorder" (rather than written for), what caught my eye was the attractive yellow cover and "unusual collection from 300 years of music"! There is nothing worse than playing an over simplified tune, because every instrument has its unique characteristics and is particularly suited to music "written for it" to draw them out. That is when an

instrument well played can really sing. =(... relegated to sight-reading. I suppose I can use it for that AND TRY to make it sing.

Let me start out by saying that I am no recorder virtuoso. I've been playing (on and off) for 40 years, I own several superb instruments and a decent sized music collection, but no, I can't keep up with Marion Verbruggen. What I can do is recognise a bad transcription when one lands on my music stand. And this collection takes the cake. Now, I was specifically looking for something with a folksier flavor than what I usually play since I'm getting old and memorizing a full sonata is getting difficult. What I got was an eerie mishmash of nits an pieces, most transcribed in an oversimplified fashion and often ill-suited to the recorder including a number of things that would have Scott Joplin and Schubert turning over in their graves. These pieces fulfill the editors claim that few people play the recorder well by demonstrating that even fewer people have a firm hold on what a recorder should sound like. Enough! You would be better off finding some guitar folk song books than buying this.

My son is a beginning alto recorder player Bach lover and folkie. He loves this book.

At first glance, some might find the intro to this recorder collection rather offputting, The author (of the introduction) describes most of the recorder players he knows as defeatist, lacking in motivation, and the real reason why the recorder is often seen as the "Rodney Dangerfield" of instruments. But read more closely it is clear he is trying to defend the recorder and encourage players to stick to their guns, or at least their fipples. This 64-page collection contains 57 solo pieces and an illustration of a bird. All seem arranged for the soprano (or tenor) and also include chords for guitar. Some could be played on the alto and one or two (such as the Corrente) might even sound better that way, given what it would take to hit its high notes on a soprano. Most of the pieces are classical. There is also some folk or traditional and even some ragtime. Most of the pieces are full-page songs, well within the range of a diligent, advanced beginner who's mastered most notes. The collection bills itself as "unusual", and that's fair insofar as most of its pieces do not seem to appear in other recorder collections, and because it is such an eclectic mix. There's lots of good stuff here. Several pieces bring out the recorder at its most soulful (or most melancholy). I have found the arrangements of Muffat's Siciliana, Pergolesi's Siciliana, and Mozart's Andante Graziosa particularly beautiful, and there are also enjoyable arrangements of Borodin's Polovtsian Dance, "Those were the Days" and Joplin's "The Entertainer", although my music teacher performed a fair amount of

surgery on that last piece. Overall, the author seems to have broad musical tastes, a very good ear for music that sounds well on the recorder, and a knack for making it beginner-friendly. A couple of things could have been done better. The binding on my copy was poor and it fell apart almost immediately. The binding doesn't seem designed to accommodate what presumably will be this booklet's primary function - being laid flat on a music stand. There's no note chart either, which would have been handy (at least handier than that bird picture) for players suddenly stumped for a note on some far-off mountain top or desert without a method book at hand, especially when the book is otherwise so well suited to advanced beginners. There's almost nothing about the pieces in the booklet. These shortcomings do not outweigh this book's great value as a rich collection of very carefully chosen, beautiful recorder pieces. Strongly recommended.

I'm an accomplished percussionist and a high intermediate recorder player. I play for my church. My teacher and I both agree that about half the pieces in this book are good. Both of us regularly use several pieces from this book as preludes and postludes for church services. Some pieces are better on a tenor recorder. I'm not fond of the selection of folk tunes in this book, except for 'Amazing Grace' (a piece I get requests for). The guitar accompanist part is of marginal quality. This book certainly has its faults and are well documented in the lower rated reviews. I've been happy with this book, in spite of its problems.

A wonderful songbook with a wide selection of tunes (for all skill levels)... 85 songs included...

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