

Ricercare
... Finding the Right Sound ...



Giovanni Bassano (1558–1617)

Ricercata Terza

(Ricercare, Passagi et Cadentie / Venice, 1585)

Luciano Berio (1925–2003)

Gesti (1966)

Johann Joachim Quantz (1679–1773)

Suite composée

Prélude – Allemande – Courante – Sarabande – Minuetto – Gigue

arranged based on the "Fantasias and Preludes" (Giedde I.45) by Anne-Suse Enßle

Giorgio Tedde (*1958)
Austro (1991)

Silvius Leopold Weiss (1687–1750)
Passacaille for lute solo

arranged for recorder by Anne-Suse Enßle



Jacob van Eyck (~1590-1657)
Comagain
Der Fluyten Lust-hof

Fausto Romitelli (1963-2004)
Seascape (1994)

Anne-Suse Enßle (*1988)

Ricercar over "Benche'l misero cor" (Philippe Verdelot)

in the style of Giovanni Bassano

Salvatore Sciarrino (*1947)

Come vengono prodotti gli incantesimi? (1985)

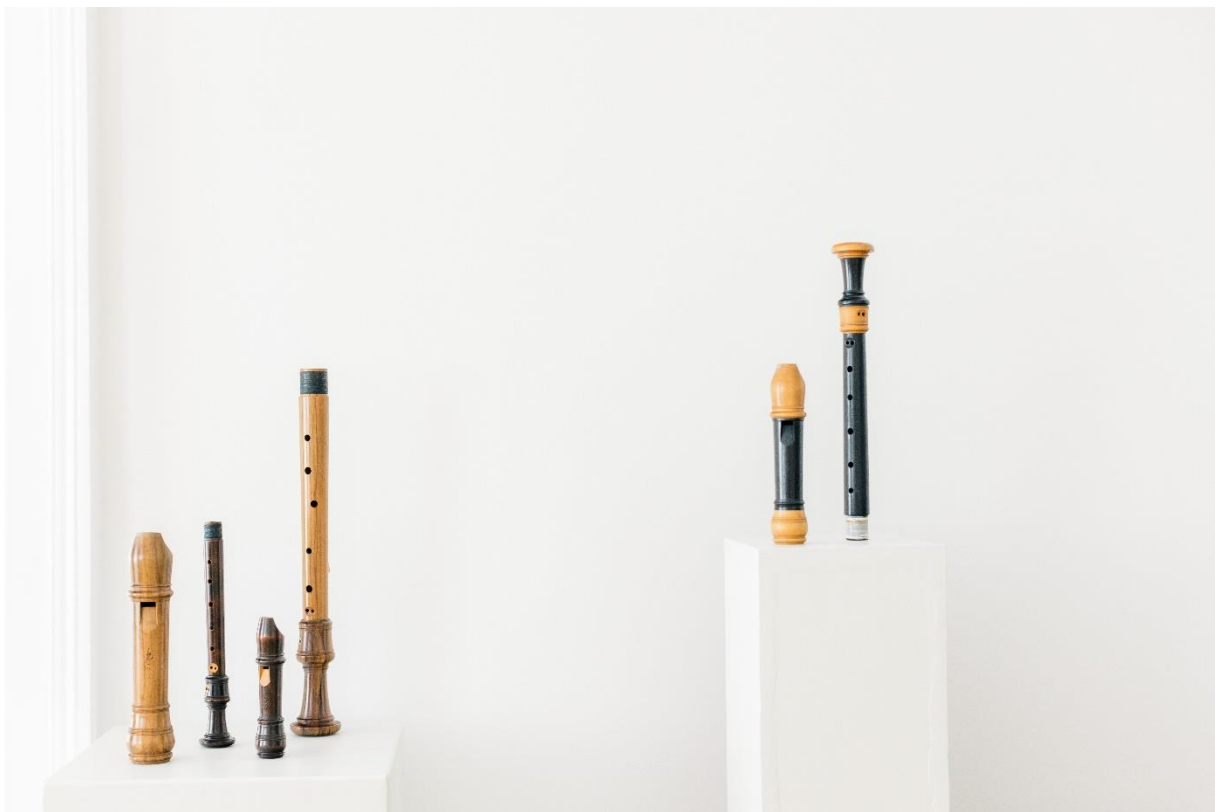
Arr. Tosia Suzuki

Georg Philipp Telemann (1681–1767)

from the 12 Fantasias for Viola da Gamba solo

Fantasia No. 8 in D major

arranged for recorder by Monika Mandelartz



Giovanni Bassano (1558-1617)

Ricercata Sesta

(Ricercare, Passagi et Cadentie / Venice, 1585)

Ricercare ... Finding the right Sound ...

showcases the variety of tonal possibilities that the recorder offers as a solo instrument. This concert programme combines groundbreaking contemporary creations with select works from historical sources for recorder solo, as well as my own personal approaches to this topic area.

It is not possible to tell whether Giovanni Bassano's *Ricercate* were conceived as concert pieces or whether they served as exercise during a musician's daily practice. We can assume, however, that only a small selection of examples was chosen for his collection *Ricercare, Passagi et Cadentie*, as musicians at the time were quite capable of improvising such pieces on their instrument. The surviving pieces by Bassano may be considered particularly outstanding examples that function as a form of instruction to others. In my own approach based on *Benche'l misero cor*, I have attempted to recreate this practice.

Jacob van Eyck worked as a carillon player at the Dom Church in Utrecht. Born blind, he was reliant on the art of improvisation. He earned some extra income by regaling flaneurs with his artful recorder-playing in the evenings, embellishing "chart toppers" of his time such as the piece "Comagain" (based on John Dowland's "Come Again, Sweet Love"), which can be heard as part of the programme. His improvisations were recorded in writing and published by his contemporaries.

Apart from his work as a musician, Johann Joachim Quantz was also an avid teacher. His most famous student was Frederick the Great. The concert programme includes a suite based on some of Quantz's surviving pieces for recorder solo, which follows the typical sequence of dance movements at the time and could have been performed in this way.

The contemporary pieces contained in this programme, which are always considered in dialogue with their historical predecessors, offer an overview of the development of recorder music over the past 50 years. For this purpose, pioneering repertoire pieces were chosen, which also show the broad range of tonal possibilities (with and without the use of electronics) that the recorder offers.

The sound of the recorder has fascinated mankind for millennia – probably, among other things, because this instrument is said to be similar to the human voice. In this concert programme, a range of different recorder types are used, tracing a tonally rich and delightful arc across centuries.

Length: 65 minutes – could be expanded to a longer concert with two halves

Anne-Suse Enßle – recorders with and without electronics

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