

SELECTED PUBLICATIONS: Anthony Rowland-Jones

BOOKS

Recorder Technique (based on articles that had appeared in *The Recorder News* (now *Recorder Magazine*) and in the *Newsletter* of the American Recorder Society) Oxford University Press (OUP), 1959 (151 pp).

Second edition 1986 (170 pp), revised after the publication in 1962 of Edgar Hunt's *The Recorder and its Music* by omitting chapters on history and elementary technique, but extending considerably the chapters on tonguing and tone, and adding a selected critical bibliography.

Third edition *Recorder Technique, Intermediate to Advanced*, considerably revised with frequent references to the *Practice Book*, Ruxbury, 2003 (55 pp)

A Practice Book for the Treble Recorder OUP, 1962 (36 pp.) Second edition with updating commentary (selected passages from the recorder repertoire), Ruxbury, 2003 (50 pp)

Introduction to the Recorder A Tutor for Adult Beginners OUP, 1978 (61 pp) Second edition with updating commentary Ruxbury, 2004 (101 pp)

The above three books, printed by Peacock Press, Hebden Bridge, Yorkshire, under license from OUP, now constitute an integrated method for adult recorder players, from beginning to the threshold of "advanced." They culminate in:

Playing Recorder Sonatas, Interpretation and Technique Clarendon Press, Oxford, 1992 (221 pp). Both hardback and paperback versions are now permanently available on order from OUP.

Recorder Duets Allegro Press, Clifton, Bristol, 1995 (49 pp), permanently available on order from the publishers. Contains a facsimile of a duet copied for Samuel Pepys.

The Cambridge Companion to the Recorder Cambridge, 1995 (264 pp), as Co-Editor with J.M. Thomson. In addition to my other contributions, this book includes long captions to some 50 illustrations, constituting an iconographic account of recorder history and symbolism.

Contribution to *From Renaissance to Baroque* (ed. Wainwright and Holman) Ashgate, Aldershot, 2005, being Ch.5 (pp. 87-111) on "The Iconographic Background to the Seventeenth-Century Recorder." Covers talks given by Eva Legêne and myself at a NEMA conference in York.

ARTICLES

Technique and Interpretation

“Three Blind Mice and baroque trills” and “Some trill fingerings in the Three Blind Mice exercise” *The Recorder and Music Magazine* 8 (1984), March pp.14-16 and June pp.47-8. Reprinted as appendix 1 of *Recorder Technique* (3rd ed.) q.v.

“A Slur on Slurring? A problem in recorder playing” *Journal of the National Early Music Association* (NEMA) 9 (July 1988), pp.1-6. Advocates “y” tonguing for slurs across the register- break.

“First steps in applying French polish” *American Recorder (AR)* 33/3 (Sept.1992), pp.9-13. Uses the first movement of Philibert Delavigne’s Sonata op.1 no.5 (“La Persan”) to illustrate French baroque tonguing.

“Recorder Slurring” (Three articles on history and technique) (*AR*) XXXIV/2 (June 1993), pp.9-15, XXXIV/4 (Nov. 1993), pp.6-11, and XXXV/1 (Jan.1994), pp.7-12

“William Byrd, for the 450th Anniversary of his Birth: some thoughts on a familiar three-part consort” *The Recorder Magazine* 13/2 (Sept.1993), pp.52-4

“A Short History of Partial Venting” (or “half-holing”) *The Recorder Magazine* 15/2 (June 1995), pp.48-50

“Let your imaginary forces work” (Giovanni Gabrieli, Canzona VI a 7 (1615)) *Leading Notes* (NEMA Journal) 14 (Autumn 1997), pp.6-11

“2006 ... Mozart and more, A teaching problem” *The Recorder Education Journal* 11 (2005), pp.12-17

“Playing (and teaching) K.315” (Andante in C for flute and orchestra) *The Recorder Education Journal* 13 (2007), pp.14-24

“Good Advice from an Unexpected Source” *The Recorder Magazine* 27/2 (Summer 2007), pp.66-7. The 4th- Century B.C. Greek writer Aristoxenus discusses wind-instrument intonation two millennia before Ganassi.

“Using Repertoire to Learn to Play Alto “an octave up”” *American Recorder* X /3 (November 2008), pp.14-19

“Advocating Innocenzo” *The Recorder Magazine* 29/4 (Winter 2008), pp.116-17. Commends a trio by Innocenzo Fede (ed. Pierre Boragno, Paris) as good music easily played, and discusses performance.

“Thank you, M. Lully” (Parts 1 and 2) *The Recorder Magazine* 29(sic)/4 (Winter 2009), p.137, and 30/1 (Spring 2010), pp.4-5. Discusses Lully’s use of recorders and suggests arranging a recorder episode in his opera *Thésée* for a present-day recorder ensemble.

“Recorder Expressivity: A Summary” *American Recorder* LIV/3 (Fall 2013), pp.23-6

History of the Recorder

Four articles on the origins of the recorder in issues of *American Recorder* (AR) as follows: “Recorders and Angels: First Sightings in Catalan art” *AR* XXXVIII/5 (Nov.1997), pp.7-13

“The First Recorder: How? Why? When?.. and Where?” *AR* XXXX/5 (Nov.1999), pp.10-14 & 33

“The First Recorder? – Some New Contenders” *AR* XLVII/2 (March 2006), pp.16-22

Conclusion to Three Articles on ‘The First Recorder’” *AR* XLVII/3 (May 2006), pp.8-9

“La flauta de pico en el arte catalán” (three articles) *Revista de Flauta de Pico* Part 1 6 (1996) pp.15-20, Part 2 7 (1997), pp.9-15, Part 3 8 (1997), pp.9-15

“Some thoughts on the word *recorder* and how the instrument was first used in England” (Based on an entry from the household accounts of the Earl of Derby (later King Henry IV) for 30th September 1388 in the Public Records Office, London) *Early Music Performer* 8 (March 2001), pp.7-13. Previously published in German in *Tibia* 2/2000 pp.89-97

“The Coalman reveal’d” On the discovery of a manuscript commonplace book, identified by Peter Holman as having been compiled by Thomas Britton, the “Musical Coalman.” It includes fingering charts for the voice-flute (tenor in D), probably from the last quarter of the 17th century; Britton perhaps used the voice-flute to play contemporary violin sonatas) *The Recorder Magazine* 22/4 (Winter 2002), pp.142-4

“Lully’s first use of ‘Hotteterre-style” late baroque recorders – some conjectures” There is strong evidence that Lully first used the newly-designed “baroque” recorders on 7th May 1664 at Versailles. *Tibia* 4/2004, pp.264-76 (in German) Revised English version (same title) in *Early Music Performer* 19 (2007), pp.4-14

“The recorder in Western European countries in the seventeenth century before Lully (with special reference to France, Spain, England and Italy)” *Early Music Performer* 28 (April 2010), pp.17- 28

“When is a recorder not a recorder?” *FoMRHI Quarterly* (Journal of the Fellowship of Makers of Historic Instruments) Bulletin 127 (June 2014), pp.6-10. Reprinted in *The Recorder Magazine* 34/4 (Winter 2014), pp.125-7. This notes that all archaeological discoveries of recorders to date are in effect transitional instruments between the flageol and the recorder as now normally defined, i.e. with seven fingers down giving the home tonic, a tone below, not a semitone.

Iconography – general

I was originally the main contributor to Nicholas Lander's descriptive catalog of *Recorder Iconography*, now with about 5,000 entries (www.recorderhomepage.net/art.html); and wrote an article on compiling the catalog, entitled "Images of the Recorder on the Web" in *Recorder and Early Music* (Australia) 24 (2000), pp.16-18

"Art off the Beaten Track" A series of eight articles in *Early Music America (EMA)* on paintings with early music iconographical interest in some less frequently visited galleries in Europe, being:

Parma and Modena *EMA* 9/2 (Summer 2003), pp.36-9

Stockholm and Uppsala *EMA* 10/2 (Summer 2004), pp.40-43

Cambridge (illuminations) *EMA* 11/2 (Summer 2005), pp.32-8

Berlin *EMA* 12/1 (Spring 2006), pp.30-35

Dijon and Lyons *EMA* 13/1 (Spring 2007), pp.40-43

Dublin *EMA* 14/1 (Spring 2008), pp.36-40

Barcelona *EMA* 14/4 (Winter 2008), pp.26-30

Vienna Academy of Fine Arts *EMA* 16/1 (Spring 2010), pp.36-40

Iconography – recorder history

"Scottish Muses and the Consort Lessons" In a splendid ceiling dated 1599 at Crathes Castle, near Aberdeen, the Muses play the instruments of the "English" or "broken" consort but unfortunately Euterpe plays the "recorder or flute" part on a large tenor transverse flute with a flared bell. *Recorder and Music Magazine* 2/2 (July 1966), pp.34-6. Reprinted in *The American Recorder* 7/4 (Fall 1966), pp.12-13

"Renaissance Recorders – The Pictorial Evidence" (with special reference to El Greco) *The Recorder Magazine* 14/3 (Sept.1994), pp.76-8, and in *Revista de Flauta de Pico* 1 (Jan.1995), pp.11-17

"The Age of Consorts ...An iconographic conundrum" *American Recorder* XLIV/1 (2003), pp.6-9; and as "¿La era de los consorts...? un acerto iconografico" *Revista de Flauta de Pico* 19 (2003), pp.19-22 & 27

"Iconography in the history of the recorder up to c.1430" Taking all available evidence into account, this two-part article concludes that the recorder came into being by a process of evolution in the last quarter of the 14th century, played mainly by upper-class amateurs in the most cultivated courts of Western Europe. *Early Music* Part 1 XXXIII/4 (Nov.2005), pp.557-74 Part 2 XXXIV/1 (Feb. 2006), pp.3-27

Iconography – recorder symbolism

“The Iconography of Two (or Three) Recorders – Recorder Symbolism in some 15th- to 17th-Century Paintings from Italy and the Low Countries” Three articles in *The Recorder Magazine (RM)* as follows:

Part 1 “Held Recorders (Cossa and Titian)” *RM* 17/1 (March 1997), pp.12-17

Part 2 “Held Recorders (Pourbus, Rubens and Giorgione)” *RM* 17/2 (June 1997), pp.48-52

Part 3 “Discarded Recorders (Titian, Rubens, Veronese and Raphael)” *RM* 17/3 (Sept. 1997), pp.88-92

“The Recorder and Marriage” (develops material in the preceding three articles) *RM* 19/1 (Spring 1999), pp.3-7. Also (in German) in *Zeitschrift SAJM* (Swiss) 28/4 (2000), pp.2-9

“The Recorder and Marriage, Part 2” *RM* 22/3 (Autumn 2002), pp.92-7

“Jesus Christ and the Recorder” *RM* 18/4 (Winter 1998), pp.127-9. Re-printed in *Zeitschrift SAJM* 27/6 (1999), pp.2-9

“The Nativity Shepherds’ Gifts” *RM* 19/4 (Winter 1999), pp.124-5, with a postscript in *RM* 20/4 (Winter 2000), p.165. Combined reprint in *Zeitschrift SAJM* 28/6 (2000), pp.2-9

“Postscript to Shepherds’ Gifts” and “Marriage” *RM* 20/1 (Spring 2000), pp.11-12

“A Concise Guide to Recorder Iconography” (with a chart) *RM* 22/2 (Summer 2002), pp.47-51

“The Background to Lully’s Use of Recorder Symbolism” *American Recorder* 49/1 (Jan. 2008), pp.7-15. Based on a talk given at the Boston Early Music Festival in June 2007.

“Lully’s use of recorder symbolism” *Early Music* XXXVII/2 (May 2009), pp.217-50. Tabulates with a commentary on all Lully’s dramatic works with recorders.

Iconography – artists; and performance practice

“The minuet. Painter-musicians in triple time” (interconnected paintings by Veronese and by Giovanni and Domenico Tiepolo) *Early Music* XXXVI/3 (August 1998), pp.415-31. This article suggests that the young viola player in Veronese’s *The marriage feast at Cana* in the Louvre is not the painter Bassano but a member of the Venetian professional-musician Bassano family, famed for recorder-making and playing.

“Los tapices de Zaragoza y les practicas de ejución con flauta dulce” *Revista de Flauta de Pico* 12 (1998), pp.11-16

“Early sixteenth-century Brussels Tapestries of the Virtues and Vices, and their implications for Performance Practice” *Early Music Performer* 1 (1999), pp.7-11. Reprinted with color supplement of illustrations in *Recorder & Early Music* (Australia) 23 (1999), pp.11-13

“Seven at a Blow”, *The Recorder Magazine* 20/4 (Winter 2000), pp.141-3. This discusses the symbolism of seven recorders in a painting by Hendrick Cornelisz van Vliet at Delft and of the seven in a fresco by Hans Baldung Grein in Freiburg Minster (Germany).

“The Symbolism of the Recorders in Rubens’s version of Titian’s *Bacchanal of the Andrians*” (Prado). Unlike Titian, Rubens may have been expressing a moral point of view in his portrayal of “Violante”, the central recorder-playing character in these pictures. *Art Bulletin of the Nationalmuseum, Stockholm* 7 (2000), pp.84-90. Also published in Swedish in *Musiken I Konsten* (Music in Art, the Nationalmuseum Yearbook), ed. Sidén, 47 (2001), pp.91-111. Based on a seminar given at the Nationalmuseum.

“The recorder in the art of Titian” *Revista de flauta de pico* 17/1 (2001), pp.7-16; and in *American Recorder* XLIII/3 (March 2002), pp.7-13. Uses material from a lecture given at the Warburg Institute, University of London.

“Paintings with performance practice implications in the recent Royal Academy exhibition – “The Genius of Rome, 1592-23” *Early Music Performer* 9 (August 2001), pp.13-15. Considers recorder symbolism in works by Caravaggio and others.

“Some iconographic evidence on small ensembles in mid-16th century Venice” (with special reference to the paintings of Bonifazio di Pitati) *Early Music Performer* 10 (Aug. 2002), pp.4-13

“The recorders in the musical trophies at Lyme Hall” *Manchester Sounds* 5 (2004-5), pp.35-41. The wood-carvings at Lyme Hall, near Stockport, are attributed to Grinling Gibbons; they are compared with some authentic carvings by this artist.

As this is a selected bibliography, it excludes shorter contributions, mainly about works of art with recorders, generally in the form of extended captions. It also excludes reviews of books and concerts, interviews, full descriptions of cover illustrations (e.g. El Greco, Simone Martini), appreciations of new music by e.g. Arnold Cooke and Nicholas Marshall, obituaries (Carl Dolmetsch, Hermann Moeck), short articles relating to e.g. large group playing, or to points of technique such as the use of thumb-rests or historic tonguing, letters (e.g. on a painting by Savoldo now in Brescia, and two short articles on Samuel Pepys and the recorder. I have also taken photographs for the Internet Recorder Iconography catalog, and for the covers of The Cambridge Companion to the Recorder (q.v.) and of F.M. Sardelli’s book on Vivaldi’s Music for Flute and Recorder (tr.Michael Talbot, Ashgate, 2007). Many of the items on this list are included with commentaries and criticisms, most of which I accept, but some not, in Richard Griscom and David Lasocki’s The Recorder: A Research and Information Guide (3rd (revised) ed.) 2014, Routledge, New York).

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