

The Eighteenth-Century Recorder Concerto in Germany

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Abstract

For most modern audiences, the recorder is stereotypically associated with school, which has thus diminished the status of the instrument for generations. However, the apparent simplicity of this instrument is deceptive. At one end of the repertoire spectrum are the simple sonatas written for the burgeoning mass market in the early 18th century, but at the other end are concertos by Antonio Vivaldi or Georg Philipp Telemann, the difficulty of which eclipses almost all other concertos written for woodwind instruments from this period. The recorder underwent significant development and reach the peak of its prominence in the 18th century Germany. It was in the decentralised political environment, where different regions had their own political systems, varying levels of wealth and cultural traditions that the recorder became a key part of musical life in the German courts. Composers became so interested in the instrument that many types of recorder concertos were created, demonstrating their popularity among composers, amateur and professional musicians alike. This paper presents a detailed survey of the recorder concerto repertoire in eighteenth-century Germany and analyses concertante works for recorder in the context of the German Baroque, highlighting its importance in musical history. Recorder concertos form a key part of the instrument's repertoire, posing some of the greatest technical challenges and creating new milestones in musical history. Given their importance, there is a considerable need for a timely and thorough study of recorder concertos in order to understand their complexity and significance in the context of eighteenth-century music-making.

Keywords: recorder, Baroque, Germany, concerto, Georg Philipp Telemann

十八世紀德意志地區的直笛協奏曲

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摘 要

對大多數現代聽眾來說，直笛總是讓人聯想起學校教育，數個世代以來，這樣的聯想貶低了這項樂器的地位。然而，這項樂器並不如表面上看起來那麼簡單。直笛曲目的一端，是十八世紀初為蓬勃發展的大眾市場所寫的簡易奏鳴曲，另一端則是韋瓦第和泰勒曼的協奏曲，其難度甚至超越此時期大多數給木管樂器的協奏曲。直笛在十八世紀的德意志地區獲得重大發展並達到頂峰。在權力分散的政治環境中，每個地區擁有各自的政治體制，各不相同的富有程度和文化傳統，直笛成為德意志宮廷音樂生活相當關鍵的一部分。作曲家對直笛產生濃厚興趣，為這項樂器創作了多種不同類型的協奏曲，這些作品顯示了直笛在作曲家、業餘音樂家和專業音樂家之間均相當受歡迎。這篇文章針對十八世紀德意志地區的直笛協奏曲進行了詳細的調查，同時也在德意志巴洛克的脈絡下分析了直笛協奏作品，突顯其在音樂史上的重要性。作為直笛曲目關鍵的一部分，直笛協奏曲提供了某些極致的技術挑戰，同時為音樂史塑造全新的里程碑。鑑於其重要性，我們很需要對直笛協奏曲進行及時且徹底的研究，以瞭解這些曲目在十八世紀音樂創作背景下的複雜性與意義。

關鍵詞：直笛、巴洛克、德意志地區、協奏曲、泰勒曼

1. Introduction

Despite the extensive research focusing either on specific concertante works by individual composers or concertante works in particular areas of recorder popularity,¹ there is a lack of studies that deal comprehensively with the concerto repertoire for recorder in the Baroque period in Germany.² This lack of detailed research prompted us to explore and document specific aspects of the recorder concerto repertoire and its significance in the context of Baroque musical culture in Germany. This study investigates the key composers, characteristics of concertante compositions, and historical circumstances that shaped the development of the recorder concerto repertoire within the German Baroque period, thereby offering a comprehensive view of the role of the recorder in Baroque music in the German region.³

¹ A key figure in musicological research on the recorder is David Lasocki, whose extensive research has significantly deepened our knowledge of the instrument. Lasocki's numerous studies focus not only on repertoire but also on recorder history, playing technique and performance approaches. See especially Richard W. Griscom and David Lasocki, *The Recorder: A Research and Information Guide*, 3rd ed. (New York: Routledge, 2012), which serves as a comprehensive guide to the recorder literature and provides a basic orientation to the subject. See also David Lasocki and Anthony Rowland-Jones, "The Eighteenth-Century Recorder Concerto," in *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson (Cambridge: Cambridge University Press, 1995), 107-118, where they provide a brief overview of eighteenth-century recorder concertos. Although this study provides valuable information on the repertoire, it does not include all composers and their works, leaving room for further research.

² Ian Richard Hoggart conducted a study of 18th-century recorder concertos. The results of his work are contained in his dissertation "The Eighteenth-Century Recorder Concerto in England, Italy, Germany and Sweden: A Commentary and Catalogue" (PhD diss., University of York, 2016). Hoggart's primary focus is on solo recorder concertos, with only marginal attention to other types of concertos. His work makes a significant contribution to the development of knowledge in the field of the concerto repertoire of this instrument.

³ This study focuses on the treble (alto) recorder in F, which was the basic concertante instrument of the recorder family in the Baroque period.

2. Baroque Instrumental Concerto Typology

Considered one of the most important genres of instrumental music in the Baroque period, the concerto has historically presented challenges in its typological classification, even in authoritative scholarly literature on the subject. When studying theoretical works of the Baroque era, we find no typology of concertos that reflects the stylistic diversity of this instrumental genre. Despite the fact that the instrumental concerto originated in Italy, there is no theoretical investigation nor formal definition. In England, music theorists focused on the history of the concerto and questions of performance practice, but did not address the issue of typology. In France, the subject of the concerto did not appear until the third edition of Sébastien de Brossard's (1655-1730) *Dictionnaire de musique*, but in a rather brief form. Jean-Jacques Rousseau (1712-1778) provided a comprehensive definition of the concerto and distinguished two basic types: the orchestral concerto and the solo concerto.⁴ Among German theorists, Johann Mattheson (1681-1764), Johann Gottfried Walther (1684-1748), Johann Adolph Scheibe (1708-1776), Johann Joachim Quantz (1697-1773), and later Heinrich Christoph Koch (1749-1816) focused on the typology.⁵

Our contemporary understanding of the Baroque concerto centers on three: solo concerto, concerto grosso and orchestral concerto. This classification was first introduced by Manfred F. Bukofzer in his *Music in the Baroque Era*.⁶ His classification stood in opposition to Hans Engel and Hans Joachim Moser, who

⁴ Sébastien de Brossard, *Dictionnaire de musique*, 3rd ed. (Amsterdam: Estienne Roger, [1708?]); Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768).

⁵ Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg: B. Schiller, 1713); Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig: Wolfgang Deer, 1732); Johann Adolph Scheibe, *Der critische Musicus*, vol. 1 (Hamburg: Thomas von Wierings Erben, 1738); Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin: Johann Friedrich Voß, 1752); Heinrich Christoph Koch, *Musikalisches Lexikon* (Frankfurt a.M.: August Hermann der Jüngere, 1802).

⁶ Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: Norton, 1947), 318-319. Bukofzer was based on the typology of Arnold Schering, who distinguished between solo concerto, concerto grosso and sinfonia-concerto. In Arnold Schering, *Geschichte des Instrumentalkonzerts bis auf die Gegenwart*, Kleine Handbücher der Musikgeschichte nach Gattungen (Leipzig: Breitkopf & Härtel, 1905), 24.

distinguished only two types of the Baroque concerto: solo concerto and concerto grosso.⁷ A much more competent approach was presented by Michael Talbot, who further outlines six distinct categories: 1) the concerto grosso, 2) the solo concerto, 3) the double concerto, 4) the concerto for more than two soloists, 5) the concerto for soloists without an orchestra and 6) the concerto a quattro.⁸ A new typology was attempted in 2012 by Piotr Wilk, who proposes a typology comprising six categories, including 1) the solo concerto, 2) the concerto for several soloists, 3) the concerto without soloists, 4) the chamber concerto, 5) the polychoral concerto and 6) the mixed concerto.⁹

A notable typology of Baroque concertos directly related to the recorder was introduced in 1995 by David Lasocki and Anthony Rowland-Jones, who identified four types of concertos, including three types of “orchestral concertos”: 1) those for solo instrument and orchestra, 2) those for two or more solo instruments and orchestra (double concertos, etc.) and 3) the “concerto grosso” type, and one type of “chamber concerto” written for chamber ensemble without orchestra.¹⁰ Their typology became the basis for our study.

The solo concerto, featuring solo instrument and string orchestra, emerged as the most prevalent type, dominating the repertoire after 1710.¹¹ As White points out, the terms “solo concerto”, “solo instrument”, and “soloist” were not used in Baroque literature.¹² The instrumental form that we now recognize as a solo concerto were

⁷ Hans Engel, *Das Instrumentalkonzert*, Führer durch den Konzertsaal: Orchestermusik 3 (Leipzig: Breitkopf & Härtel, 1932), 7; Hans Joachim Moser, *Musiklexikon* (Berlin: Max Hesse, 1935), 422-423.

⁸ Michael Talbot, “Concerto, 2: The Instrumental Concerto: Origins to 1750,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, 2001), 6:242-246. For the first time, the chamber concerto for soloists without an orchestra is recognized as a distinct category, the Roman concerto grosso is removed from the classification of concertos with more than two soloists, and the orchestral concerto (ripieno) is incorporated into the “a quattro” type.

⁹ Piotr Wilk, “On the Question of the Baroque Instrumental Concerto Typology,” *Musica Iagellonica* 6 (2012): 86-87.

¹⁰ Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 107.

¹¹ Talbot, “Concerto, 2: The Instrumental Concerto,” 243.

¹² Chappell White, *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto*,

referred to by various names, concerto “grosso” (Giuseppe Torelli, 1658-1709), concerto “a quattro” or concerto “a cinque” (Antonio Vivaldi, 1678-1741), sonata, suite, or even sinfonia, while solo parts were often called “principale” or “concertante”. This difference in terminology also reflects the different role of the soloist in the Baroque solo concerto and in the contemporary concerto.¹³ Talbot observes that in Baroque concertos the soloist, often the concertmaster, played continuously with the orchestra, and his parts were not strictly divided between “tutti” and “solo”.¹⁴ This raises questions about the nature of solo parts, with the correct interpretation depending on whether or not the piece was considered a solo concerto.¹⁵ An example of this is Tomaso Albinoni’s (1671-1751) concertos known as “concerti cinque”, where early editions offered no markings of “tutti” and “solo”; the only way to distinguish a “solo” from a “tutti” is through the richer and more ornamental melodic content.¹⁶

At the beginning of the 18th century, the term “concerto da camera” appears in several instances. An example is Georg Philipp Telemann’s (1681-1767) “Concerto di Camera” TWV 43:g3¹⁷ for recorder, two violins and continuo. Theorists, including Quantz, Johann Philipp Kirnberger (1721-1783), Daniel Gottlob Türk (1750-1813) and Koch defined this term as a concerto for a single soloist with string accompaniment. Works labelled “concerto da camera” also reflect the tendency of the Roman and Neapolitan concerto to feature a “reduced” string accompaniment with the viola parts omitted. Therefore, in 18th-century theory and practice, concerto da camera designated a solo concerto, especially one with a small number of players or parts in the accompaniment.¹⁸

Musicology: A Book Series 11 (Philadelphia, PA: Gorden and Breach, 1992), 4.

¹³ Schering, *Geschichte des Instrumentalkonzerts*, 104.

¹⁴ Michael Talbot, *Tomaso Albinoni: The Venetian Composer and His World* (Oxford: Clarendon Press, 1994), 100.

¹⁵ Wilk, “On the Question,” 89-90.

¹⁶ Schering, *Geschichte des Instrumentalkonzerts*, 75.

¹⁷ For the Telemann-Werke-Verzeichnis (TWV), see Martin Ruhnke, *Georg Philipp Telemann, Thematisch-Systematisches Verzeichnis seiner Werke: Instrumentalwerke*, 3 vols. (Kassel: Bärenreiter, 1984-1999).

¹⁸ Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann’s*

Based on the above, we can conclude that the evolution of solo concerto does not follow a linear development. Likewise, the definitions of the solo concerto have changed, but theorists eventually agreed on the definition of a solo concerto as “a musical work for one soloist and orchestra, understood as an ensemble with several instruments in one part.”¹⁹

Despite the ambiguity of the term “concerto” in the Baroque period of the early 18th century, this paper endeavored to encompass the widest repertoire of concertante works from Germany without arbitrarily omissions. In our study, we have included all works that were explicitly marked by the composer or copyist with the term “concerto”, as well as compositions that were not classified as concerto but could be included in this category based on modern conceptions of the form.

During the second decade of the 18th century, concertos featuring several solo instruments became widespread forms of solo concerto.²⁰ Concertos for two or more solo instruments, whether of the same or different kinds, are essentially identical in structure to the solo concerto form.²¹ Talbot argues that the term “concerto for multiple soloists” should be exclusively applied to orchestral works that fall into the Roman type of concerto grosso, which entails a division of the orchestra into “concertino” and “ripieno” groups, and also for orchestral concertos requiring more than one soloist.²²

Recorders can also be found as part of chamber concerts. The term “chamber concerto” in modern literature generally refers to concertos written for a small group of concertante instruments with a basso continuo but without orchestral accompaniment.²³ While Vivaldi referred to them in his manuscripts only by the word “concerto,” the modern term “chamber concerto” is useful today because it helps us to distinguish these works from concertos for one or more soloists with

Instrumental Works (Oxford: Oxford University Press, 2008), 294.

¹⁹ Wilk, “On the Question,” 97.

²⁰ Fabrizio Ammeto, “The double violin concerto in Germany in Vivaldi’s time”, *Consort* 65 (2009): 60.

²¹ Talbot, “Concerto, 2: The Instrumental Concerto,” 244.

²² Wilk, “On the Question,” 97.

²³ Zohn, *Music for a Mixed Taste*, 165.

orchestra or from a concerto ripieno without soloist. Vivaldi is credited as the first European composer to compose chamber concertos. After him, composers such as Telemann, Quantz and Carl Heinrich Graun (1704-1759) began to compose this type of composition.²⁴ A typical chamber concerto consists of three movements and contains at least one fast movement in ritornello form. Within this structure, instruments take turns playing the solo passages, while all instruments participate in the ritornello.²⁵ Thus, they have the same outlines of the ritornello form as the solo concerto. This is one possible reason why the composer called them only “concerto”.²⁶ Each chamber concerto scoring features a number of solo instruments, usually alongside a basso continuo, thereby incorporating both melodic and chordal accompaniment.²⁷

In Telemann’s compositions, the term “chamber concerto” was never used, instead we saw the term, “Sonate auf Concertenart” (sonata in the concert manner). It is a mixed musical genre in which the imitative texture of the sonata is integrated with structures evoking the concerto (at least one movement shows signs of ritornello form). The term “Sonate auf Concertenart” is referred to only once in the theoretical literature of the 18th century by Scheibe, who first coined the term in 1740 in his journal in Hamburg. This form was popular for a short period of time, especially in the 1720s and 1730s. While the influence of Vivaldi’s chamber concertos on this genre is frequently debated, Steven Zohn suggests that “Sonate auf Concertenart” originated in Germany prior to Vivaldi’s chamber concertos, which later became very popular among composers.²⁸

The last type of concerto in which recorders play an important part is the concerto grosso, for which the meaning has undergone the most significant evolution. During the Baroque era, the term “concerto grosso” had a much broader

²⁴ Federico Maria Sardelli, *Vivaldi’s Music for Flute and Recorder*, trans. Michael Talbot (New York: Routledge, 2007), 91.

²⁵ Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 115.

²⁶ Sardelli, *Vivaldi’s Music for Flute and Recorder*, 91.

²⁷ Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 83.

²⁸ Zohn, *Music for a Mixed Taste*, 283-293.

meaning and could include Roman-style concertos for three soloists, solo concertos or double concertos, concertos for four soloists or orchestral works without soloists. However, today concerto grosso refers specifically to a concerto for concertino and ripieno groups, following the model first introduced by Alessandro Stradella (1643-1682) and Arcangelo Corelli (1653-1713).²⁹ The first group consists of a smaller ensemble of soloists known as the “concertino” or “solo” group, while the second group, referred to as the “ripieno”, “tutti”, or “concerto grosso”, makes up the larger part of the orchestra. The ripieno, usually the larger of the two groups, employs string and keyboard instruments.³⁰

Despite the various forms and changes in concerto forms developed during the Baroque period, we can observe a common tendency: the fusion of influences from different regional musical styles and practices. This synthesis of styles reached its peak in Germany, where composers were inspired by Italian, French, English and Polish traditions. These elements were then reflected not only in the concerto forms themselves, but also in the overall musical language, thereby creating a phenomenon known as “mixed taste” in Germany.

3. Mixed Taste and Galant Style in Germany

Due to the cosmopolitan nature of German musical life, German musicians were expected to have versatility in the interpretation and composition of diverse musical styles.³¹ Composers, when it was within their means, studied the music of other countries and incorporated foreign genres, styles and techniques into their repertoire.³² This diversity led to the emergence of an interesting hybrid style known as “mixed taste”, which combined, as Johann Sebastian Bach (1685-1750) puts it, four national styles — Italian, French, English and Polish. This trend is corroborated

²⁹ Wilk, “On the Question,” 89.

³⁰ Charles Raymond Wallgren, “A Style Analysis: Bach’s Brandenburg Concerto, No. 2 in F Major” (master’s thesis, Central Washington College of Education, 1961), 8.

³¹ Zohn, *Music for a Mixed Taste*, 3.

³² J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: Norton, 2014), 434.

by other musicians and theorists, such as Georg Muffat (1653-1704), Mattheson and Telemann, who sought to synthesize these different styles as effectively as possible in their work. Mixed taste thus became a characteristic feature of German music, which was highly valued for its diversity and its ability to integrate different musical traditions.³³ The recorder concertos from this period therefore show clear signs of mixed taste, of which Telemann is the leading representative.

Around 1730, the galant style became prevalent in Europe, characterised by a gradual departure from the contrapuntal method often used in composition. This style favoured delicate melodies, dance rhythms and the adoption of a lighter musical language, thus moving away from the austerity and monumentalism of Baroque aesthetics. In northern Germany, heavily influenced by strict stylistic norms and the contrapuntal tradition, the galant style manifested itself in a unique form that differed significantly from its Italian and French counterparts. In this area, the music took on a more intimate and lighter character.³⁴ It was within this cultural context that major works for recorder were written by composers such as Johann Friedrich Fasch (1688-1758), Christoph Graupner (1683-1760) and Johann Gottlieb Graun (1703-1771).

4. Solo Recorder Concertos

Telemann composed three highly virtuosic solo concertos for the recorder: F major TWV 51:F1,³⁵ C major TWV 51:C1 and “Concerto di Camera” TWV 43:g3.³⁶

³³ Zohn, *Music for a Mixed Taste*, 3-4.

³⁴ White, *From Vivaldi to Viotti*, 14.

³⁵ It also exists as a flute concerto in D major, which may be the original version. See Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 111.

³⁶ The importance of Telemann in the musical culture of the 18th century is widely recognized and is increasingly coming to the centre of scholarly interest. In 2022, the volume *Telemann Studies* was published, which contains sixteen studies by renowned experts from the USA, Germany, and Japan. This collection is not only evidence of international research engagement, but also testimony to the continuing relevance of Telemann’s legacy in the context of contemporary musicological research. See Wolfgang Hirschmann and Steven Zohn, eds., *Telemann Studies*, Cambridge Composer Studies (Cambridge: Cambridge University Press, 2022). See also Elizabeth Ann Du Bois, “A Comparison of Georg Philipp Telemann’s Use of the Recorder and the Transverse Flute

Unlike his Baroque contemporaries, who viewed the recorder as generally pastoral or lamenting, Telemann's view of the recorder is much more ambitious. His compositions feature highly virtuosic passages, showing his advanced understanding of the instrument's abilities and thus expanding its expressive range, which is noticeable in both of his concertos for recorder, TWV 51:F1 and TWV 51:C1. These two concertos were likely not intended solely for a virtuoso performer but also for musicians with access to instruments capable of an exceptionally high range. Such instruments were made by Jacob Denner (1681-1735) in Nuremberg, who visited Frankfurt regularly from 1717, where Telemann worked as an organist at one time.³⁷ Both works were probably written for the flute, recorder and oboe virtuoso Michael Böhm (1685-1753), who served as concertmaster of the Darmstadt orchestra from 1711 to 1729.

Telemann's TWV 51:F1 and TWV 51:C1 for recorder with two violins, viola and basso continuo were written between 1716 and 1721 during his stay in Frankfurt. The manuscript scores of both concertos have survived in two forms, which are part of the Hesse-Darmstadt Collection, Universitäts- und Landesbibliothek Darmstadt (ULB). The first manuscript of TWV 51:F1 was copied by the Darmstadt vice-chaplain Johann Samuel Endler (1694-1762), while the first manuscript of TWV 51:C1 was done by an anonymous copyist. The second manuscripts of both concertos, containing six instrumental parts, were by the Darmstadt Kapellmeister Graupner.³⁸

Concerto in F major TWV 51:F1³⁹ consists of four movements. The first movement, *Affetuoso*, is characterized by dotted rhythms and scale passages with heavy emphasis on expressive interpretation, given its emotional and lyrical character. Already in this opening movement, we notice the use of a relatively high recorder register (notes a^3 , gis^3 , g^3), which is quite rare in the 18th century. The

as Seen in His Chamber Works" (master's thesis, Emporia State University, 1981).

³⁷ Zohn, *Music for a Mixed Taste*, 171.

³⁸ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 111.

³⁹ Georg Philipp Telemann, "Concerto in F major TWV 51:F1" [ca. 1740], D-Ds Mus. ms. 1033/34a (34b), Hesse-Darmstadt Collection.

second movement, Allegro, is built on arpeggios and their sequences. While most of the fast passages are set around the home key of F major, there are also chromatic passages that require the technical maturity of the performer. The second movement is exceptional in that it features the note c⁴, which is the highest note recorded in the entire concerto repertoire for recorder in the Baroque period (Example 1).

Example 1. Telemann, TWV 51:F1, 2. Allegro, bars 57-58, solo part.



The third movement, Adagio, is for recorder and basso continuo, showcasing Telemann's interesting treatment of the ostinato bass. This movement is challenging for the soloist because of the limited space for breaths, especially the long phrases that require sustained diaphragmatic control and consistent air support. The concerto concludes with a pair of Minuets that are easier to perform compared to the previous movements.

Concerto in C major TWV 51:C1⁴⁰ shares several characteristics similarities with the F major concerto. The solo part for recorder is composed in high register, with the highest note reaching g³, which allows the instrument to sonically dominate the string accompaniment, creating a marked contrast between the solo instrument and the orchestral ensemble. The four-movement C major concerto opens with Allegretto, a dance-like movement featuring triplets, which render fluidity and delicacy to the rhythm. Chromatic progressions further enrich the melody with colourful and expressive transitions between notes. In addition, frequent use of trills enhances the virtuosity of interpretation. The second movement, Allegro, is characterized by a strong use of syncopated rhythm, which dominates especially in the recorder solo part, contributing to the work's rhythmic dynamism and variation.

⁴⁰ Georg Philipp Telemann, "Concerto in C major TWV 51:C1" [ca. 1740], D-Ds Mus. ms. 1033/23a (23b), Hesse-Darmstadt Collection.

Frequent modulations to related keys appear in the musical structure, expanding the harmonic spectrum and adding a richer expressive dimension to the composition. The harmonic language is further intensified by chromatic techniques that increase the dramatic tension and tonality of the musical flow, giving the composition great expressive intensity. The third movement, Andante in A minor, echoes “Air à l’Italien” from Telemann’s Suite in A minor. The emphasis is on the beauty of the melody and subtle nuances of expression. Like the third movement of the Concerto in F major, this movement features long, continuous melodic lines that place considerable demands on the performer’s wind technique. The finale, marked “Tempo di Menuet”, is in fact a “polacca”, characterized by unusual rhythmic accents and repeated notes. These elements present technically demanding sections for the performer, especially in terms of precise articulation. The rhythmic structure and expressive qualities are characteristic of Polish folk music, with which Telemann became familiar with in the early 18th century.⁴¹

Telemann’s third concerto, “Concerto di Camera” TWV 43:g3⁴² in G minor for recorder, two violins and basso continuo, classified as a “quartet” in the TWV, is labeled “Concerto di Camera” in the score, leading to its classification as a concerto for solo recorder. The work reflects the tendency of the Roman and Neapolitan concerto styles because of its omission of the viola part, thereby situating it within the tradition of German and Italian solo concertos with “reduced” string accompaniment. The “Concerto di Camera” is structured as a suite, consisting of the opening movement (unmarked), the second movement Siciliano, the third movement Bourrée and the concluding Minuet and Trio. The recorder no longer plays the role of solo instrument set in contrast to the accompaniment but is organically integrated into the ensemble. This approach creates a more balanced and harmonious sonority,

⁴¹ From 1705 to 1708 Telemann worked at the court of Sorau Count Erdmann von Promnitz in Upper Silesia. The count spent months of each year at his residence in Pless (now Pszczyna) with side trips to Kraków, where Telemann could hear Polish music in both rural and urban settings. See Zohn, *Music for a Mixed Taste*, 471.

⁴² Georg Philipp Telemann, “Concerto di Camera TWV 43:g3” [ca. 1740], D-Ds Mus. ms. 1033/49, Hesse-Darmstadt Collection.

which corresponds to the chamber nature of the “Concerto di Camera” and reflects its cohesive and harmonious character.

ULB preserves not only Telemann’s solo concertos but also two other solo recorder concertos by Graupner and Johann David Heinichen (1683-1729).⁴³ These concertos, retrieved from the Hesse-Darmstadt Collection of the Hessian court, exemplify the importance of the recorder and recorder concertos in the musical life of the Hesse-Darmstadt “Hofkapelle”. The presence of these works indicates that the recorder played an important role in the orchestra of the court and was probably considered a key instrument in the repertoire of the music of the time.⁴⁴

Concerto in F major GWV 323⁴⁵ for recorder, two violins, viola and basso continuo by Graupner was composed between 1731 and 1732.⁴⁶ Since the composer was active at the court in Dresden most of his life, it is likely that this concerto was written for the Dresden orchestra.⁴⁷ The concerto exemplifies the traditional Italian concert form in three movements. The first Allegro is written in abbreviated ritornello form while highlighting the soloist’s prominent triplet passages, which create an effective contrast with the sixteenth notes. In the Andante movement, the melody of the recorder is accompanied by a pizzicato of strings. The final Allegro is a five-part fugue, with the soloist entering as the fifth voice in the opening.

In contrast to Telemann’s recorder concertos, Graupner’s concerto is not particularly demanding technically on the solo recorder. Here the recorder is not the dominant voice but is organically integrated into the overall sound framework of the

⁴³ All recorder parts are written in French violin clef.

⁴⁴ The ULB preserves a concerto grosso for two recorders and two oboes by Heinichen and a double concerto for recorder and violin by J. G. Graun.

⁴⁵ Christoph Graupner, “Concerto in F major GWV 323” [ca. 1731-1732], D-Ds Mus. ms. 411/32, Hesse-Darmstadt Collection. For Graupner-Werk-Verzeichnis (GWV), see “GWV Online,” Christoph-Graupner-Gesellschaft, accessed April 24, 2025, <https://christoph-graupner-gesellschaft.de/forschung/gwv-online>.

⁴⁶ Despite his extensive instrumental legacy, Graupner does not appear to have shown any significant interest in writing for recorder, although he did act as copyist for a considerable number of manuscripts containing significant recorder material by other composers, including much of Telemann’s or Heinichen’s concerto grosso “Concerto à 2 Violini ò Flauti” and solo concerto “Concerto a 8”.

⁴⁷ Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 111.

strings and basso continuo.⁴⁸ A particularly challenging aspect of this concerto is the communication between the solo instrument and the members of the ensemble. Despite the fact that an edition of Graupner's Concerto in F major was published as early as 1939, this important work was initially neglected by modern performers.

Heinichen's "Concerto a 8" in C major S. 211⁴⁹ is scored for four recorders, two violins, viola and basso continuo. Its unique division of flute parts into a "flauto concertato" and "flauti ripieni" I, II, and III sets it apart.⁵⁰ Different from the concertos of Johann Christian Schickhardt (1682-1762), this concerto does not replace only the accompanying violin parts with recorders but also includes string accompaniment in addition to the ripieno parts of the recorders. In the first and fourth movements (Allegro and Allegro assai), the "concertato" recorder takes on a heavy solo role, while the other three recorders act as accompaniment, sometimes without string accompaniment. The second movement, Pastorell, is written in the folk style for unisono recorder and violin. In the third movement, Adagio, the solo recorder plays along with violin and cello.⁵¹ As one of the few extant concertos for multiple recorders, the significance of this concerto goes beyond its musical content. The manuscript of the concerto for four recorders in Darmstadt suggests that the Hesse-Darmstadt Hofkapelle maintained a number of active and highly achieved recorder performers.

Two manuscripts of concertos for recorders, Concerto in G minor and Concerto in F major,⁵² written by Schickhardt, are now preserved in the Universitätsbibliothek,

⁴⁸ Ingeborg Allihn, *Barockmusikführer: Instrumentalmusik 1550-1770* (Weimar: Metzler, 2001), 221.

⁴⁹ Johann David Heinichen, "Concerto a 8 in C major S. 211" [ca. 1730], D-Ds Mus. ms. 240/3, Hesse-Darmstadt Collection. For the catalogue of compositions by Heinichen, see Gustav Adolph Seibel, *Das Leben des Königl. Polnischen und Kurfürstl. Sächs. Hofkapellmeisters Johann David Heinichen nebst chronologischem Verzeichnis seiner Opern und thematischem Katalog seiner Werke* (Leipzig: Breitkopf & Härtel, 1913).

⁵⁰ Edgar Hunt, *The Recorder and Its Music*, rev. ed. (London: Eulenburg, 1977), 75.

⁵¹ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 113.

⁵² The Concerto in F major is typologically classified as an ouverture-suite, which is particularly evident from the number and characteristics of the individual movements. For this reason, it is not analysed further in this study.

Carolina Rediviva in Uppsala among manuscripts from the 1720s, a period when Schickhardt was active as a composer and performer of wind instruments in the Scandinavian region. According to Lasocki, the dedication of both concertos to the King and Queen of Sweden was probably a strategic move to gain employment in the new royal court. If this were the case, it would suggest that Schickhardt composed both concertos in close proximity to the coronation of the new king, thus aligning with the timeframe around 1720.⁵³

Dedicated to Queen Ulrica Eleonora (1656-1693), the Concerto in G minor⁵⁴ is a work of considerable scale with instrumentation for recorder, two oboes, two violins (concertino and secondo), viola, cello concertino, basso concertino and basso continuo. The whole concerto has six movements, and within the work the composer combines various alternative accompaniments to the solo recorder. The opening Allegro, the fifth movement Allegro, and the final “Finale, Allegro”, use full orchestration of two oboes and strings with concertino violin and cello. Notably, the first and fifth movements also present solo passages for violin. The second movement, Adagio, features oboes and concertino strings, while the third and fourth movements, “In poco allegro” and “Vivace”, are reduced to include only concertino cello. This concerto is atypical with its six-movement structure and offers recorder players a wide range of tempi and expressive capabilities.

Another concerto for recorder, Concerto in F major, FaWV L:F6,⁵⁵ is part of the Harrach Collection, now housed at the New York Public Library (NYPL). Formerly owned by the aristocratic Harrach family and housed in the Rohrau Castle,

⁵³ David Lasocki, “Johann Christian Schickhardt (ca. 1682-1762): A Contribution to His Biography and a Catalogue of His Works,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 27, no. 1 (1977): 34. Lasocki has provided invaluable research regarding Schickhardt’s life and works.

⁵⁴ Johann Christian Schickhardt, “Concerto in G minor” [ca. 1720], S-Uu Instr. mus. i hs. 58:5, Universitetsbibliotek, Carolina Rediviva, Uppsala, Sweden.

⁵⁵ Johann Friedrich Fasch, “Concerto in F major, FaWV L:F6” [ca. 1720], US-NYp JOG 72-29, Vol. 30, Harrach Collection, Music Division, New York Public Library for the Performing Arts, New York. For the catalogue of compositions by Fasch, see Rüdiger Pfeiffer, *Verzeichnis der Werke von Johann Friedrich Fasch* (Magdeburg: Zentrum für Telemann-Pflege und -Forschung, 1988).

this important collection was auctioned in 1956 and subsequently acquired by the NYPL.⁵⁶ Prior to recent scholarship, the concerto was misidentified as a D minor concerto by a certain “Rasch”.⁵⁷ Contemporary research has confirmed that Johann Friedrich Fasch as the work’s true composer,⁵⁸ a figure who was as well-known as J. S. Bach among German musicians in his time.⁵⁹ The concerto stands as a virtuosic composition, exhibiting strong influence of the Italian concerto style, characterized by extraordinary technical difficulty. The inherent challenges of the work indicate it was composed for an exceptionally skilled and technically advanced recorder player. This fact is remarkable, given the prevailing 18th century view of the recorder, which was not considered the primary instrument of professional musicians, a perception reflected in the less technically demanding parts composed for the instrument.

The solo recorder in this three-movement concerto is accompanied by two violins, viola and basso continuo. The first movement, Allegro, is characterized by numerous scale passages, arpeggios and melodic sequences, requiring considerable technical prowess from the performer due to the complicated fingerings. The second movement, Largo, is composed for the solo instrument and strings. The absence of a basso continuo allows the subtle harmonic accompaniment of the strings to stand out in the form of staccato eighth notes. Above this accompaniment, a quasi-recitative recorder solo line unfolds, adding to its expressive impression. The concerto concludes with an Allegro in gigue form, which is dominated by technically demanding passages, including fast arpeggios and repeated notes that require high technical proficiency and precise articulation from the player (Example 2).

⁵⁶ Hoggart, “Recorder Concerto in England, Italy, Germany and Sweden,” 159.

⁵⁷ The different parts of the concerto were strangely tied together, and the outer viola part was the highest.

⁵⁸ It is one of the most recent additions to Fasch’s catalogue.

⁵⁹ Gottfried Kuntzel, “Fasch, Johann Friedrich,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, 2001), 8:587.

Example 2. Fasch, FaWV L:F6, 3. Allegro, bars 13-15, solo part.



The Landesbibliothek Mecklenburg-Vorpommern in Schwerin holds a notable repository of recorder concertos, which comes from the music collection of the Mecklenburg-Schwerin court during the reigns of Duke Karl Leopold (reigned 1713-1747) and Christian Louis II (reigned 1747-1756). Fourteen recorder concertos were preserved in the collection. Two of them are concertos for solo recorder with orchestra by Johann Georg Linike (1680-1762) and “Schultz”. The remaining twelve are designated as chamber concertos with recorder by Peter Johann Fick (1708-1743) and Pierre Prowo (1697-1757) and will be the focus of the subsequent discussion on chamber concertos.

Linike’s Concerto in G major⁶⁰ features “Flauto Dolce” on its title page, though the instrumental parts offer the description “Flauto Dolce ò Flute Traversiere.” The recorder part in this concerto, like those in the Schwerin Collection, is written in French violin clef. On the basis of this notation, we can assume that the concerto was originally intended for recorder. The variant for transverse flute is then given only as an alternative possibility. Only one violin part is given in the manuscript, but it is probably intended for several violins, as it is marked “Violino unisoni”.⁶¹ The concerto in three movements (Allegro – Loure – Allegro) is harmonically and melodically austere and musically uninventive compared to other solo concertos by German composers. Given its grounding in the home key of G major with minimal modulation and a simple melody with a limited range for the solo instrument, largely based on the instrument’s middle register, it can therefore be assumed that it was composed for less technically proficient recorder players.

⁶⁰ Johann Georg Linike, “Concerto in G major” [ca. 1725-1749], D-SW1 Mus. 3426, Schwerin Collection, Landesbibliothek Mecklenburg-Vorpommern, Schwerin, Germany.

⁶¹ Hoggart, “Recorder Concerto in England, Italy, Germany and Sweden,” 268.

The second solo concerto from the Schwerin Collection is “Concerto à 5” in G major for recorder, two violins, viola, cello and basso continuo ascribed to “Mons. J. C. Schultz”.⁶² Despite its publication by Schott under the name Johann Christoph Schultze, the concerto’s attribution is problematic due to stylistic and chronological inconsistencies. The editor Schultz-Hauser states that Johann Christoph Schultze was born in 1733, conducted in Berlin from 1768 and died in 1813.⁶³ However, the style of the concerto corresponds to the first half of the 18th century, instead of the time when Schultze lived, suggesting an inconsistency. The question of authorship is further complicated by the various manuscripts with the name “Schultz”. A possible explanation is that the concerto was mistakenly attributed to the wrong Johann Christoph Schultze. It is very likely that there was an earlier Johann Christoph Schultze who was active in Württemberg and whose sonatas were published in Hamburg in 1729, suggesting a connection with the Schwerin area.⁶⁴ An earlier individual of this name, rather than the Schultze born in 1733, could be the actual composer of the recorder concerto.

Concerto in B flat major with three movements (Allegro – Adagio – Allegro) is the second concertante work by Schultze for recorder, two violins, viola and basso continuo.⁶⁵ It is often referred to as a “sister” concerto to the above-mentioned G major concerto because of their compositional and thematic similarities.

The solo recorder concerto repertoire includes “Concerto a quattro” in B flat major by Scheibe composed in Denmark.⁶⁶ From the early 18th century onwards, a number of Baroque composers made their way to Denmark — thanks to the music-loving King Frederick IV (1671-1730). He had a small orchestra at Frederiksberg

⁶² Johann Christoph Schultze, “Concerto à 5” [ca. 1725-1749], D-SWI Mus. 4967, Schwerin Collection. In the Schwerin Collection, there are six suites for two recorders and continuo, also by “J. C. Schultze”.

⁶³ Johann Christoph Schultze, *Konzert G-Dur für Altblockflöte, Streicher und Cembalo*, ed. Karlheinz Schultz-Hauser (Mainz: Schott Music, 1969).

⁶⁴ Hoggart, “Recorder Concerto in England, Italy, Germany and Sweden,” 303-304.

⁶⁵ Johann Christoph Schultze, *Konzert B-Dur für Altblockflöte, Streicher und Basso continuo*, ed. Klaus Hofmann (Magdeburg: Edition Walhall, 2016).

⁶⁶ Johann Adolph Scheibe, “Concerto a quattro,” B-Bc MSM 5588, Conservatoire royal de Bruxelles, Bibliothèque, Brussels.

Palace, known as The Court Violins (the forerunner of the Royal Orchestra), which performed music by prominent composers, including Jean-Baptiste Lully (1632-1687), Alessandro Scarlatti (1660-1725), Corelli and others. Later, the musical works by Graupner, Telemann and Scheibe were added to their repertoire. In terms of musical history, one cannot speak of composing in the “Danish Baroque style”, but rather in mixed styles that included French suite and dance music, as well as the Italian style typical of concertos and sonatas. In Danish Baroque music, the recorder constituted the central instrumental group, and it was the recorder that was favoured by both composers and musicians, forming the basis for the concertante style.⁶⁷

The three-movement “Concerto a quattro” in B flat major for recorder, two violins and basso continuo is Scheibe’s only recorder concerto. The surviving source of this work is a manuscript copy from 1906 by Alphonse Goyes.⁶⁸ The work was composed during Scheibe’s time in Copenhagen and was characterised by the galant style that was popular in Danish musical culture at the time and favoured by the composer. The first movement of the concerto, marked Allegro, features syncopated rhythms with the recorder playing fast passages and melodic sequences, while the accompaniment offers a simpler melodic line that contrasts with the virtuosic playing of the solo instrument. The Adagio is characterized by trills in both the recorder solo part and the accompaniment. In certain passages the recorder has highly ornamented melodic lines, but the orchestra provides steady support in the form of an ostinato bass. The concluding Poco Allegro has a dance-like character and is styled as a gigue. The solo part is marked by sequential trill progressions and repeated notes with support from the strings for its more virtuosic recorder segments.

⁶⁷ Claus Johansen, liner notes, in booklet of *Royal Recorder Concertos: Music from the Court of King Frederik IV*, Dacapo 6.220630, 2013, SACD. Among the composers and musicians who contributed to the concertante style were Scheibe and Ludvig Holberg (1684-1754).

⁶⁸ Peter Hauge, *Johann Adolph Scheibe: A Catalogue of His Works* (Copenhagen: Museum Tusculanum Press, 2018), 6.

5. Concertos for Multiple Solo Instruments

Five excellent double concertos with recorder were composed by Telemann. Among his double concertos, the most famous are those for transverse flute and recorder, Concerto in E minor TWV 52:e1, and recorder with viola da gamba, Concerto in A minor TWV 52:a1. The combination of transverse flute and recorder is rare in eighteenth-century musical culture. Beyond the concerto TWV 52:e1, Telemann's only other instrumental work featuring this pairing is the Quartet in D minor TWV 43:d1 for recorder, two transverse flutes and basso continuo, which will be discussed in the section "7. Sonate auf Concertenart".⁶⁹

The date of composition of TWV 52:e1⁷⁰ is unknown, though most scholars agree that Telemann wrote almost all his instrumental music before 1740. The accompanying instruments comprise two violins, viola, cello and basso continuo. The two slow movements in the E minor concerto are composed in the manner of a ritornello arias. The opening Largo, however, is not written in a cantabile style, but rather combines the rich figuration of the soloists with the harmonic support of the pizzicato strings. It serves as a prelude to the following Allegro, which is in fugue form. In the ritornellos, the recorder solo part is supported by the unison of the second violins, while the transverse flute part is in unison with the first violins. In the contrasting sections between the ritornellos, the solo instruments are accompanied mostly by a simple bass line. The third movement, Largo, provides the soloists with melodies in a cantabile style, and their duet accompanied by pizzicato in the strings. The work concludes with Allegro, an energetic polonaise "en rondeau"⁷¹ emblematic of Telemann's characteristic Polish style.

Telemann probably composed TWV 52:a1⁷² a little later, judging from the

⁶⁹ Johann Christoph Pepusch (1667-1752), Fick and Linike also composed for this combination. See the next section, "6. Chamber Concertos".

⁷⁰ Georg Philipp Telemann, "Concerto in E minor TWV 52:e1" [ca. 1740], D-Ds Mus. ms. 1033/84, Hesse-Darmstadt Collection.

⁷¹ Zohn, *Music for a Mixed Taste*, 172.

⁷² Georg Philipp Telemann, "Concerto in A minor TWV 52:a1" [ca. 1750], D-Ds Mus. ms. 1033/59, Hesse-Darmstadt Collection.

concerto's galant compositional language, the date of composition is estimated to be 1730. Like Telemann's other concertos, this one has a reduced tutti score for "violino grosso" (probably violin in unison), viola and basso continuo. The slow first movement without tempo indications is composed in the spirit of the French overture. In the following Allegro, the main melodic line is evenly divided between the two complementary solo parts. The short movement, Dolce, is distinctly written for solo instruments (recorder and viola da gamba), supported only by a basso continuo. The concerto concludes with Allegro, a polonaise "en rondeau".⁷³

Among a group of ten works composed around 1718, to which Telemann may have characterized as "mostly smell of France," are the double concertos for two recorders, Concerto in A minor TWV 52:a2⁷⁴ and Concerto in B flat major TWV 52:B1⁷⁵ with accompaniment by two violins, viola and basso continuo. The "Grand Concerto", as the A minor double concerto is sometimes called, begins with the movement Gravement, which is essentially a French overture with the "saccades" rhythms.⁷⁶ In the second movement, Vivement, the solo instrument parts play in unison with the violin parts in the tutti sections, thus reinforcing the melodic line. The flowing passages of triplets in the two solo recorder parts are mostly composed in thirds, contrasting with the prominent rhythmic motifs. These solo parts are accompanied exclusively by a basso continuo, which allows the ornamental character of the recorders to stand out. The contrasting Largement movement is characterized by dotted rhythms with the main theme structured into small two-bar sections alternating between solo and tutti passages and resulting in dynamic changes of texture in instrumental sections. The solo parts are, as in the previous movements, accompanied only by a basso continuo. The concerto culminates in the virtuosic Vivement movement, which features precise compositional work with minor

⁷³ Zohn, *Music for a Mixed Taste*, 172.

⁷⁴ Georg Philipp Telemann, "Concerto in A minor TWV 52:a2" [ca. 1720-1730], D-DI Mus. 2392-O-20, Schrank II Collection, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Dresden, Germany.

⁷⁵ Georg Philipp Telemann, "Concerto in B major TWV 52:B1" [ca. 1740], D-Ds Mus. ms. 1033/87, Hesse-Darmstadt Collection.

⁷⁶ Overlapping rhythm.

rhythmic motifs in the solo parts, which demands high technical proficiency, especially in the performers' articulation technique.

The Concerto in B flat major opens with the overture marked Grave, which evokes the impression of a sarabande. This movement is characterised by stepwise notes in the individual parts, which create a delicate harmonic texture that poses limited challenges for performative interpretations. The following movement, Vivace, composed in an unusual 6/4 time signature, is distinctive due to its numerous repeated notes, arpeggios and rich use of chromatic progressions with the solo parts accompanied exclusively by a basso continuo. The contrasting Tendrement phrase sensually evokes the alternation of minor and major keys. The most prominent feature of this movement is the use of a dotted rhythm. The last movement, Gayment, is particularly noteworthy for its sophisticated basso continuo part, which exhibits significant motivic correlation with the solo parts of the two recorders and contributes to the cohesion of the overall musical structure.⁷⁷

Telemann's Concerto in F major TWV 52:F1⁷⁸ is a double concerto scored for recorder and bassoon accompanied by two violins, viola and basso continuo. Telemann chose instruments with distinctly different characters, but he used them to create highly innovative harmonies and thus was considered groundbreaking for the time. As is common with Telemann, both solo instruments, bassoon and recorder, apply their full range throughout the concerto. The opening Largo contains numerous ornamental passages in the solo parts, characterized by thirty-second notes that function as decorative elements. The accompaniment in these passages is provided only by the basso continuo, underlining a certain virtuosity of the solo instruments. The second movement begins with fast sixteenth note runs in the accompaniment. The solos for recorder and bassoon are defined by arpeggios, scale passages and tertian sequential progressions. Thanks to the "home" key of F major, these passages are not too technically demanding for the recorder player. In the third movement, the solo instruments stand out significantly above the accompanying layer, which

⁷⁷ Zohn, *Music for a Mixed Taste*, 139.

⁷⁸ Georg Philipp Telemann, "Concerto in F major TWV 52:F1" [ca. 1750], D-Ds Mus. ms. 1033/32, Hesse-Darmstadt Collection.

consists mostly of chordal structures that serve as a harmonic foundation for the virtuosic melodic lines of the recorder and bassoon. The concerto concludes with an Allegro movement in which the solo passages are again accompanied only by a basso continuo. An interesting element is the cooperation of the two solo instruments, where they accompany each other in certain parts. For example, from bars 24 to 29, one instrument plays the main melody while the other provides harmonic accompaniment, and from bars 36 to 39 the recorder leads the melody while the bassoon accompanies it with octave jumps.

There is also a double concerto by J. G. Graun within the Hesse-Darmstadt Collection of the ULB, Concerto in C major Cv:XIII:96⁷⁹ for recorder and violin with accompaniment of two violins, viola and basso continuo.⁸⁰ This concerto exemplifies Graun's ability to compose music in which professionals and amateurs could play together — a factor that likely contributed to its frequent performances at musical gatherings in Copenhagen. The concerto's three-movement form includes ritornello sections in its fast Allegro movements (first and third movements), with recorder and violin alternating in extended solo passages, often involving elaborate arpeggio jumps. The recorder part is technically demanding because of the intensive use of the instrument's high register, which requires considerable technical maturity on the part of the performer (Example 3). The contrast between the fast movements is achieved by the second movement, Largo, in the key of C minor. Of particular analytical interest is the recorder passage in bars 27 to 34, where Graun uses the instrument to ornamentally enrich the harmony. Overall, this concerto already

⁷⁹ Johann Gottlieb Graun, "Concerto in C major" [ca. 1725-1735], D-Ds Mus. ms. 353/2, Hesse-Darmstadt Collection. For the catalogue of compositions by J. G. Graun and C. H. Graun (Graun brothers), see Christoph Henzel, *Graun-Werkverzeichnis (Graun WV)*, 2 vols. (Beeskow, Germany: Ortus Musikverlag, 2006). There are also two recorder concertos by a "Graun" listed in the Catalogus Musicus from the court of Hohenlimburg. The first is for "Flauto Abec, Violino 1mo, Violino 2do, Basso", and the second is for "Flauto Abec, Violino 1mo, Basso" (which is really a scoring of a trio, though listed under the concerto section, rather than the separate "Trio" section of the catalogue). The composer is listed as Johann Gottlieb Graun / Carl Heinrich Graun.

⁸⁰ There are actually eight parts included in the manuscript: "Flauto abec" and "Violino Concertato", alongside "Violino Primo", "Violino Secundo", "Violetta", "Viola", "Violone" and "Basson".

reflects a time when the recorder was gradually diminishing in its prominence, unable to fully match the growing demands for virtuosity that were increasingly placed on soloists in the concerto repertoire of the time.

Example 3. J. G. Graun, Cv:XIII:96, 1. Allegro, bars 54-59, solo parts (recorder and violin).



Among the holdings of the NYPL's Harrach Collection is the manuscript of a concerto by Matthäus Nikolaus Stulick (ca. 1700-1732), Bohemian-born trumpeter at several German courts. Stulick's Concerto in C major for recorder and bassoon,⁸¹ with accompaniment for two violins, viola, violoncello and basso continuo, is incorrectly catalogued as "Concerto for violin solo" in the NYPL's database, with "Hulick(?)" tentatively listed as the composer. However, scholarly research establishes this composition as a work by Stulick.⁸²

Although the recorder and bassoon are the solo instruments in the concerto, the first and third movements of the Allegro contain solo passages for the violin, effectively making it the third solo instrument. The first movement is characterized by frequent sections of the trio of soloists (recorder, bassoon, violin) playing unaccompanied. In some passages there is unison leading of the recorder and bassoon, which responds to melodic motifs in the first violin. In contrast, in the second movement, Largo, only the recorder and bassoon are used as soloists, while the first violin joins the accompaniment. The final movement begins with a tutti unison, a thematic motif which returns in the middle section of the movement. The

⁸¹ Matthäus Nikolaus Stulick, "Concerto for Recorder and Bassoon in C major" [ca. 1720], US-NYp JOG 72-29, Vol. 24, Harrach Collection.

⁸² Hoggart, "Recorder Concerto in England, Italy, Germany and Sweden," 173.

most technically demanding passages are assigned to the first violins, which dominate especially in the fast passages. The recorder's tessitura, which rarely goes beyond c^3 , is probably the result of Stulick's conscious compositional choice to place the instrument on a more restrained technical level. Despite the apparent complexity of the fast passages and arpeggios that appear in the recorder part, these passages are relatively easy to execute. The stylistic orientation of Stulick's concerto is firmly rooted in the Italian tradition. The work shows significant similarities to Vivaldi's chamber concertos, especially in the melodic treatment and the use of recorder, violin and bassoon as the principal solo instruments.

6. Chamber Concertos

Schickhardt's Op. 19, a collection of six chamber concertos for four recorders and basso continuo, marks an important page for German chamber music because it is one of a very small number of concertos written for multiple recorders. Published in Amsterdam around 1715 under the title: *VI Concerts à 4 flutes et basse continue dediez (sic!) à Mr. de Brandt, Chambellan et Directeur General de la Musique de Sa Majesté le Roy de Prusse, IX. Ouvrage*,⁸³ Schickhardt's works for recorder in these six concertos are apparently composed for musicians with limited technical skills, reflecting the lower demands placed on flutists. This may explain why John Walsh (1665/1666-1736), a prominent London publisher, decided to publish these concertos four years later in London, where there was a large market for amateur musicians.⁸⁴

Five of the six concertos are composed in relatively simple keys: C major, D minor, G major, F major and E minor, with the exception of the sixth concerto, which is written for C minor. These concertos are essentially concerti grossi, in which the string ensemble is substituted by recorders. In some movements, there are even sections marked "trio" and "tutti", often highlighting one or two instruments with

⁸³ Richard Valentin Knab, Preface to *Konzerte für vier Altblockflöten und Basso continuo* by Johann Christian Schickhardt (Kassel: Bärenreiter, 1959), 2:3.

⁸⁴ Hoggart, "Recorder Concerto in England, Italy, Germany and Sweden," 91.

significantly more solo parts than the others.⁸⁵ Stylistically, the concertos are comparable to the work of Corelli, without his elaborate use of counterpoint. They also clearly demonstrate the influences of the early compositional style of Vivaldi.⁸⁶

In the whole set of concertos, Schickhardt deliberately avoids technically difficult passages, such as complex interval jumps or sections that require higher interpretative and technical proficiency. He also limits the range by omitting the highest and lowest registers. The individual concertos contain a considerable number of sixteenth-note passages, but these are manageable from a performer's point of view, when they are grounded upon the basic "home" keys of the instrument. This compositional approach not only creates a distinctly effective sonic impression for the listener, but also simplifies the playing, making these pieces more accessible to a wider range of performers, including those with less technical skills. Schickhardt thus masterfully combines impressive musical effect with the practical performance demands.

In 1718 Eistenne Roger (1665-1722) published in Amsterdam a collection of *VI Concerts à 2 Flûtes à Bec, 2 Flûtes Traversieres, Haubois ou Violons & Basse Continue* Op. 8 by Johann Christoph Pepusch. This collection includes one concerto marked "concerto grosso", while the remaining works are simply entitled "concerto".⁸⁷ Although the title page of the collection suggests that the concertos are intended for combinations of two recorders, two transverse flutes, oboes, or violins with basso continuo, in fact only Concertos No. 4 in F major, No. 5 in C major, and No. 6 in F major are truly suited for these instrumentations. For Concertos No. 1 in F major, No. 2 in G major, and No. 3 in F major, the specific instruments for the upper parts remains indeterminate, as the scoring is determined by the range of each instrument.⁸⁸ The manuscripts of Concerto No. 4 in F major are part of a larger

⁸⁵ David Lasocki, "Johann Christian Schickhardt (ca. 1682-1762): Woodwind Composer, Performer and Teacher," *Recorder & Music* 5, no. 9 (March 1977): 287.

⁸⁶ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 116.

⁸⁷ Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge, UK: Boydell Press, 2004), 117-118.

⁸⁸ Johann Christoph Pepusch, *Concerto for 2 Treble Recorders (2 Alto Recorders), 2 Flutes (2 Oboes, 2 Violins, 2 Tenor Recorders) and Basso Continuo in B flat major*, ed. David

collection of Pepusch concertos, probably dating from around 1710, and became part of the repertoire of the Dresden Hofkapelle. Two of the concertos in this collection, probably influenced by Torelli's Op. 8, contain four violin parts (two concertos and two ripieno). This particular characteristic suggests influences from the Italian concert style, but at the same time the pieces show similarities to early concertos by Telemann, not only in terms of formal structure but also in the number of movements, evident in both their four-movement structure.⁸⁹

The Schwerin Collection mentioned above contains chamber concertos by Prowo and Fick.⁹⁰ Prowo's collection, entitled "Concerto a 6", was probably composed in Altona before 1730.⁹¹ All the concertos are written for an ensemble of two recorders, two oboes, two bassoons and basso continuo. In contrast, Fick's collection of chamber concertos was composed in Schwerin around 1730 and contains a diverse range of instrumentation, with the transverse flute, oboe, horn, bassoon, violin, viola, harpsichord and basso continuo appearing alongside the recorder.⁹²

The chamber concertos by Fick and Prowo are probably strongly influenced by each other, and the influence of Vivaldi is evident in both composers, especially in inspiration by various combinations of wind instruments. These concertos also show some common features with Telemann's concertos for multiple soloists, with Telemann composing several concertos with similar instrumentation to Prowo and

Lasocki (London: Musica Rara, 1974).

⁸⁹ Maunder, *Scoring of Baroque Concertos*, 117-118.

⁹⁰ Pierre Prowo, "Concerto a 6" [ca. 1730], D-SWI Mus. 4314, D-SWI Mus. 4315, D-SWI Mus. 4316, D-SWI Mus. 4317, D-SWI Mus. 4318, D-SWI Mus. 4319, Schwerin Collection; Peter Johann Fick, "Chamber Concertos" [ca. 1730], D-SWI Mus. 348/9, D-SWI Mus. 349/13, D-SWI Mus. 351a, D-SWI Mus. 352a, D-SWI Mus. 352b, D-SWI Mus. 353a, Schwerin Collection.

⁹¹ It has the inscription "P.J.Fick" at the bottom of the title page, which indicates that they were originally part of Fick's private collection and were probably composed in Altona before 1730, from where Fick brought them to Schwerin.

⁹² All of Fick's concertos that feature the recorder (written in his hand) lack the inscription "P.J.Fick" at the bottom of the manuscript, implying that they were not part of his original collection before moving to Schwerin, but rather composed after his relocation.

Fick.⁹³ A possible influence on Prowo's and Fick's concertos may be the Pepusch Concertos Op. 8, published in Amsterdam in 1718, which contain four melodic instruments grouped in pairs (recorders, transverse flutes, oboes or violins) and a basso continuo.⁹⁴

Although Fick's and Prowo's concertos show similarities, they also differ in structure and style. Whereas Prowo's chamber concertos, with but one exception, are in three movements and composed in the Italian style, Fick's concertos are mostly written in four movements. A key feature of Fick's chamber concertos is the paired use of recorders, where neither instrument has an exclusively solo role. Conversely, Prowo's chamber concertos typically assign a solo role to the first instrumental parts, with the second parts serving only as accompaniment. The composers also differ in their use of the recorder's range. Prowo does not use the full range of the instrument in his concertos, with d³ appearing in only three of his six concertos. Fick, by contrast, often uses the upper register of the recorder to enrich the expressive palette of his compositions.

The Kraus Collection from Lund University holds Linike's chamber concerto "Concerto a 5" in G major for two recorders, two transverse flutes and basso continuo.⁹⁵ This chamber concerto is one of a limited number of works from the 18th century that combine recorder and transverse flute. The fourth-movement chamber concerto is characterised by its frequent use of "dialogic" passages between pairs of recorders and transverse flutes. Technically, the composition is treated very simply and with a limited range for both recorders and transverse flutes, suggesting that it was probably intended for less advanced players.⁹⁶

⁹³ TWV 44:15, TWV 44:41, TWV 44:42.

⁹⁴ The musicians in Schwerin had some experience with Pepusch's music, as the manuscript of his "concerto" for three oboes, one violin and bass survive in Schwerin, along with several copies of Pepusch's sonatas published by Roger in Amsterdam.

⁹⁵ Johann Georg Linike, "Concerto a 5," S-L Saml. Kraus 136, Kraus Collection, Universitetsbiblioteket, Lund, Sweden.

⁹⁶ In his dissertation, Hoggart points out an interesting fact about the manuscript. Although the chamber concerto has only one set of parts, it has two title pages by different copyists. At the bottom of the first title page, which is in Linicke's handwriting, is the words "Academia Carolina", which is remarkable as this is the main building of Uppsala

7. Sonate auf Concertenart

Compositional variation in the sonatas “à la concertante” using the recorder is a leading feature of Telemann’s five concertante compositions. These early works, composed between 1708 and 1715 during his time in Eisenach, reveals the composer’s ingenuity in combining different instruments and melodic lines. The three-movement quartet “Concerto à 4” in G minor TWV 43:g4⁹⁷ for recorder, violin, viola and basso continuo features distinctive solo melodies in the violin and recorder parts, creating a dynamic interaction between the instruments. Telemann’s ability to organically integrate the recorder into the concerto format highlights his sense of innovative solutions to form and texture in instrumental music. In the opening and closing Allegro, the composer uses short rhythmic motifs, alternating solo melodic lines to create a lively and dynamic structure. This articulation and rapid variation of motifs highlight the energy of these movements, underscoring their rhythmic and melodic vibrancy. Temporally but not tonally different, the Adagio is built on rich tonal contingency and harmonic pattern between the solo instruments. This movement is also dominated by a subtle interaction between instruments that creates a deep sense of balance and melodic coherence, effectively contrasting with the more energetic sections of the piece.

Telemann’s “Concerto à 3” in F Major TWV 42:F14⁹⁸ for recorder, horn and basso continuo is distinguished by its atypical instrumentation, which creates a truly unique sonority. In the first movement, the horn takes on the dominant solo role departure from the traditional Baroque practice in which the instrument is mostly used as the accompaniment. In contrast, the recorder is given the role of orchestral accompaniment in this case, creating an unusual contrast between the solo and the

University. The lower part of the second title-page is then inscribed in another hand “Ullrich Ekman”, which corresponds to the handwriting used in the rest of the manuscript. Hoggart, “Recorder Concerto in England, Italy, Germany and Sweden,” 288-289.

⁹⁷ Georg Philipp Telemann, “Concerto à 4 in G minor TWV 43:g4” [ca. 1708-1715], D-DI Mus. 2392-Q-42 (Q-82), Schrank II Collection.

⁹⁸ Georg Philipp Telemann, “Concerto à 3 in F major TWV 42:F14” [ca. 1725-1749], D-SWI Mus. 5400/1, Schwerin Collection.

accompaniment part. This innovative instrumental combination reflects Telemann's ability to experiment with instrumental colours and task distribution, pushing the boundaries of the traditional concerto form.

Telemann's quartet "Concerto à 4" in G major TWV 43:G6⁹⁹ for recorder, oboe, violin and basso continuo survives in two manuscript versions with one marked as a "concerto" and the other, "sonata." The first movement follows a clear ritornello form, with the recorder and oboe joining as soloists and the violin taking the role of orchestra.¹⁰⁰ The quartet "Concerto à 4" in A minor TWV 43:a3¹⁰¹ for recorder, oboe, violin and basso continuo ranks among Telemann's finest quartets. The work is expressive from beginning to end, featuring rich key changes, energetic figurations or couplets. The solo passages for recorder, oboe and violin are characterized by unusual virtuosity. The first movement is characterized by thematic material that transitions smoothly between the instruments. The subsequent triple fugue is the only one of its kind among Telemann's quartets. Probably written during the 1720s, this work demonstrates for us that Telemann embraced depth and "baroque" complexity.¹⁰² The "Quatuor" in D minor TWV 43:d1 from *Musique de table* (1733) is scored for recorder, two transverse flutes and basso continuo and it is distinguished by a strong theme, energetic rhythm and a well-balanced structure. The recorder is at its most virtuosic in the second movement, Vivace, where it dominates as a solo instrument.

8. Concerti grossi

Bach's Brandenburg Concertos¹⁰³ were likely written for the Margrave of Brandenburg, whom Bach met in Carlsbad. Deeply immersed in the musical culture

⁹⁹ Georg Philipp Telemann, "Concerto à 4 in G major TWV 43:G6" [ca. 1750], D-Ds Mus. ms. 1033/5, Hesse-Darmstadt Collection.

¹⁰⁰ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 115-116.

¹⁰¹ Georg Philipp Telemann, "Concerto à 4 in A minor TWV 43:a3" [ca. 1750], D-Ds Mus. ms. 1033/6, Hesse-Darmstadt Collection.

¹⁰² Zohn, *Music for a Mixed Taste*, 316.

¹⁰³ For Bach's Brandenburg concertos more generally, see Michael Anthony Marissen, "Scoring, Structure, and Signification in J. S. Bach's Brandenburg Concertos" (PhD diss., Brandeis University, 1990).

and favorably impressed by Bach's performance, the Margrave commissioned him to write several pieces for his court musicians. In 1721 Bach completed the six Brandenburg Concertos and sent them to the Margrave.¹⁰⁴ However, there is no record of their reception or performance by his orchestra.¹⁰⁵ After the death of the Margrave in 1734, the Brandenburg Concertos were sold. Fortunately for their survival, they came into the hands of one of Bach's students, later into the possession of the Prussian Princess Amalia, and through her to their present location in Berlin as item No. 78 in the Amalienbibliothek.¹⁰⁶

For his two Brandenburg Concertos, No. 2 in F major BWV 1047 and No. 4 in G minor BWV 1049, Bach chose the recorder as one of the main solo instruments.¹⁰⁷ The instrumentation in Brandenburg Concerto No. 2 includes trumpet (tromba), recorder, oboe and violin as part of the "concertino", while the "ripieno" group consists of two violins, viola, violone and basso continuo. Bach does not differentiate between the various solo instruments, even though each has its own distinctive sonic characteristics in the 18th century.¹⁰⁸ But this otherwise brilliant combination creates balance problems because of the high trumpet in F. The complication was solved by Gottfried Reiche (1667-1734), who reconstructed the trumpet into a clear-sounding clarina.¹⁰⁹

¹⁰⁴ Wallgren, "A Style Analysis," 14.

¹⁰⁵ Karl Geiringer and Irene Geiringer, *The Bach Family: Seven Generations of Creative Genius* (New York: Oxford University Press, 1954), 160.

¹⁰⁶ Charles Sanford Terry, *Bach: A Biography* (London: Oxford University Press, 1928), 135.

¹⁰⁷ Johann Sebastian Bach, "Brandenburg Concerto No. 2 in F major BWV 1047" [ca. 1721], D-B Am.B 78 (2), Staatsbibliothek zu Berlin, Berlin; Bach, "Brandenburg Concerto No. 4 in G major BWV 1049" [ca. 1721], D-B Am.B 78 (4), Staatsbibliothek zu Berlin, Berlin. Bach's two Brandenburg concertos involving recorder (No. 2 and No. 4) have already been subject to an exhaustive amount of scholarship (particularly the *fiauti d'echo* controversy of No. 4). Griscom and Lasocki's guide provide a full list of all current research on the use of recorder in these concertos. See Griscom and Lasocki, *The Recorder*, 512-520.

¹⁰⁸ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 112.

¹⁰⁹ Hans-Martin Linde, *The Recorder Player's Handbook* (London: Schott Music, 1991), 94-95.

In the first movement, Allegro, all instruments from both the concertino and ripieno groups are used. This movement is crafted to be a “dialogue” between these two groups, thus illustrating the basic principle of contrast that is characteristic of the concerto form. Karl Geiringer refers to this movement as a prime example of “Vivaldi’s concert form”. The second movement, Andante, is composed exclusively for recorder, oboe and violin, accompanied by basso continuo. A key feature here is Bach’s streamlined use of thematic material. The movement’s unifying elements are the repetition of fragments from the original theme and their rhythmic and motivic variations. While the three soloists develop the main thematic material, the basso continuo constantly maintains the eighth note rhythm. In the third movement, Allegro assai, all the instruments are again involved, and this movement presents a synthesis of the fugue style and demonstrates selected characteristics of the later sonata form. The role of the ripieno here is markedly limited, with minimal involvement. The four soloists, together with the basso continuo, dominate the first third of the movement and continue to the end without interruption from the orchestra. The orchestral accompaniment is limited to four short passages, but the thematic material is present exclusively in the basso continuo, balancing the solo quartet with the overall orchestral texture.¹¹⁰

In Brandenburg Concerto No. 4, the concertino features a pair of recorders called “flauti d’echo” and a solo violin. The ripieno consists of two violins, viola, violoncello, violone and basso continuo.¹¹¹ The musicologist Thurston Dart was one of the first scholars to suggest the interpretation of the parts for recorder to be performed on the flageolet or sopranino recorder. Other possibilities include the use of echo flutes and small echo flutes, which were common in England in the early 18th century. Another option is to perform on two flageolets tuned in G, which have a softer sound than the sopranino recorder. Alternatively, a recorder tuned in G may

¹¹⁰ Wallgren, “A Style Analysis,” 22-23.

¹¹¹ For research on Bach’s “flauti d’echo” see: Dale Higbee, “Bach’s ‘Flauti d’Echo’,” *The Galpin Society Journal* 39 (September 1986): 133; David Lasocki, “Paisible’s Echo Flute, Bononcini’s *Flauti Eco*, and Bach’s *Flauti d’Echo*,” *The Galpin Society Journal* 45 (March 1992): 59-66; Mark Smith, “J. S. Bach’s ‘Flauti d’Echo’: Recorders Off-Stage,” *FoMRHI Quarterly*, no. 82 (January 1996): 41-42.

also be used, though careful consideration of Bach's intended sound effects for the piece must be taken into account when choosing the instrument.¹¹²

Unlike the other five Brandenburg Concertos, where the middle slow movements are characterised by reduced instrumentation, the fourth Brandenburg Concerto is exceptional in that all instruments are used in all movements. The first movement, Allegro, performed by solo violin and recorders but without orchestral strings of the ripieno, convincingly imitates the structure of Vivaldi's ritornello, which is one of the main sources of inspiration for Bach's conception of the concerto grosso and the Baroque concerto. The characteristic interweaving of repeated notes and arpeggiated motifs, reflected in other phrases and themes, fosters a sense of musical cohesion throughout the movement. A significant feature of this movement is Bach's seamless integration of the tutti and solo sections, which exhibit extraordinary structure and balance. At the beginning of the movement the recorders dominate, while the solo violin recedes into the background, suggesting that recorders might fulfill more of a ripieno function than a traditional concertino role here. The second movement, Andante in E minor, resembles a stylized sarabande. In this movement the recorders dominate over the solo violin, with the first recorder performing the most elaborate melodic lines. Here the basso continuo briefly comes to the fore in a short duet with the recorder, enriching the overall sound. The final movement, Presto, combines concerto style and fugue, with the tutti parts corresponding to fugal expositions and the solo parts representing loose episodes.¹¹³ Unlike the preceding movements, the ripieno is not merely an accompaniment, but actively contributes to the main melodic lines, adding to the complexity of the conclusion.

The Fourth Brandenburg Concerto shows the strongest affinity to the Italian style of violin concertos, especially through the blend of formal elements from both the solo concerto and concerto grosso. This hybrid character is evident in the extensive solo violin passages in fast movements, which showcase technical

¹¹² Linde, *Recorder Player's Handbook*, 95.

¹¹³ Malcolm Boyd, *Bach: The Brandenburg Concertos*, Cambridge Music Handbooks (1993; repr., Cambridge: Cambridge University Press, 2008), 80.

virtuosity and the exclusion of the recorders. These passages recall features typical of the Italian school, with the solo violin taking a dominant position in the musical texture, thereby aligning the work more closely with the solo concerto model.¹¹⁴

Telemann's concerto grosso in B flat major TWV 54:B2 is another concerto grosso which featuring the recorder.¹¹⁵ The work probably dates from Telemann's time in Eisenach or from his early Frankfurt years. The concertino here consists of two recorders and two oboes, while the ripieno includes one violin and two violas with basso continuo. The substitution of a second viola for the violin part is unusual and brings a unique tonal colour of the wind instruments which the composer uses in pairs.¹¹⁶ In the opening movement, Andante, the melodic line is led in thirds by the recorders. Similarly, the composer works with the melodic line of the oboes and the solo instruments in the concertino are based on the model of "dialogue." The Presto is composed in fugal form, and this movement is characterised by a simple rhythmic structure. Again, solo instruments are used in pairs, but this time the recorders are paired with oboes, sharing an identical melodic line. The third movement, Cantabile, opens with solo oboes, while the composer gradually combines the various instrumental groups in a concertino. Here the melodic line is played by recorders and oboes in thirds. From a performance point of view, this movement is technically undemanding, with the melody progressing mostly in stepwise notes. The final movement, Allegro, is dominated by the first oboe in conjunction with the violins, which in unison bring out the main theme of the movement. In the solo passages, the composer again doubles the recorders and oboes, which interpret the melody in thirds.

ULB holds the manuscript of Heinichen's "Concerto à 2 Violini ò Flauti" in G major S. 215,¹¹⁷ also known as the "Dresden Concerto" in G major. The basic instrumentation of the concerto is two recorders (or violins), two oboes, two violas

¹¹⁴ Lasocki and Rowland-Jones, "Eighteenth-Century Recorder Concerto," 112.

¹¹⁵ Hunt, *Recorder and Its Music*, 75.

¹¹⁶ Zohn, *Music for a Mixed Taste*, 172-173.

¹¹⁷ Johann David Heinichen, "Concerto à 2 Violini ò Flauti in G major S. 215" [ca. 1730], D-Ds Mus. ms. 240/6, Hesse-Darmstadt Collection.

and basso continuo.¹¹⁸ There are occasional markings, such as “Bass de Flauti” and “Basson”, which show up in the recorder and oboe solo passages. This strongly suggests that the bass recorder was intended to play along with the recorders and the bassoon is to play along with the oboes. Thus, the concerto features a distinctive effect created by three instrumental groups: the full orchestra, the recorders together with the bass recorder, and the oboe group with the bassoon. The recorders make their first appearance in the second movement, *Vivace*, when they are accompanied by the bass recorder. The recorders are absent from the third movement, *Largo*, but return in the fourth movement, *Vivace*, performing both among the soloists and in the orchestra.

The recorder also plays a significant role in the concerto grosso by Johann Christoph Pez (1664-1716), a native of Munich who worked in Liège, Bonn and finally at the court in Stuttgart.¹¹⁹ This work, entitled “Concerto pastorale”, is conceived for two recorders (concertino), two violins, viola and basso continuo (ripieno). A characteristic feature of the concerto grosso is the frequent leading of melodic lines by the recorders in thirds. In several movements, such as the fifth movement of the Minuet and Trio, and in passages from the second, third (*Aria*) and fourth movements (*Aria: Pastorale*), the recorders often play in unison. The same can be said of the sixth movement, *Passacaglia (Chaconne)*, and the final movement, *Aria (Presto)*. In the solo passages, the recorders are usually accompanied only by the basso continuo. The second part of the fifth movement is written for solo recorder and basso continuo, creating a subtle contrast to the fuller sections of the concerto. From a technical point of view, the “Concerto pastorale” can be considered a relatively undemanding work for recorder players. The concerto grosso is set in the “home” key of the recorder, which greatly facilitates interpretation. There are no technically demanding passages that require complex articulation techniques or complicated fingerings, nor are notes from the instrument’s high register used. The recorders here often play scale passages and simple arpeggios, with the melodic lines

¹¹⁸ Lasocki and Rowland-Jones, “Eighteenth-Century Recorder Concerto,” 114.

¹¹⁹ Elizabeth Roche, “Pez, Johann Christoph,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, 2001), 19:533.

mostly in stepwise notes, which contributes to clarity and accessibility for the performers.

9. Conclusion

The 18th century was undoubtedly a pivotal era for the recorder's development and rise to prominence in Germany. The proliferation of different types of concertos featuring recorder testifies to the popularity of this instrument not only with a broad spectrum of composers, but also with both amateur and professional players.

This study addresses a critical gap by presenting the first comprehensive survey of the 18th century German recorder concerto repertoire. It focuses on the available sources of the concertos, which have survived either individually or as part of collections, as well as their modern editions, which are either ignored or insufficiently known by contemporary performers. Crucial sources examined include the Hesse-Darmstadt Collection of the ULB, which contains a wide array of works: solo concertos, double concertos, *sonate auf concertenart* by Telemann, solo concertos by Graupner and Heinichen, as well as a concerto grosso by Heinichen and a double concerto by J. G. Graun. Two solo concertos by Schickhardt survive in the Uppsala Library collection, while the Harrach Collection at the NYPL contains a solo concerto by Fasch and a double concerto by Stulick. The Schwerin Collection of the Landesbibliothek Mecklenburg-Vorpommern preserves solo concertos by Linike and "Schultze", along with twelve other works, notably chamber recorder concertos by Fick and Prowo. The final significant collection is the Kraus Collection from Lund University, which preserves a chamber concerto by Linike.

Composers like Telemann, Fasch, J. G. Graun, Schultze or Scheibe brought innovative elements that both pushed the boundaries of recorder performance technique but also reflected the aesthetic ideals of their time. Based on an analysis of these concertos, it is clear that Georg Philipp Telemann was the key figure in shaping the 18th century recorder repertoire during the Baroque era. His solo concertos stand out for their melodic inventiveness, harmonic variety and his masterful command over the recorder's high register. The only solo concerto that can

match Telemann's works in technical difficulty and virtuosity is Fasch's Concerto in F major.

German composers embraced the recorder in various concerto forms: solo concertos, concertos for several solo instruments, chamber concertos and concerti grossi. Recorders were often used in pairs in Germany (Telemann, Pez, Heinichen, Bach, Fick, Prowo, Linike, Pepusch), either as single instruments or in combination with other solo instruments. Unlike in England, there are no established groups of solo instruments including the recorder. Popular instrumental combinations with the recorder included the oboe, bassoon and violin, in various variations and numbers. There are also less common combinations of recorder with horn or trumpet (Bach, Fick), and equally rare is the combination of recorder with transverse flute (Telemann, Pepusch, Linike, Fick) or multiple recorders (Schickhardt, Heinichen), for which very few concertos were written.

The complexity and variability of these concertos underscore the critical importance for continued research and interpretation to preserve their musical value and historical context. This study highlights the ongoing need for new research and analysis to advance our knowledge and comprehension of this captivating era in musical history.

Appendix:

Catalogue of Eighteenth-Century Recorder Concertos in Germany

Abbreviations

R.	Treble recorder	Tr.	Trumpet	C.	Cembalo
BsR.	Bass recorder	V.	Violin	Bc.	Basso continuo
TrF.	Transverse flute	Va.	Viola	Con.	Concertino
Ob.	Oboe	Vc.	Violoncello	Rip.	Ripieno
Bsn.	Bassoon	VdG.	Viola da gamba		
Hn.	Horn	VL.	Violone		

1. Solo Recorder Concertos

Composition	Tonality	Movements	Instrumentation
Georg Philipp Telemann			
TWV 51:C1	C major	Allegretto – Allegro – Andante – Tempo di minuet	R., 2 V., Va., Bc.
TWV 51:F1	F major	Affettuoso – Allegro – Adagio – Menuet 1 – Menuet 2	R., 2 V., Va., Bc.
TWV 43:g3 Concerto di Camera	G minor	[No indication] – Siciliana – Bourree – Menuet	R., 2 V., Bc.
Johann Christian Schickhardt			
Concerto a 9	G minor	Allegro – Adagio – in poco Allegro – Vivace – Allegro – finale, Allegro	R., 2 Ob., V. Con., V. Rip., Va., Vc. Con., Bc. Con., Bc. Rip.
Concerto	F major	Allegro – Vivace – Polonaise – Adagio – Allegro – Boure – Menuet – Vivace – Allegro – Allegro	R., 2 Ob., V. Con., 2 V. Rip., Va., Vc. Con., Bc. Con., Bc. Rip.
Christoph Graupner			
GWV 323	F major	Allegro – Andante – Allegro	R., 2 V., Va., Bc.

(Continued on next page)

Johann Friedrich Fasch			
FaWV L:F6	F major	Allegro – Largo – Allegro	R., 2 V., Va., Bc.
Johann David Heinichen			
S. 211 Concerto a 8	C major	Allegro – Pastorell – Adagio – Allegro assai	4 R., 2 V., Va., Bc.
Johann Christoph Schultze			
Concerto â 5	G major	Allegro – Adagio – Vivace	R., 2 V., Va., Bc.
Concerto	B flat major	Allegro – Adagio – Allegro	R., 2 V., Va., Bc.
Johann Georg Linike			
Concerto	G major	Allegro – Loure – Allegro	R., 2 V., Va., Bc.
Johann Adolph Scheibe			
Concerto a quattro	B flat major	Allegro – Adagio – Poco Allegro	R., 2 V., Bc.

2. Concertos for Multiple Solo Instruments

Composition	Tonality	Movements	Instrumentation
Georg Philipp Telemann			
TWV 52:e1	E minor	Largo – Allegro – Largo – Presto	Con.: R., TrF.; Rip.: 2 V., Va., Vc., Bc.
TWV 52:a1	A minor	[No indication] – Allegro – Dolce – Allegro	Con.: R., VdG.; Rip.: 2 V., Va., Bc.
TWV 52:a2 Grand Concerto	A minor	Gravement – Vistement – Largement – Vivement	Con.: 2 R.; Rip.: 2 V., Va., Bc.
TWV 52:B1	B flat major	Grave – Vivace – Tendrement – Gayment	Con.: 2 R.; Rip.: 2 V., Va., Bc.
TWV 52:F1	F major	Largo – [No indication] – [No indication] – Allegro	Con.: R., Bsn.; Rip.: 2 V., Va., Bc.
Johann Gottlieb Graun			
Cv:XIII:96	C Major	Allegro – Adagio – Allegro	Con.: R., V.; Rip.: 2 V., Va., Bc.
Matthäus Nikolaus Stulick			
Concerto	C Major	Allegro – Largo – Allegro	Con.: R., Bsn.; Rip.: 2 V., Va., Vc., Bc.

3. Chamber Concertos

Composition	Tonality	Movements	Instrumentation
Johann Christian Schickhardt			
Concerto I	C major	Allegro – Adagio – Vivace – Allegro	4 R., Bc.
Concerto II	D minor	Allegro – Adagio – Vivace – Allegro	4 R., Bc.
Concerto III	G major	Allegro – Adagio – Giga – Presto	4 R., Bc.
Concerto IV	F major	Allegro – Vivace – Largo e Affetuoso – Allegro – Menuet	4 R., Bc.
Concerto V	E minor	Allegro – Largo – Allegro – Presto	4 R., Bc.
Concerto VI	C minor	Vivace – Adagio – Rondeau – Allegro – Allegro – Menuet	4 R., Bc.
Johann Christoph Pepusch			
Concerto I	F major	Largo – Allegro – Adagio – Allegro	2 R., 2 TrF., Ob/V., Bc.
Concerto II	G major	Vivace – Grave – Allegro	2 R., 2 TrF., Ob/V., Bc.
Concerto III	F major	Vivace – Largo – Allegro	2 R., 2 TrF., Ob/V., Bc.
Concerto IV	F major	Largo – Allegro – Largo – Allegro	2 R., 2 TrF., Ob/V., Bc.
Concerto V	C major	Largo – Allegro – Largo – Allegro	2 R., 2 TrF., Ob/V., Bc.
Concerto VI	C major	Largo – Allegro – Adagio – Allegro	2 R., 2 TrF., Ob/V., Bc.
Johann Georg Linike			
Concerto a 5	G major	Largo – Allegro – Adagio – Allegro	2 R., 2 TrF., Bc.
Pierre Prowo			
Concerto a 6	G major	Allegro – Adagio – Allegro	2 R., 2 Ob., 2 Bsn., Bc.

(Continued on next page)

Concerto a 6	F major	Allegro – Adagio – Allegro	2 R., 2 Ob., 2 Bsn., Bc.
Concerto a 6	C major	Adagio – Allegro – Grave – Allegro	2 R., 2 Ob., 2 Bsn., Bc.
Concerto a 6	F major	Allegro – Adagio – Allegro	2 R., 2 Ob., 2 Bsn., Bc.
Concerto a 6	C major	Allegro – Adagio – Allegro	2 R., 2 Ob., 2 Bsn., Bc.
Concerto a 6	C major	Adagio – Allegro – Allegro	2 R., 2 Ob., 2 Bsn., Bc.
Peter Johann Fick			
Concerto a 4	A minor	Andante – Vivacett – Andante – Allegro	R., TrF., V., C., Bc.
Concerto a 5	C major	[No indication] – Adagio – Vivacett – Polonaise	2 R., 2 V., C.
Concerto a 6	G major	[No indication] – Siciliano – Vivacett – Polonaise	2 R., 2 V., Va., C., Bc.
Concerto a 7	F major	[No indication] – Adagio – Menuett & Trio	2 R., 2 Ob., 2 Hn., C.
Concerto a 7	F major	[No indication] – Adagio – Vivacett – Polonaise	2 R., 2 Ob., 2 Hn., C.
Concerto a 8	G major	[No indication] – Adagio – Vivacett – Polonaise	2 R., 2 Ob., 2 Hn., Bsn., C.

4. Sonate auf Concertenart

Composition	Tonality	Movements	Instrumentation
Georg Philipp Telemann			
TWV 42:F14 Concerto à 3	F major	[No indication] – Loure – Tempo di menuet	R., Hn., Bc.
TWV 43:a3 Concerto à 4	A minor	Adagio – Allegro – Adagio – Vivace	R., Ob., V., Bc.
TWV 43:d1 Quatuor in d minor	D minor	Andante – Vivace – Largo – Allegro	R., 2 TrF., Bc.
TWV 43:g4 Concerto à 4	G minor	Allegro – Adagio – Allegro	R., V., Va., Bc.
TWV 43:G6 Concerto à 4	G major	Allegro – Grave – Allegro	R., Ob., V., Bc.

5. Concerti Grossi

Composition	Tonality	Movements	Instrumentation
Johann Sebastian Bach			
BWV 1047 Brandenburg Concerto No. 2	F major	[No indication] – Andante – Allegro assai	Con.: R., Tr., Ob., V.; Rip: 2 V., Va., Vl., Bc.
BWV 1049 Brandenburg Concerto No. 4	G major	Allegro – Andante – Presto	Con.: 2 R. (flauti d'echo), V.; Rip: 2 V., Va., Vc., Vl., Bc.
Georg Philipp Telemann			
TWV 54:B2	B flat major	Andante – Presto – Cantabile – Allegro	Con.: 2 R., 2 Ob.; Rip.: V., 2 Va., Bc.
Johann David Heinichen			
S. 215 Dresden Concerto	G major	Andante e staccato – Vivace – Largo – Allegro	2 R., 2 Ob., 2 Va., BsR., Bsn., Bc.
Johann Christoph Pez			
Concerto pastorale	F major	Pastorale – Aria – Aria – Aria: Pastorale – Minuet & Trio – Passacaglia (Chaconne) – Aria (Presto)	Con.: 2 R.; Rip.: 2 V., Va., Bc.

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