

# G-1A BRESSAN

Modern&Baroque Pitch Alto Recorder



Relentless pursuit of perfection.

Authenticity is what we aimed for.

Relentless pursuit of the perfection of the original instrument.

Under the emblem of Giglio®,

pure and sublime craftsmanship is realised in this model.



Zen-On Recorder portal site  
For more practical information please check here.





# HISTORY OF BRESSAN

Bressan's recorders, enjoyed fame as the best instruments in Europe in the Baroque era

Peter Bressan (1663-1731) was born in Bourg-en-Bresse, France. In 1688, he went over to Britain on the advice of James Paisible, a friend and a composer, and started his own workshop to make musical instruments. The recorders he made rapidly became renowned for their beautiful sound and excellent quality throughout Europe.

Probably because he first started making instruments in France, where the standard pitch was lower, Bressan's recorders had characteristically wide bore, which gives a full and rich sound in the middle and low ranges and brilliant flexible high notes. Bressan models give character to every tone, and are reliable and responsive to the player's demands.

# GREAT MEISTERS

Shigeharu Hirao & Hiroyuki Takeyama



Shigeharu Hirao-Yamaoka

Born in Tokyo. He studied recorder under Hans-Martin Linde and Jeanette van Wingerden at Schola Cantorum Basiliensis in 1973, then studied recorder playing under Ricardo Kanji and recorder making under Frederick Morgan at the Royal Conservatory of The Hague. Since his return to Japan in 1980, as well as performing, he has devoted himself to making recorders, supplying instruments to players all over the world.



Hiroyuki Takeyama

Born in Osaka City. He studied recorder making at the Friedrich von Huene's Workshop in the US in 1979. In 1981, he jointly developed a Bressan model alto recorder with Shigeharu Hirao. In 1985, he conducted joint research for a new product with Frederick Morgan, a recorder maker in Australia. In 1993, he took over Takeyama Recorder Workshop from his father. He has played a major role in promoting wood recorders, participating in various events in Japan and overseas.

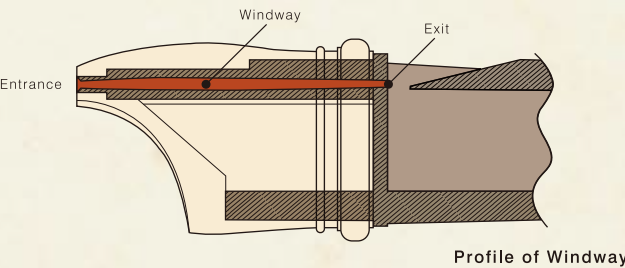
# QUALITY SOUND INNOVATION

## Meticulously Reproduced Bore

The shape of the bore of a recorder is not a simple cylinder with one end connected to the other in a straight line, but it is designed with delicate irregularity. This enables the instrument to play a range of over 2 octaves in tune, including chromatic scale, with only 8 tone holes. So for production of plastic recorders, too, reproduction of the complex bore shape plays a vital role.

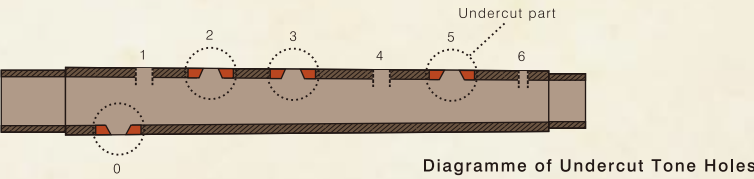
## Windway

In many recorders produced in the Baroque period, the windway is greater in height just after the windway entrance, then gradually narrows down towards the exit. This way, the air blown into the instrument enters the passage with no resistance, giving easy intonation, then, as it becomes narrower, it naturally gives it resistance, thus enabling maintenance of a stable tone. This creates optimum conditions, where the response is good while resistance exists. But in conventional plastic recorders, the windway has not had a concave surface continuous from the entrance to the exit, on the ceiling and the floor. In this model, the windway floor and ceiling are each moulded in one piece, with a continuous concave surface on the floor and ceiling. Thus allowing for the good response and intonation a recorder should naturally possess.



## Tone Holes

Tone hole undercutting is done generally in order to adjust the tone and to obtain more sound. This method was used for the original instruments, and has been used since only for high-quality wood recorders. It has been deemed difficult to achieve this with plastic recorders due to the nature of the injection moulding process. For G-1A, now we have introduced a new method of having tone hole parts separately moulded, undercutting on tone holes 0, 2, 3 and 5 on the middle joint has been achieved. In addition, undercutting has been applied to improve the tone. Moreover, as a welcomed by-product of undercutting, the tone holes can be spaced closer. In particular, the distance between the holes for the left-hand area, namely holes 1,2 and 3, is shorter by the equivalent of one tone hole compared to conventional models. This makes the fingering easy.



## Authentic Look: Faithful Reproduction of the Original Instrument

The shape and number of the ornamentation, the beak resembling that of a bird, the softly curved body... the external design of G-1A is an exact replica of the original model on a smaller scale. There is no deformation to overload the weight for acoustic performance, or no hollow structure for the sake of convenience in the moulding process. The weight balance of the original instrument was the first priority in our design. As a result, G-1A weighs almost the same as a wood recorder made of European boxwood. The dark parts are grained to give it a wood-like look. It is also resistant to stains and blemishes.

## G-1A

- Modern pitch ■ Material : ABS Resin ■ Arched windway
- Weight : 190g (Ref. European boxwood Bressan Replica in modern pitch 180g)
- Accessories included : Fingering chart, Joint grease, Cleaning rod, Thumbrest, Original soft case

## G-1A/415

- Baroque pitch ■ Material : ABS Resin ■ Arched windway
- Weight : 196g ■ Middle & Foot joint : Special design for 415Hz
- Accessories included : Joint grease, Cleaning rod, Original canvas case

