G-1A BRESSAN
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.
QUALITY SOUND INNOVATION

Meticulously Reproduced Bore

The shape of the bore of a recorder is not a simple cylinder with one end conical to the other in a straight line, but it is designed with subtle irregularity. This enables the instrument to play a range of over 2 octaves in tone, including chromatic scale, with only 8 tone holes. So for production of plastic recorders, 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 inflation, thus, as it becomes narrower, it naturally gives a 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 convex surface continuous from the entrance to the exit on the ceiling. In this model, the windway floor and ceiling are each moulded in one piece, with a continuous convex 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 instrument, 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 invented a new method of having three hole parts separately moulded, undercutting on tone hole parts 0, 2, 3 and 5 on the middle point has been achieved. In addition, overcutting has been applied to improve the tone. Moreover, as a welcome by-product of undercutting, the tone hole can be spaced closer. In particular, the distance between the holes for the left-hand side, namely holes 1, 2, 3 and 5, is shorter by the equivalent of one tone hole compared to conventional models. This makes the fingering easier.

Authentic Look: Faithful Reproduction of the Original Instrument

The shape and number of the ornamentation, the bell 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 to 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 birchwood. The dark parts are grained to give it a wood-like look. It is also resistant to stains and bleaches.

G-1A

- Material: ABS resin
- Arch top windway
- Weight (dry): 133g
- European boxed on modern pitch - 165g
- Accessories included: Finger pad, joint grease, cleaning rod, thumbrest, original soft case

On the G-1A Alto Recorder before Bressan: Comments from Shigeharu Hiro and Hiroyuki Takeyama

Recorders have undergone many improvements over a long period of time since the Renaissance, through the Baroque era, when they attained their present form. Baroque original instruments, including and represented by Bressan, are regarded as the most exquisite instruments even today and that is our mission too. This means that for this model G-1A, how faithfully we can reproduce the original, is the key. In order to achieve that aim, the degree of perfection and likeness of the original recorder that we based its design on are the vital factors above all. It has to have a stable sound.

The G-1A is based on the original recorder at A-440Hz. Its pitch is more than a half tone lower than the modern pitch. Adjusting the instrument for modern pitch is one of the most important parts in this development project. It is easy just to work out the figures based on the reduction scale, but in reality, there are many factors you cannot just work out from overall scale, such as complex bore shape, tone hole undercutting and the shape of the windway. To overcome these challenges, we had to rely on the empirical rules we had learnt from numerous trials and errors. In addition, as recorders vary a lot depending on their pitch, a deep understanding of the original instrument is required in order to achieve the right condition.

We believe that this newly developed G-1A is the best modern Bressan model that we can hope for, with all our experience and knowledge poured into it.