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Altri autori (Persone)	HolmanPeter <1946-> WainwrightJonathan P. <1961->
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Nota di contenuto	Baptiste's hautbois : the metamorphosis from shawm to hautboy in France, 1620-1670 / Bruce Haynes -- A commentary on the Letter by Michel de La Barre concerning the history of musettes and hautboys / Marc Ecochard -- The woodwind instruments of Richard Haka (1645/6-1705) / Jan Bouterse -- Basstals or cartoons : the search for a transitional fagott / Graham Lyndon-Jones -- The iconographic background to the seventeenth-century recorder / Anthony Rowland-Jones -- The Renaissance flute in the seventeenth century / Nancy Hadden -- The flute at Dresden : ramifications for eighteenth-century woodwind performance in Germany / Mary Oleskiewicz -- How did seventeenth-century English violins really sound? / Peter Trevelyan -- The development of French lute style 1600-1650 / Matthew Spring -- The early air de cour, the theorbo, and the continuo principle in France / Jonathan Le Cocq -- From stops organical to stops of variety : the English organ from 1630 to 1730 / Dominic Gwynn -- Upgrading from consorts to orchestra at the Wurttemberg court / Samantha Owens -- From violin band to orchestra / Peter Holman -- Organological Gruyhre

Sommario/riassunto

"Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century, when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period. Yet the process is still poorly understood, in part because each instrument has traditionally been considered in isolation, and changes in design have rarely been related to changes in the way instruments were used, or what they played. The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra, iconography, pitch and continuo practice. The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century, but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music. What sorts of instruments should be used' At what pitch' In which temperament' In what numbers and/or combinations' For this reason, the book will be invaluable to performers, academics, instrument makers and anyone interested in the fascinating period of change from the 'Renaissance' to the 'Baroque'."--Provided by publisher.
