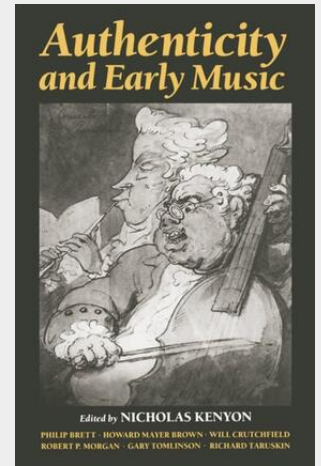


Kenyon

## Authenticity and Early Music

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No change has had a more profound influence on the development of music-making over the last two decades than the growth of the historical performance movement. The notion that we can - and indeed should - perform music in the manner its composers intended has led to a search for original methods and styles of performance. At first this was the pursuit of a small coterie, but in recent years the explosion of popular interest in what has been called the 'authenticity' movement has led to a sea-change in our listening habits. Performances on period instruments are now supplanting those on modern instruments in some central areas of the classical repertory, and by many this is perceived as a threat. For the first time, this book explores the thinking behind the search for so-called authenticity in musical performance, and questions some of the received opinions about its worth and purpose. The contributors include critics Nicholas Kenyon of Early Music and Will Crutchfield of the New York Times, alongside Howard Mayer Brown, Philip Brett, Robert P. Morgan, Richard Taruskin, and Gary Tomlinson, all of them experts in their field. The variety of views expressed is sure to provoke wide discussion and to stimulate new thought among both scholars and performers about the future of the historical performance movement.



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