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| 1. Record Nr.           | UNINA9910955712503321   |
| Autore                  | Butt John   |
| Titolo                  | Playing with history : the historical approach to musical performance // John Butt  |
| Pubbl/distr/stampa      | Cambridge ; ; New York, : Cambridge University Press, 2002  |
| ISBN                    | 9780511100598<br>0511100590<br>9781107125759<br>1107125758<br>9781280436451<br>128043645X<br>9780511176562<br>0511176562<br>9780511045509<br>0511045506<br>9780511157455<br>0511157452<br>9780511304514<br>051130451X<br>9780511613555<br>0511613555<br>9780511016639<br>0511016638 |
| Edizione                | [1st ed.]   |
| Descrizione fisica      | 1 online resource (xvi, 265 pages) : digital, PDF file(s)   |
| Collana                 | Musical performance and reception   |
| Disciplina              | 781.4/311   |
| Soggetti                | Performance practice (Music)<br>Music - History and criticism   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Note generali           | Title from publisher's bibliographic system (viewed on 05 Oct 2015).  |
| Nota di bibliografia    | Includes bibliographical references (p. 243-252) and index.   |
| Nota di contenuto       | Cover; Half-title; Series-title; Title; Copyright; Contents; Preface; Acknowledgements; Abbreviations; 1 Joining the historical performance debate; 2 Historical performance and truth to the work': history and the  |

subversion of Platonism; 3 Historical performance and truth to the composer'; rehabilitating intention; 4 Negotiating between work, composer and performer: rewriting the story of notational progress; 5 Historical performance at the crossroads of modernism and postmodernism

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#### Sommario/riassunto

Why do we feel the need to perform music in a historically informed style? Is this need related to wider cultural concerns? In this 2002 study, John Butt sums up debates on the nature of the early music movement and historically informed performance, calling upon a seemingly inexhaustible fund of ideas gleaned from historical musicology, analytic philosophy, literary theory, historiography and theories of modernism and postmodernism. He develops the critical views of both supporters and detractors of the movement, while claiming ultimately that it has more intellectual and artistic potential than its detractors may have assumed. He also asks whether the phenomenon of historically informed performance reflects changes in the culture of western music and how it, in turn, may have influenced that culture, particularly in regard to such issues as the status of the composer, the work, intentionality and notation.

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