

In this thesis I present a community of musicians dealing with a specific approach to music of older styles – historically informed performances (HIP). The aim is to answer the question as to why these promising classically educated musicians decided to leave the traditional career path in their field and chose alternative musical expression. I follow the rise and development of the professional scene of historically informed performances and its community from the turn of the 80s and 90s of the 20th century to the present day. Based on the analysis and interpretation of oral historical interviews, I describe changes in this environment and subsequent reflection on the perception of the profession and lives of the actors. I focus on their individual perceptions of authenticity and historical time, formed by their incorporation in early music.