

Universiteit Utrecht



“Early music is dead, long live early music!”

The Holland Baroque ensemble and the Dutch early music revival

Carine Hartman

Student number: 6626726

MA Applied Musicology

MA thesis

Academic year 2018-2019

Utrecht University

Supervisor: Dr. Ruxandra Marinescu

Acknowledgements

I would first like to thank my thesis supervisor, Dr. Ruxandra Marinescu. During the research process, she gave me helpful feedback and advice on my writings and I am grateful for her supervision. I also would like to thank Judith and Tineke Steenbrink from Holland Baroque for letting me interview them and answering further questions that I had considering this research. I also wish to thank Holland Baroque's producer Clara van Meyel for contributing ideas to the research and giving me additional information on Holland Baroque. The organization of Holland Baroque in general has let me in on the ensemble's ideas, vision and challenges and I am thankful for their open attitude towards me.

I thank my friends for their interest in my research and their additional knowledge. Lastly, I thank my mother, father and sister and my boyfriend in particular for their motivational words and sympathy, which have helped me to complete this thesis.

I hope you enjoy reading my thesis.

Table of contents

ABSTRACT	3
INTRODUCTION	4
CHAPTER 1. THE HISTORICAL PERFORMANCE PRACTICE DEBATE	7
1.1 SCHOLARLY VIEWS ON HIP	7
1.1.1 “Getting it right”	9
1.1.2 The “literalistic performance”	11
1.1.3 Period instruments	12
1.2 THE DUTCH EARLY MUSIC MOVEMENT	14
1.3 A NEW GENERATION	15
CHAPTER 2. BLENDING PERFORMANCE PRACTICES	17
2.1 THOMAS BINKLEY AND THE STUDIO DER FRÜHEN MUSIK	17
2.1.1 Thomas Binkley’s “oriental” music	18
2.2 THE SILK ROAD PROJECT	20
2.3 CROSSOVER	21
CHAPTER 3. THE ENSEMBLE HOLLAND BAROQUE ENSEMBLE	23
3.1 HOLLAND BAROQUE AND THE DUTCH EARLY MUSIC SCENE	24
3.2 ISSUES OF PERFORMANCE	25
3.2.1 Authenticity	25
3.2.2 Period instruments	27
3.3 CROSSING BORDERS	27
CHAPTER 4. HOLLAND BAROQUE’S PROJECTS <i>BARBARIC BEAUTY</i> AND <i>SILK BAROQUE</i>	29
4.1 HOLLAND BAROQUE MEETS MILOŠ VALENT IN <i>BARBARIC BEAUTY</i>	29
4.2 HOLLAND BAROQUE & WU WEI: <i>SILK BAROQUE</i>	30
CONCLUSIONS	33
BIBLIOGRAPHY	35
APPENDIX: INTERVIEW WITH JUDITH AND TINEKE STEENBRINK ON 10 APRIL 2019 DURING MY INTERNSHIP AT HOLLAND BAROQUE (JANUARY-JULY 2019)	40

Abstract

The early music revival of the 1970s and 1980s has been an internationally known phenomenon, which has had its effects in the Netherlands as well. In this revival, performers aimed to be faithful to a certain (musical) style of the past, which is a concept known as Historically Informed Performance, also called HIP in scholarship. In the Netherlands, one of the ensembles that carries out this approach is the Dutch Baroque ensemble Holland Baroque (founded in 2006). However, Holland Baroque states that they are not part of the Dutch early music revival in the way it was defined in the 1970s, but they say that they belong to a new generation of early music ensembles that have a different approach of early music and its sources than the older generation. Although considerable research has been done on the Dutch early music revival, the position of Holland Baroque in relation to this revival has not been addressed yet. This thesis therefore focuses on the Dutch early music revival and the position of the Holland Baroque ensemble within this discourse nowadays.

For this, I will consider not only the publications on the Dutch early music scene by Kailan Rubinoff and Jed Wentz, but also scholarly publications by Richard Taruskin, John Butt and Bruce Haynes, which discuss key concepts for the debate of early music performance. I argue that Holland Baroque is right to say they do not fit in the tradition of the Dutch Early Music revival of the 1970s because they interpret the historical music sources differently, yet many of the earlier principles of this revival are still to be found in their performances. In addition, Holland Baroque's use of various repertoires and musical styles makes their performance practice more suitable for a contemporary audience, which indeed makes this ensemble part of a new Dutch early music scene.

Introduction

“Every note of Mozart and Beethoven that the Concertgebouw Orchestra plays is a lie.”¹ This statement was made by Frans Brüggen (1934-2014) in Amsterdam in 1970 and is intrinsically linked to the phenomenon of the Dutch Early Music revival in the 1970s.² In the spirit of this revival, when performers searched for an ‘authentic’ way of performing early music, many orchestras and ensembles arose according to the concept of Historically Informed Performance known in scholarship as HIP (from here onwards I refer to this as HIP) since the 1970s.³ The aim of HIP was to perform early music works in a reconstructed way, that is to associate early music with its original performance practice, as John Butt puts it.⁴ In the Netherlands, one of these ensembles has been Holland Baroque Society (now Holland Baroque), which was established in 2006 by its artistic leaders Judith and Tineke Steenbrink.

Holland Baroque performs European instrumental music from 1600 to 1750 known as the Baroque music repertoire.⁵ Besides this, Holland Baroque more often than not implements elements from other repertoires in their early music performances. Their way of performing Baroque music in combination with other (modern) repertoires often leads to associations and classifications that reviewers use to define the ensemble’s musical output but that Holland Baroque is not comfortable with. Instead of associating itself with the early music performance practice advocated by Ton Koopman and Frans Brüggen in the Dutch Early Music movement, which often happens in the media, Holland Baroque states that they are part of a new generation of early music ensembles that have a different approach towards early music than the older generation of Koopman and Brüggen. This view corresponds with the quote “Early music is dead; long live early music!” by Jan van den Bossche, previous director of the Festival Oude Muziek Utrecht (2003-2008), who was convinced that the former boundaries of ‘authentic’ early music have disappeared and have made room for twenty-first-century interpretations and extraordinary performances of this repertoire.

¹ Kailan Rubinoff, “Cracking the Dutch Early Music Movement: the Repercussions of the 1969 *Notenkrakersactie*,” *Twentieth Century Music* 6, no. 1 (2009): 7.

² Brüggen said this at a meeting between the Concertgebouw organisation and the Dutch protest group the ‘Notenkrakers’. The ‘Notenkrakers’ demanded that the Concertgebouw and its orchestra performed more music by contemporary Dutch composers and fewer classics of Romantic composers such as Mahler and Bruckner. For more information, see Rubinoff, “Cracking the Dutch Early Music Movement.”

³ In this thesis, I will adopt the terms ‘Early Music’ and ‘early music’ in the sense that Kailan Rubinoff used them: Early Music in capital letters means the Early Music movement or community of musicians engaged in historical performance, whereas the term ‘early music’ refers strictly to the musical repertoire from before 1750 regardless of who and when discussed or performed it. See Rubinoff, “Cracking the Early Dutch Early Music Movement,” 6n13.

⁴ John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 3.

⁵ Claude V. Palisca, “Baroque,” *Grove Music Online*, accessed 25 May, 2019, <https://www-oxfordmusiconline-com.proxy.library.uu.nl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002097>.

This thesis focuses on the Dutch Early Music revival, which took place around the 1970s and influenced the Dutch early music performance ever since, and the position of the Dutch Baroque ensemble Holland Baroque within this discourse nowadays. In this thesis, I will solely research the Early Music revival's output of seventeenth- and eighteenth-century music. I shall answer the main question with the help of several sub-questions: How does Holland Baroque position itself in relation to other early music ensembles in the Netherlands nowadays? How do Holland Baroque's recent performances relate to historical performance issues associated with Baroque music in performance practice scholarship, such as authenticity and the use of historical instruments? How does Holland Baroque relate to Thomas Binkley's ideas of early music performance practice promoted in the period 1960-1980 with his ensemble Studio der Frühen Musik? How does Holland Baroque relate to the concept of crossover in music performance? How does Holland Baroque relate to the concept of orientalism in their projects *Barbaric Beauty* and *Silk Baroque*?

The first chapter discusses the theoretical framework of this thesis and includes an overview of scholarly literature on the Early Music revival from the 1960s on, with a focus on key scholarly publications by Richard Taruskin, John Butt and Bruce Haynes, which defined concepts such as "authenticity" and HIP specifically in relation to modern performances of eighteenth-century music. This chapter then offers an overview of the Dutch Early Music scene, using publications by Jed Wentz and Kailan Rubinoff, which prepare us for a better understanding of how Holland Baroque fits in the Dutch Early Music scene today.

The second chapter addresses a selection of performances that have combined the early music repertoire with more modern music or with non-Western music traditions in similar ways as Holland Baroque. For this, I consider two examples that I consider as the roots of the ideas promoted by Holland Baroque: Thomas Binkley's work with Studio der Frühen Musik ensemble and the Yo-Yo Ma's Silk Road Project. In addition, this chapter addresses the scholarly definitions and uses of the concept of 'crossover'.

Chapter three introduces the ensemble Holland Baroque and discusses their goals and visions on early music performance nowadays. This chapter looks at their marketing strategies in the way they appear on their website, in their application for subsidies and in their ten-year anniversary magazine and discusses an interview conducted with artistic leaders Judith and Tineke Steenbrink in April 2019 about their views on Holland Baroque and the Dutch Early Music scene today. Their take on several performance issues, such as authenticity, the use of period instruments and their understanding of crossover in music performance are addressed in this chapter as well.

The fourth chapter deals with the reception of two of their projects, namely *Barbaric Beauty* (2011) and *Silk Baroque* (2019). These projects are selected as case studies because they are

representative of how Holland Baroque views the performance of eighteenth-century music in combination with other repertoires or other music traditions. These projects are also related to the performance practices and the concept of ‘crossover’ discussed in chapter three.

This thesis shows that Holland Baroque does not identify itself with Dutch performers of the Early Music scene in the tradition of the Dutch Early Music revival of the 1970s because, in their view, these performers look back in time to find a ‘genuine’ Baroque practice. By contrast, Holland Baroque finds this perspective unnecessary and even obsolete. Instead, Holland Baroque positions itself in what they view as a new Dutch Early Music scene, which in their view should include performances that combine various repertoires and types of music, which is more suitable for a twenty-first-century audience.

Chapter 1. The historical performance practice debate

This chapter considers several scholarly debates about the historically informed performance practice, such as the debates on authenticity, the consideration of the composer's intentions and the use of period instruments. Scholars such as Richard Taruskin, John Butt and Bruce Haynes have dominated these scholarly debates on performance practice of eighteenth-century music and their thoughts form the theoretical framework of my discussion of Holland Baroque's performances in later chapters. In addition, this chapter will also include an overview of the Dutch Early Music revival and the performance practice of its forerunners.

1.1 Scholarly views on HIP

In his collection of essays called *Text and Act* from 1995, Richard Taruskin states that historical performance is in fact a modern construct, as paradoxical as this may seem. Historical performances, as Taruskin explains, are actually related to twentieth-century modernism; they are no recreations of the past but rather "modern performances" and "the product of an esthetic wholly of our own era."⁶ He believes that the historical performance styles correspond to our own modern taste and therefore are products of modernist thinking. Consequently, Taruskin finds the way performers in the 1980s regarded performances problematic. At that time, the seventeenth- and eighteenth-century music was treated as a *text*, not as an *act*, by which he means that performers merely played what was written without their own interpretation. According to him, this approach resulted in "the aural equivalent of an Urtext score: the notes and rests are presented with complete accuracy and an equally complete neutrality."⁷ In an article from 1983, Laurence Dreyfus, too, argues that performers should not return to the past when doing historical performances but "reconstruct the musical object in the here and now."⁸ A more recent publication shows the same thoughts as Dreyfus and Taruskin: John Butt quotes Robert P. Morgan in his book *Playing with History: The Historical Approach to Musical Performance* (2003), who also states that historicist performances nowadays lack the performer's own interpretation, resulting in impersonal reconstructions of the music.⁹

As rightly remarked by John Butt, Morgan makes the important observation that the availability of very much historical data, and its interpretation by musical performers, complicates the distinction between the past and the present.¹⁰ In other words, when performers start interpreting the

⁶ Richard Taruskin, *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995), 60.

⁷ *Ibid.*, 72.

⁸ Laurence Dreyfus, "Early Music Defended against its Devotees: A Theory of Historical Performance in the Twentieth Century," *Musical Quarterly* 69, no. 3 (1983): 304.

⁹ Butt, *Playing with History*, 11.

¹⁰ *Ibid.*

historical sources individually and thereby creating their own style, it becomes difficult to distinguish a newly invented tradition from a continuous tradition that already existed.¹¹ The definition of tradition is, according to the Cambridge Dictionary, “a belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time.”¹² Taruskin agrees with Morgan’s observed overlap between the present and the past and claims that many of the conventions of HIP performances are for that reason in fact modern inventions made up by performers,¹³ a remark that supports his claim of how historical performances are in fact modern constructs.¹⁴ In addition to this, Butt argues that performers would choose what they consider useful elements from the past and would deliberately disregard the rest.¹⁵ To support this notion, Butt refers to a study by Daniel Leech-Wilkinson from 1984, in which Leech-Wilkinson illustrates how groups of performers adopted similar mannerisms in HIP because they all followed each other in choosing particular elements from a performance practice they found useful. Just as Butt, Leech-Wilkinson views this as the invention of a performance tradition, and also adds that performers do not have a choice in this: “historical research may provide us with instruments, and sometimes even quite detailed information on how to use them; but the gap between such evidence and a sounding performance is still so great that it can be bridged only by a large amount of musicianship and invention. Exactly how much is required can easily be forgotten, precisely because the exercise of musical invention is so automatic to the performer.”¹⁶ He excuses the performers for inventing traditions because it is natural to them and, in doing historical performances, he sees no other option for them. This is especially true with regard to the improvisational performances of seventeenth-century and eighteenth-century music. Tim Carter states that due to the often incomplete notation of Baroque music, musical works are “almost literally composed in performance.”¹⁷ The performer’s improvisation reflects their own position in relation to the seventeenth-century performance practice and therefore exemplifies an overlap between the past and the present. In this case, Taruskin’s idea of historical performance being a modern construct seems accurate.

¹¹ Ibid., 12.

¹² Cambridge Dictionary, “Definition Tradition,” accessed 8 May, 2019, <https://dictionary.cambridge.org/dictionary/english/tradition>.

¹³ Taruskin, *Text and Act*, 60.

¹⁴ Ibid.

¹⁵ Butt, *Playing with History*, 12.

¹⁶ Daniel Leech-Wilkinson, “What we are doing with early music is genuinely authentic to such a small degree that the word loses most of its intended meaning,” *Early Music* 12, no. 1 (February 1984): 13.

¹⁷ Tim Carter, “Performance in the seventeenth century: an overview,” *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell, (Cambridge: Cambridge University Press, 2012), 395.

Bruce Haynes gives a broader perspective on the matter by quoting James Parakilas in his book *The End of Early Music*. Parakilas states that “classical performers present music as tradition by making the past continuous with the present.”¹⁸ According to Parakilas, combining the past with the present lets the music speak to listeners of all generations and makes music timeless and, therefore, a tradition in itself. Haynes adds that time seems to stand still because music from the eighteenth century is nowadays still being played and becomes contemporary music this way.¹⁹ This remark corresponds with Taruskin’s idea of historical performance being a modern construct.

1.1.1 “Getting it right”

Although Taruskin criticises performers who keep very close to the Urtext without adding their own interpretation, performers in general advocate that they do so in order to get as close as possible to the composer’s intentions. Considering this issue, Taruskin is right to argue that we can never know the composer’s intentions and that not every composer expressed their intentions or did so wrongly. Appealing to the intentions of a composer, or “consulting the oracle”²⁰ as Taruskin mentions, is in fact a residue of the Romantic idea of the composer as an “undisputed genius.”²¹ According to Taruskin, a performer who follows the intentions of a composer does not understand what they are performing.²² Bruce Haynes offers another perspective on the matter. He argues that performers who claim to be faithful to a composer’s intentions are actually deliberately stealing ideas from them, in order to benefit their own performance of the music.²³ Hence, while Taruskin judges performers who rely upon composer’s intentions for being incompetent, Haynes states that performers do so deliberately to make their own interpretation more convincing.

The reason performers ‘consult the oracle’ is that they strive for an ‘authentic’ performance, which is a term that has stirred many debates in the field of early music performance practice. This term has been rejected by Taruskin in his collection of essays from 1995 because it implies that any other type of performance is ‘inauthentic’ or fake.²⁴ Furthermore, following his claim that historical performance is actually a twentieth-century construct, he, again, turns the terminology around. He suggests that historical performance is a modern style and therefore an ‘authentic’ modernist thought,

¹⁸ Bruce Haynes, *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007), 9.

¹⁹ *Ibid.*

²⁰ Taruskin, *Text and Act*, 98, quoting W.K. Wimsatt Jr. and Monroe C. Beardsley in *The Intentional Fallacy*.

²¹ *Ibid.*, 184.

²² *Ibid.*, 98.

²³ Haynes, *The End of Early Music*, 87.

²⁴ Taruskin, *Text and Act*, 91.

while ‘modern’ twentieth-century music is in fact an old style.²⁵ On the other hand, in 1981, Nikolaus Harnoncourt (1929-2016), when talked about the performance of early music, he distanced himself from the term ‘authenticity’ because, in his view, a historical performance cannot be described as ‘correct’ or ‘genuine’.²⁶ In other words, Harnoncourt as a performer and important voice on the early music performance scene in the 1980s acknowledged the same problem with the term ‘authentic performance’ as Taruskin in the 1990s.

Unlike Taruskin and Harnoncourt, Peter Kivy does use the word ‘authenticity’ in his work *Authenticities* from 1995, the same year as Taruskin’s publication of *Text and Act*, but takes up a rather philosophical perspective on the topic. He distinguishes two kinds of authenticity in historical performances. On the one hand there is ‘sonic authenticity’, which is achieving the “same actual sound”²⁷ as a seventeenth-century performance; on the other hand, he talks about a ‘sensible authenticity’, which is what the seventeenth-century audience heard or experienced.²⁸ He observes that, although we are able to achieve the ‘sonic authenticity’, by means of using period instruments and adapting to older performance practices, it is all “profoundly ‘inauthentic’ in terms of what the original audience experienced.”²⁹ In other words, he is right that we can never reconstruct what the original audience experienced. Harnoncourt already expressed a similar observation in his book from 1988, saying that music is bound to a particular time: “it is the living expression of its own period and can be completely understood only by its contemporaries.”³⁰ Harnoncourt’s view is represented in Kivy’s perspective on his concept of ‘sensible authenticity’.

The term ‘authenticity’ and the quest to find out how the music used to sound is also reminiscent of the words by Leopold von Ranke (1824), quoted by Taruskin: *wie es eigentlich gewesen* (“the way it really was”).³¹ As Michelle Dulak indeed states, many performers are still in search of a ‘one true past’, even though, as she says, they know such a thing is not realistic.³² Taruskin therefore suggests that, in this case, performers search in fact for *wie es eigentlich uns gefällt* (“how we really like it”).³³ Furthermore, performers should not focus on ‘getting it right’, as Taruskin calls it because there is no way to know if one got it right.³⁴ This brings back his observation that we can never know

²⁵ Ibid., 173.

²⁶ Butt, *Playing with History*, 25.

²⁷ Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca, NY: Cornell University Press, 1995), 232.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech* (Portland, Oregon: Amadeus Press, 1988), 16.

³¹ Taruskin, *Text and Act*, 146.

³² Michelle Dulak, “The Quiet Metamorphosis of ‘Early Music’,” *Repercussions* 2 (Fall 1993): 36.

³³ Taruskin, *Text and Act*, 148.

³⁴ Ibid., 57.

what was the right interpretation since there is no ‘right’ interpretation for this repertoire. In the same line of thought, Butt adds that even if we would come across the ‘right’ historical performance of a composition, we would not be able to recognise it as a ‘right’ performance because we do not know how that sounds.³⁵

1.1.2 The “literalistic performance”

“When followed unreflectively it [the Early Music movement] can become a positivistic purgatory, literalistic and dehumanizing, a thing of taboos and shalt-nots instead of the liberating expansion of horizons and opportunities it could be and was meant to be. At its worst, authenticity is just another name for purism.”³⁶ Taruskin argues here that merely a literal or “literalistic”³⁷ performance is left when Early Music performers play only what is written in the score, without reflecting on their own twentieth-century point of view. Especially in particular performances that allow creative yet historically informed departures from what is written, Taruskin is right that a performer’s own educated interpretation should be used. However, his definition of literalism implies a negative perspective and is unsubtle. Laurence Dreyfus replaces Taruskin’s ‘literalism’³⁸ and provides a more nuanced and comprehensive term: ‘objectivism’, which he defines as “the epistemological proposition that knowledge is assured by accurately describing things in the world without taking stock of the biased vantage point from which the (human) observer perceives the phenomena.”³⁹ In short, one is objectivistic when they describe or do something without considering the perspective from which they form their observation. Thus, Dreyfus suggests that one should reflect on their own point of view and from their own century, which coincides with Taruskin’s views but gives a more nuanced version of it.

Roger Scruton, however, advocates for the opposite. For him, spontaneity and improvisation have no place in historical performances, for HIP is “the puritanical art of literal restoration and can be nothing more.”⁴⁰ This “literalistic” view, to use Taruskin’s terminology, not only disregards tradition and conditions of the past, but results in impersonal, very precise performances that have no room for own interpretations. Performers who are ‘text-fetishists’, as Taruskin identifies them, do not allow themselves to change details on past compositions.⁴¹ This means they do not improvise much or

³⁵ Butt, *Playing with History*, 64.

³⁶ Taruskin, *Text and Act*, 76.

³⁷ Ibid.

³⁸ Ibid., 79.

³⁹ Dreyfus, “Early Music Defended,” 299.

⁴⁰ Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1997), 454-5. As quoted in Butt, *Playing with History*, 32.

⁴¹ Taruskin, *Text and Act*, 187.

at all, which might explain why Scruton feels it is inappropriate to implement improvisation in this repertoire. Yet, Taruskin rightfully notices a problem that arises with treating the written music in a literalistic way: which manifestation of the composition will be used to reach this Urtext status: the first copy or the first edition or the manuscript?⁴² I have not found Scruton's answer to this question in the scholarly publications so far.

One case that has been linked to these questions is how to read the Baroque music notation. As Carter observed, a large amount of the music from the seventeenth- and eighteenth-century performance practice was made up on the spot and not written down, therefore it assumed a certain degree of improvisation right from the start. Although Carter mentions that some manuscripts existed in written form as part of a performer's repertoire,⁴³ these sources still missed crucial information about the music. Marks for dynamics or tempo or rhythmic changes, for example, were often not written down either because they were, as Haynes notes, "implied in the playing style" and demanded the performer's own creative input.⁴⁴ Haynes calls this "thin writing"⁴⁵ and it obviously assumes that performers must add the details to the music based on their educated knowledge of the style. This leaves room for ambiguity nowadays when performers try to implement all these details not notated but expected to be provided in performance. As Haynes explains, a paradox appears in this process: "to play literally 'as written' from the page, Urtext style, would thus [...] be to play *not* as written, as it would overlook the shorthand messages embedded in the notation and assumed to be understandable."⁴⁶ A performer would have to do in-depth research on the score and the style of music in order to recognise and understand the implied notation as such.

1.1.3 Period instruments

Within the debate of authenticity of performance, a large part is taken up by the discussion of whether to use 'authentic' or 'period' instruments, for example Baroque violins and bows, instead of modern instruments. For Taruskin, using period instruments is part of the mental process of HIP: the unfamiliarity with the instrument forces its player to let go of their familiar routines and, therefore, connect more directly with the music. As he says: "it has a kind of Entfremdungseffekt."⁴⁷ Yet, he does stress that these instruments have no value by themselves because the instruments and the way they should be played are, just as a composer's intentions, a mystery to us: "old instruments and old

⁴² Ibid., 185.

⁴³ Carter, "Performance in the seventeenth century," 395.

⁴⁴ Haynes, *The End of Early Music*, 4.

⁴⁵ Ibid.

⁴⁶ Ibid., 109.

⁴⁷ Taruskin, *Text and Act*, 79.

performance practices are in themselves of no aesthetic value. The claim of self-evidence for the value of old instruments, like the claim of self-evidence for the virtue of adhering to a composer's 'intentions', is really nothing but a mystique."⁴⁸ Laurence Dreyfus, too, views the challenge that these instruments put on the performers as the biggest benefit of early music performance. The performers have to rethink their possibilities and their strategy of how to interpret the past, which results in a far more engaged historical performance.⁴⁹ On the other hand, from a performer's point of view, pianist Malcolm Bilson (b. 1935) stated in 1980 that even the greatest artist cannot come close to a historical performance on modern instruments.⁵⁰ John Butt remarks that such a statement is an example of valuing the instrument above the performer, which is, in his opinion, not accurate. He agrees with Taruskin and Dreyfus and notes that period instruments help to alert the player and force him to rethink his techniques.⁵¹

Considering the preference for modern or period instruments, Bruce Haynes offers a more practical perspective. He explains that one instrument, be it modern or period, is not necessarily better than the other, but that the way the instrument is built resembles the music that should be played on it.⁵² Nikolaus Harnoncourt had similar thoughts. He observed that some pieces of music might seem unplayable because modern performers approach these works with modern instruments: "each period has precisely the instrumentation best suited to its own music. In their imagination, composers hear the instruments of their own time."⁵³ Haynes also adds a more philosophical dimension to this discussion: "we don't think about it much, but in fact those old pieces were not written for us. Nobody back then knew what we would be like, what kinds of instruments we would be playing, or what we would expect from our music. In fact, they didn't even know we would be playing their pieces."⁵⁴ Haynes stresses with this statement that we should not depend too much on the Urtext or period instruments, for they were not created for us to rely on them. As we shall see later, these points of view on authenticity and playing with period instruments are important for understanding how Holland Baroque's views fit in the discourse of early music performance of Baroque music.

⁴⁸ Ibid., 74.

⁴⁹ Dreyfus, "Early Music Defended," 304.

⁵⁰ Butt, *Playing with History*, 53.

⁵¹ Ibid., 65.

⁵² Taruskin, *Text and Act*, 79.

⁵³ Harnoncourt, *Baroque Music Today*, 15.

⁵⁴ Haynes, *The End of Early Music*, 9.

1.2 The Dutch Early Music movement

The Dutch Early Music scene became involved in HIP in the early stages of this movement in Europe in the 1960s. As Kailan Rubinoff states, from the 1960s on, prominent performers like Frans Brüggen, Anner Bijlsma (b. 1934) and Ton Koopman (b. 1944) became leaders of the historical performance movement in the Netherlands and of the Early Music scene in general.⁵⁵ Laurence Dreyfus finds Gustav Leonhardt (1928-2012) a successful and influential figure of the Early Music movement: “here is someone who has read the treatises, consulted the proper sources, is technically without par, yet arrives at thought-provoking radical interpretations.”⁵⁶ A very pious Protestant man, Leonhardt was devoted to the music of Bach. As member of a group of musical reformers Jed Wentz called ‘the Naarden circle’⁵⁷, Leonhardt wanted to release Bach from the performance practice that Willem Mengelberg (1871-1951) exercised at the time, who did not reconstruct music in the historical spirit but rather recreated according to his own taste.⁵⁸ Leonhardt found Mengelberg’s performances of Bach “too Catholic” and “too Romantic.”⁵⁹

When considering the issue of authenticity and authentic performances, Leonhardt transcended the actual term. He concentrated on the authentic impression of a performance, which was achieved when a performer is convincing enough and for this, his target audience is the modern audience; this was for him more important than giving a supposedly authentic performance.⁶⁰ Here, Leonhardt’s position recalls Taruskin’s ideas on authenticity presented in the previous section: Taruskin did not accept the term ‘authenticity’ either and focused on the twentieth-century perspective of early music performance, just as Leonhardt did. The matter of artistic quality was more essential to Leonhardt than the discussion of authenticity, which is clearly emphasised in the following statement from 1977: “[...]not to find authenticity, thank God, for I don’t know what that is and I would not want to know.”⁶¹ Moreover, Leonhardt argues that authenticity does not lie in the notes of the score but in the sounds.⁶² With this remark, he means that performers should not faithfully follow the notes in the score, but play them according to their own abilities and the abilities of the instrument, which will then result in a high quality performance. This thought is reflected in the literalistic and objectivistic approach that Taruskin

⁵⁵ Rubinoff, “Cracking the Dutch Early Music Movement,” 6.

⁵⁶ Dreyfus, “Early Music Defended,” 304.

⁵⁷ On the details about Leonhardt’s biography and his views on music performance, I rely on Jed Wentz, “Gustav Leonhardt, the Naarden circle and early music’s reformation,” *Early Music* 42, no. 1 (2014): 3.

⁵⁸ Jolande van der Klis, *Oude muziek in Nederland: Het verhaal van de pioniers 1900-1975* (Utrecht: Stichting Organisatie Oude Muziek, 1991), 39.

⁵⁹ Wentz, “Gustav Leonhardt,” 4.

⁶⁰ Davitt Moroney, “Gustav Leonhardt’s ‘authenticity,’” *Early Music* 41, no. 1 (2013): 89.

⁶¹ *Ibid.*, 93.

⁶² *Ibid.*, 90.

and Dreyfus described and strove to avoid. It also reminds of Haynes' point about playing according to the performer's and instrument's capabilities. In the 1970s, the Baroque violin became the first Baroque instrument to be added to the Conservatory of Amsterdam's curriculum. The teachers were Sigiswald Kuijken (b. 1944) and Lucy van Dael (b. 1946), who were also the firsts to experiment with Baroque bows and instruments without shoulder or chin rests.⁶³ This development brought with it a focus on the technical side of Baroque playing, which overshadowed the actual musical side of it. In this light, it was a common thought that if one had the right instrument, for example an instrument from the seventeenth century, then the performance would be good. Yet, as Anner Bijlsma points out in an interview from 1991, around the same time as Taruskin's publication of *Text and Act*, the instrument does not make the performance. "It is nonsense to think that all of your problems will be solved once you play a Baroque cello. The authenticity is not so much present in the instrument, but in the validity of your performance."⁶⁴ Of course, Bijlsma is talking about a viola da gamba when he talks about the "Baroque cello," yet he probably used this wording to prevent confusion with the larger audience. The concept Bijlsma explains reminds of Taruskin's and Butt's notions on the misplaced aesthetic value of instruments and of Leonhardt's preference of artistic value and conviction over authenticity.

1.3 A new generation

The 1980s marked a period of Dutch HIP expansion with the establishment of many Early Music orchestras.⁶⁵ Exactly twenty years after Frans Brüggen stating that every note the Concertgebouw orchestra played was a lie and criticizing their lack of historical performance and appropriate instrumentation, in 1990, Frans Brüggen conducted the Concertgebouw orchestra in a performance of J.S. Bach's *St John's Passion*. However, they played it with modern instruments. Brüggen admits that this is indeed still a shortcoming of the orchestra, but that in the end, it is only the sound that matters and this has improved immensely since the 1970s.⁶⁶ This compromise he makes in 1990 resembles Leonhardt's statements about placing artistic quality above a supposedly authentic performance and marks a pivotal moment of change from the objectivistic movement in search for authenticity to the newer perspective of performers in search for artistic quality.

This chapter looked at definitions and discussions of key concepts of authenticity, literalism in music performance, the composer's intentions and performing with period instruments and that shaped

⁶³ Rubinoff, "Cracking the Dutch Early Music movement," 12.

⁶⁴ Van der Klis, *Oude muziek in Nederland*, 162. Own translation.

⁶⁵ Rubinoff, "Cracking the Dutch Early Music Movement," 15.

⁶⁶ Jolande van der Klis, *Een tuitje in de aardkorst: Kroniek van de oude muziek 1976-2006* (Utrecht: Kok, 2007), 193.

the scholarly debates on the early music performance practice of Baroque music repertoire. The next chapter will take a step further and look at how performers combine the early music repertoire with repertoire from other, non-Western music traditions.

Chapter 2. Blending performance practices

In this chapter, crossing over from one style to another is the central subject. This chapter turns to performers who combined several musical styles in their projects that included performances of early music, and it argues further that they were the precursors of some of Holland Baroque's projects. For this, the chapter discusses specifically Thomas Binkley and his ensemble Studio der Frühen Musik and Yo-Yo Ma's Silk Road Project. These performers demonstrate that, although the sound of a musical style seems singular, the underlying thought and foundation may be influenced by many other performance practices. I see a number of similarities between these earlier approaches and Holland Baroque's recent performances and for this reason, these examples are incorporated in this thesis. The chapter also delves into the topic of crossover, which has often been associated with some of Holland Baroque's projects, especially *Barbaric Beauty* and *Silk Baroque* that include music from respectively eighteenth-century Hungary and Slovakia and Chinese traditional music from the twentieth century.

2.1 Thomas Binkley and the Studio der Frühen Musik

From the 1960s until the 1980s, lutenist Thomas Binkley (1931-1995) performed a wide range of medieval music with his ensemble Studio der Frühen Musik from Munich, from thirteenth-century troubadour songs to music from the early sixteenth century. In his performances, Binkley was against literal interpretations of the written music. Instead, he aimed to look at a musical work as if it was newly made.⁶⁷ Here, Richard Taruskin's distinction between a 'text' and an 'act' and his critique on 'literalistic' performers who stick to the score come to mind. Also, Laurence Dreyfus' call to reconstruct the past rather than return to it and his resistance against objectivistic performances can be retrieved in Binkley's approach. Binkley shared the opinion of these scholars on other matters too, such as the topic of authenticity. In disregarding literal performances of musical texts, Binkley also disregarded the level of supposed authenticity of a performance. Jonathan Shull quotes from an interview with one of Binkley's students, harpist Angela Mariani. She said that Binkley taught her and his other students that he is not looking for "the most authentic performance" of a piece, but for "the best one."⁶⁸ This statement reminds of Taruskin's observations, who also advocated against the use of the term 'authenticity,' and Gustav Leonhardt, who also left aside a performer's alleged authenticity and instead valued the artistic quality of a performance.

The medieval music that the Studio der Frühen Musik performed has much less clear notation

⁶⁷ John Haines, "The Arabic Style of Performing Medieval Music," *Early Music* 29, no. 3 (2001): 371.

⁶⁸ Jonathan Shull, "Locating the past in the Present: Living Traditions and the Performance of Early Music," *Ethnomusicology Forum* 15, no. 1 (2006): 91.

than seventeenth- and eighteenth-century music, which means that they had to construct their performances of medieval music with very little information and foundation, resulting in performances that contain much more interpretation and educated guesswork of the existing score.⁶⁹ Therefore, as early music performer Joel Cohen (b. 1942) rightly notes, many of this ensemble's constructions of musical performances were questionable. Still, he says, the musical choices made by Binkley and the Studio ensemble were not arbitrary: they treated the written medieval music as if it were lead-sheets that contemporary jazz and pop musicians use, on which only a sketch of what is supposed to be played is seen. The performers added grace notes and other "enrichments"⁷⁰ that they thought, from their own historically informed perspective, would fit the music, just as jazz and pop music performers do.⁷¹ This approach does fit Bruce Haynes' expression of 'thin writing' in Baroque music, where the implied details in the score leave room for the performer's own interpretation. It also fits to the twenty-first-century perspective Haynes and Taruskin advocate for. As we will see later on, Thomas Binkley's approach of medieval music is reflected in Holland Baroque's performance of early music. In the following section will become clear that Binkley's way of associating early music with "oriental" music has influenced the performance of later projects, also of Holland Baroque.

2.1.1 Thomas Binkley's "oriental" music

Thomas Binkley did not only perform medieval music with his Studio der Frühen Musik but also music Binkley defined as "the medieval Southern Arabic style of performance."⁷² Binkley found similar patterns in rhythm, timbre and instrumental accompaniment between the "Arab-Andalusian style" and the French troubadour tradition.⁷³ Consequently, he and the Studio ensemble started using instruments, ornamentation, repertory and accompaniments according to the Arabic traditions in their performance of medieval music.⁷⁴ However, these performances stumbled upon some criticism at the time and afterwards. I refer here only to John Haines, who rightly observed retrospectively that it would be difficult to define any of the performances of the Studio's Arab-Andalusian style as specifically Arabic

⁶⁹ Joel Cohen and Herb Schnitzer, *Reprise: The Extraordinary Revival of Early Music* (Boston: Little, Brown & Company, 1985), 41.

⁷⁰ *Ibid.*

⁷¹ *Ibid.*

⁷² Thomas Binkley, liner notes to *Minnesanger and Spruchdichtung*, Studio der Frühen Musik, Teldec SAWT 9487-A, LP album, 1966.

⁷³ Binkley relied on the knowledge that Muslims had ruled Andalusia in the Middle Ages, which explained the Arabic cultural influence in this former part of Spain, and consequently on the music of this region, which results in Kirsten Yri's definition of his music as "Arab-Andalusian" in "Thomas Binkley and the Studio Der Frühen Musik: Challenging 'the Myth of Westernness'," *Early Music* 38, no. 2 (2010).

⁷⁴ Yri "Thomas Binkley," 273.

or Andalusian because only superficial elements of these styles were used.⁷⁵ He thus called it “an eclectic fabrication.”⁷⁶ Indeed, Joel Cohen’s major issue with the Arabic-influenced performances is that they lacked a plausible explanation for using such influences. Despite Binkley’s extensive research, the ensemble still had to do a large amount of educated guessing. When they borrowed techniques from Arabic music for performing medieval music for which there was hardly any information available about performance practice, as Cohen says, however brilliant and sincerely plausible, it remained guesswork and therefore not scientifically provable.⁷⁷ For that reason, scholars found Binkley and his ensemble too experimental at the time.⁷⁸ Yet, Cohen admits that the Studio der Frühen Musik took risks to make “very old music come alive” for their intended audiences at the time and established a renewed medieval music performance practice, despite the little historical foundation it had.⁷⁹ Besides, they left the audiences “enthralled,” as Cohen puts it.⁸⁰ This chapter takes this further and points out that reminiscence of Binkley’s performance practice certainly survived in performances of later repertoires; one example is Holland Baroque’s performances of Chinese traditional music on their album *Silk Baroque*.

Haines compares Binkley’s turn to Arabic music to renew the early music performance practice to the way nineteenth-century Europeans turned to the “Islamic Orient”⁸¹ to find their own roots.⁸² Kirsten Yri observed the same and placed the Studio der Frühen Musik within the discourse of ‘orientalism’, as defined by Edward Said: “a Western style for dominating, restructuring and having authority over the Orient.”⁸³ Orientalism gave the West the opportunity to define itself by defining the ‘other’, the ‘oriental’ East. Jonathan Shull remarks that the Studio ensemble received criticism concerning their performance practice by many who saw it as an extension of nineteenth-century orientalist colonialism.⁸⁴ Yet, as Yri explains, Binkley defended himself from these comments by saying that he viewed both the West and East as equally highly developed and sophisticated civilisations and not as a superior West and subservient East.⁸⁵ Yri blames Said’s definition of orientalism, which, in her opinion, does not leave room for an interpretation of Binkley and the Studio’s approach. Haines observes that the Studio ensemble merely revived orientalism and used it

⁷⁵ Haines, “The Arabic Style,” 375.

⁷⁶ Ibid.

⁷⁷ Cohen and Schnitzer, *Reprise*, 44.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid., 42.

⁸¹ Haines, “The Arabic Style,” 375.

⁸² Ibid.

⁸³ Edward W. Said, *Orientalism* (New York: Vintage Books, 1979), 22.

⁸⁴ Shull, “Locating the past,” 87.

⁸⁵ Yri, “Thomas Binkley,” 274.

as a tool to perform a novel combination and performance practice which has been picked up by later ensembles as well. “In this scheme, Arabic music was used more as a pretext to revive orientalism than as a scientific working out of the actual sounds,” as he says.⁸⁶ However, Haines overlooks the possibility that Binkley and the Studio’s success is due to the audience’s interest in these sounds, which is a result of the interest in colonialism that was popular at that time, an issue that Olivia Bloechl also discusses in her article “Race, empire, and early music” from 2014.⁸⁷

2.2 The Silk Road Project

In 2002, an East-meets-West encounter occurred in the collaboration between cellist Yo-Yo Ma and the American Smithsonian Institution and the US State Department: the Silk Road Project, referring to the ancient trade routes. During this project, the National Mall in Washington turned into a culturally diverse fair where craftsmen, artists, merchants and other professionals from the Silk Road countries could, as Harm Langenkamp puts it, “explore their cultural commonality.”⁸⁸ Under the festival’s motto “Connecting Cultures, Creating Trust,”⁸⁹ Yo-Yo Ma explains that the name Silk Road is used because of its “interconnectedness” of people who were of very different backgrounds yet took the same trade routes, making it a “symbol of cultural exchange and connection.”⁹⁰ However, despite the intention of building a world based on peace, (cultural) exchange and trust, the 2001 attack of al-Qaeda on the United States gave the project a clear political overtone. The festival became a place to “find the meaning of America during the nation’s time of trial and terrorist threats,” as Langenkamp quotes the New York Times.⁹¹ Admitting that the protective reaction is understandable, the interconnectedness with China and other countries from the Silk Road is nowhere to be found in this statement; the focus is on the nation of America and its well-being. James Cuno from the Art Institute of Chicago makes a similar nationalistic statement in an interview from 2007: “part of what I think appeals to us about the historical Silk Road, with all of its cultural mixing and borrowing, is that it offers us a different way to understand our own historical moment.”⁹² Although not saying on behalf of whom he spoke when he referred to “we,” Cuno’s statement does tend towards the concept of defining the ‘other’ to define

⁸⁶ Haines, “The Arabic Style,” 375.

⁸⁷ Olivia Bloechl, “Race, empire, and early music,” in *Rethinking Difference in Music Scholarship*, ed. Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg (Cambridge: Cambridge University Press, 2014), 102.

⁸⁸ Harm Langenkamp, “Contested Imaginaries of Collective Harmony: The Poetics and Politics of ‘Silk Road’ Nostalgia in China and the West,” *China and the West: Music, Representation, and Reception*, ed. Yang Hon-Lun and Saffle Michael (Ann Arbor: University of Michigan Press, 2017): 253.

⁸⁹ Lawrence M. Small, “The Silk Road on the Mall,” Smithsonian Institute, accessed 9 May, 2019, <https://festival.si.edu/2002/the-silk-road/the-silk-road-on-the-mall/smithsonian>.

⁹⁰ James Cuno and Yo-Yo Ma, “The Silk Road and Beyond: A Conversation with James Cuno and Yo-Yo Ma,” *Art Institute of Chicago Museum Studies* 33, no. 1 (2007): 21.

⁹¹ Langenkamp, “Contested Imaginaries,” 255.

⁹² Cuno and Ma, “The Silk Road and Beyond,” 28.

oneself, which is characteristic of Said's orientalism. In that case, the Silk Road Project might have been a journey for the US to explore itself and rediscover its own roots, after the terrorist attacks, instead of truly aiming to connect to the Silk Road countries and their cultures.

The Silk Road Project's orientalist arguments can be related to those of Thomas Binkley and the Studio der Frühen Musik. Neither projects carried deliberate political intentions, but were strongly influenced by colonialism that was dominated at the time they started and when colonialism received criticism, these projects were also criticised. Since both projects combine elements from different styles or cultures, they could nowadays fit to the term 'crossover,' which is defined in the next section.

2.3 Crossover

Crossover, as defined by Robynn Stilwell in the Grove Music Online, is "a term used mainly in the music industry to refer to a recording or an artist who has moved across from one chart to another."⁹³ Charts are ranked by style; when a song "crosses over," this is usually from what Stilwell calls a "speciality chart," including styles like jazz, classical, dance/disco and country to the pop chart.⁹⁴ Besides the rather common crossover of classical music and popular music, performed by artists such as Andrea Bocelli, crossover can represent different things today. The uprising crossover of early classical music and folk, for example, covers a traditional hierarchical gap: in the past, classical music was considered a 'high' culture and folk music a 'low' culture. This objective is represented in the new Amsterdam Festival 'FolkBaroque,' which was founded in May 2019 and aims to cross the borders of folk and Baroque music and let the traditional hierarchy fade.⁹⁵ Another 'higher purpose' is served in the rather unusual match between Baroque music and oriental music, expressed by ensembles like the German ensemble Sarband. This group makes a connection between the "Orient and the Occident,"⁹⁶ in other words, the East and the West. They try, as they say, to achieve acceptance and respect between the two worlds and "a model of peace."⁹⁷ The greater good of this combination of styles is similar to the mixing of folk and Baroque music. Furthermore, this notion carries out the same idea as Langenkamp and Yo-Yo Ma's Silk Road Project, of making peace between the East and the West, but these are ideas that express very much a Western perspective tailored specifically for Western audiences. A similar observation is found in Rachel Beckles Willson's book *Orientalism and Musical*

⁹³ Robynn J. Stilwell, "Crossover," Grove Music Online, accessed 9 May, 2019, <https://doi-org.proxy.library.uu.nl/10.1093/gmo/9781561592630.article.40611>.

⁹⁴ Ibid.

⁹⁵ "Festival FolkBaroque brengt muzikale kruisbestuiving," *Luister*, 17 May, 2019, <https://www.luister.nl/festival-folkbaroque-brengt-muzikale-kruisbestuiving/>.

⁹⁶ Sarband, "30 years Sarband," accessed 27 May, 2019, <http://www.sarband.de>.

⁹⁷ Ibid.

Mission in which she discusses the cross-cultural collaboration of the West-Eastern Divan Orchestra led by Daniel Barenboim. She addresses the problem that arises when “bringing together musical representations of alterity and/or utopia on the one hand, and imperialist practices on the other,”⁹⁸ and uses the word “utopia” correctly because it is meant for Western audiences to perceive the collaboration between East and West as beneficial, which is in essence an imperialist thought.

Over the years, the term ‘crossover’ has gained mostly a negative connotation especially among performers of classical music. Peter Philips acknowledges this and blames the performers who “dumbed down”⁹⁹ classical music for the sake of money and popularity and who are therefore often considered as sell-outs.¹⁰⁰ He also says that classically trained performers spend a lot of time and effort to develop their skills and gain recognition in the musical field, while classical crossover performers owe much of their (often big) successes to their marketing strategies, presentation and creativity.¹⁰¹ Yet, he stresses that the meaning and idea behind crossover are actually good, namely that “a piece of music can be made to appeal to people who would normally not find it interesting.”¹⁰² Though, unfortunately, it is often the executions of this idea, whether they be too mundane or just unprofessional, that give the word a poor reputation.

This chapter addressed performers who crossed over from one style to another. Thomas Binkley turned to the Arab-Andalusian style and mixed it with medieval music and Yo-Yo Ma connected the East to the West in his Silk Road Project. Even though they were not defined as crossover in scholarship, their initiatives fit the recent definitions of crossover. But what is more important to remark is that both examples were clearly the products of their own time and they both reflected the orientalist views of their own times that have been addressed in modern scholarship. Taking my cue from these two examples, I shall look now at Holland Baroque’s views on the performance of Baroque music and how they combined this with other repertoires that they viewed as the ‘other’.

⁹⁸ Rachel Beckles Willson, *Orientalism and Musical Mission: Palestine and the West* (Cambridge: Cambridge University Press, 2013), 311.

⁹⁹ Peter Phillips, “Reclaiming Crossover,” *The Musical Times* 145, no. 1886 (2004): 87.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

Chapter 3. The ensemble Holland Baroque

Holland Baroque, previously Holland Baroque Society, is an ensemble, established in 2006 by Judith and Tineke Steenbrink, that focuses on the performance of Baroque repertoire of the seventeenth and eighteenth century. The ensemble aims to convince their audience of the “vitality of Baroque music” in the twenty-first century and to meet this end their slogan is brief and meant to catch the attention: “baroque is now.”¹⁰³ With this slogan, Holland Baroque aims to use music from the seventeenth and eighteenth century as a basis and combines it with other genres, such as jazz, folk, klezmer, pop and French chansons. Considering the Baroque repertoire, they play mostly Italian and French Baroque music from well-known composers such as Vivaldi and Rameau, but also music from German composers like J.S. Bach, Telemann and from the Austrian composer Biber. Furthermore, they add a layer of entertainment to their performances, for instance by implementing theatre or dance, which makes it more attractive to their audience. The ensemble strives to cater to all kinds of audiences, “whether it be seasoned music lovers or curious newcomers,”¹⁰⁴ for whom they want to create an “open and intimate performing space.”¹⁰⁵ Their appearance in all kinds of venues, ranging from churches and the Concertgebouw to Paradiso and outdoors, helps them in attracting new audiences.

Although the ensemble initially consisted of only Dutch musicians, which explains the origin of the name, nowadays the ensemble includes Dutch and international musicians. The instrumentation and size of the ensemble are dependent on each project, therefore there are no real permanent members of the ensemble, only regularly asked players who are all professionals performing on Baroque instruments. The artistic team of Holland Baroque is formed by the twins Judith and Tineke Steenbrink.¹⁰⁶ They play, respectively, the violin and the harpsichord and organ. Both had teachers who were rooted in the Dutch Early Music movement: Judith studied with Lucy van Dael at the Royal Conservatory of The Hague, while Tineke studied with Bernhard Winsemius and Willem Tanke at the Conservatory of Utrecht and with Ketil Haugsand at the Hochschule für Musik Köln. Judith and Tineke are in charge of putting together the programme of each concert. Holland Baroque mainly engages in projects with soloists who perform early music as well, or with soloists who became famous for performing other types of music, for instance jazz trumpet player Eric Vloeimans. The collaborations between the ensemble and soloists are based on the ideologies both parties carry out, which often

¹⁰³ “About,” Holland Baroque, accessed 14 June, 2019, <https://www.hollandbaroque.com/en/over-ons>.

¹⁰⁴ “Aanvraag meerjarige activiteitensubsidie 2017-2020 van het Fonds Podiumkunsten,” Holland Baroque, accessed 19 April, 2019, https://www.hollandbaroque.com/files/uploads/fpk%20projectplan_podiumkunsten_a%5B1%5D.pdf, 3. Own translation.

¹⁰⁵ Ibid. Own translation.

¹⁰⁶ From here on I will be referring to Judith and Tineke Steenbrink with only their first name as well.

involve crossing boundaries of (classical) music (fighting the segmentation or ‘pillarisation’¹⁰⁷ within classical music) and giving the audience what they call a “musical experience” rather than merely a concert.¹⁰⁸ Among soloists with whom they have collaborated so far are jazz trumpet player Eric Vloeimans (2013 and 2017) and jazz pianist Leszek Możdżer (2017) and ensembles like the Dutch Chamber Choir (2015). Despite their boundary-crossing programming, Judith and Tineke Steenbrink say that Baroque music still plays a central part in Holland Baroque’s projects. For this reason, their marketing strategy is to remind their audiences that Baroque music remains the core repertoire, but that they perform it differently than other ensembles of early music with an emphasis on entertainment: “rooted in tradition, yet always innovating, energetic and with a hint of entertainment.”¹⁰⁹

3.1 Holland Baroque and the Dutch Early Music scene

Although Judith and Tineke Steenbrink’s education has been grounded in the Dutch Early Music scene, Holland Baroque does not identify itself as part of the Early Music movement as it was in the defined and cultivated in the 1960s and 1970s. In their opinion, members of this movement search too much for a ‘real’ sound of the seventeenth- and eighteenth-century music. The ensemble states that the Early Music movement and specifically the HIP movement has lost over time the revolutionary and defiant character that was advocated at the beginning. Ensembles nowadays have to change their approach and leave room for various interpretations, which are more appealing to new audiences. Holland Baroque claims that “historical research to find ‘the truth’ has made way for a study of sources that give inspiration to attain an individual interpretation.”¹¹⁰ This focus on twenty-first-century interpretations of Baroque music in line with what Taruskin, Dreyfus and Leonhardt advocated. In moving from strict Urtext-interpretations to experience-oriented concert design, Holland Baroque feels a kinship with what they call the “new generation of Early Music ensembles,”¹¹¹ consisting of international ensembles like Solistenensemble Kaleidoskop (DE), Barokksolistene (NO), B’Rock (BE) and l’Arpeggiata (FR). Nevertheless, Holland Baroque is aware of similar Dutch ensembles as well. They say to keep a close relationship with the Orchestra of the Eighteenth Century and the Dutch Bach Society and work closer together with ensembles like the Dutch Chamber Choir, Orkater and Cappella Amsterdam.¹¹² They admire the Dutch reed quintet Calefax in particular, whose unconventional way of music making seems similar to Holland Baroque: Calefax’s performance of Gesualdo and Gabrieli

¹⁰⁷ “Aanvraag meerjarige activiteitsubsidie 2017-2020 van het Fonds Podiumkunsten,” 5. Own translation.

¹⁰⁸ Ibid. Own translation.

¹⁰⁹ Ibid., 4. Own translation.

¹¹⁰ Ibid., 14. Own translation.

¹¹¹ Ibid. Own translation.

¹¹² Ibid.

on contemporary wind instruments at the Utrecht Festival Oude Muziek in 1993 was controversial and stirred some debate at the time.¹¹³

3.2 Issues of performance

In what follows, I turn to Holland Baroque addresses the issues of authenticity and the use of period instruments in their performances in interviews published in magazines and the conducted interview with me, in applications for subsidies available online and articles from their ten-year anniversary journal.

3.2.1 Authenticity

“It’s not authentic at all to look back all the time.”¹¹⁴ With this remark, from an interview in *Reformed Daily* from 2017, Judith and Tineke Steenbrink state that searching for a ‘truth’ in historical performance practice, as the Early Music movement did in the 1970s and trying to look back to see and reconstruct how it was, is not authentic. Instead, Judith and Tineke claim to be more true to the music than what often passes for authentic because, as they say, “we are not forcedly trying to figure out how Telemann’s music sounded in 1731. For one, we would be lying if we claim that we have found it out. Besides, then the music would not have anything to do with us anymore.”¹¹⁵ With these remarks, the observations of many previously mentioned scholars are echoed. The observations of Butt and Taruskin and come to mind, who also said that there is no way to know if a performer ‘got it right’. It also displays the movement from von Ranke’s *wie es eigentlich gewesen* and Taruskin’s suggestion of *wie es eigentlich uns gefällt*, with Holland Baroque leaning clearly towards the latter. In addition, Holland Baroque’s focus on the twenty-first-century performance of musical pieces demonstrates their kinship with Dreyfus and Leonhardt and their resistance to objectivistic performances as advocated by Taruskin.

In an interview conducted on 10 April 2019 and included in the appendix, the Steenbrink sisters were asked what they think about this statement of theirs in 2019. They say they still hold on to their words, but that they are more careful with the word ‘authentic’ now. The question “what is authenticity?” is one they ask themselves, as many scholars, like Taruskin, have done before them. However, they claim today that no performance can ever be authentic because “we are not in the

¹¹³ Van der Klis, *Een tuitje in de aardkorst*, 241.

¹¹⁴ Geerten Jan van Dijk, “Tweeling Steenbrink wil oude muziek de toekomst indragen,” *Reformatorsch Dagblad*, 29 December, 2017, <https://www.rd.nl/muziek/tweeling-steenbrink-wil-oude-muziek-de-toekomst-indragen-1.1456784>. Own translation.

¹¹⁵ *Ibid.* Own translation.

Thomaskirche in Leipzig,”¹¹⁶ so performances of Bach as Bach might have heard them do not exist. In that sense, they share Joel Cohen and Herb Schnitzer’s opinion when they say: “it [Early Music] is a way of approaching the past, it is not the past itself.”¹¹⁷ This idea also relates to Kivy’s observation of the irretrievability of a seventeenth-century and eighteenth-century performance as its audience might have heard it, also called ‘sensible authenticity’. Their understanding of the impossibility of an ‘authentic’ performance also relates to the statement that one should reconstruct early music in the present rather than return to the past, as Dreyfus remarked, and also to Taruskin’s focus on approaching the past reflectively from one’s own century and perspective. In an interview with *Luister* magazine in May/June 2019, they state that in order to reach their goals as an ensemble, they are willing to adapt the score.¹¹⁸ This remark can be traced back to Binkley and the Studio ensemble’s approach, who treated the written music as lead-sheets to draw inspiration from. With this in mind, Judith and Tineke Steenbrink criticise some statements made by Sigiswald Kuijken, who was part of the older generation of the Early Music movement and claimed that currently, we know all we need to know from Bach: if we have found only one violin part of a musical work, this means that there was only one violin player back then.¹¹⁹ Judith says that he jumps to conclusions, overlooking certain circumstances: what if two people played from one part? Or what if paper was too expensive to print all the parts?¹²⁰ To this I add, what if this was meant for one specific performance, but other performers were meant to be added at other performances?

Instead of trying to look back at how things were, they ask themselves: “what do we do with it now?” In the interview with *Reformed Daily*, Tineke quotes Danish conductor Lars Ulrik Mortensen, with whom they have collaborated in 2018: “coincidentally, we play music of 300 years ago, but the music sounds in the present.”¹²¹ This is reminiscent of the way Gustav Leonhardt focuses on the sounds of the music and therefore on the performance, rather than on the score. The twenty-first-century perspective matches Taruskin’s view, who advocates that a modern performance of early music should please the audiences of today.

¹¹⁶ See appendix, section 1.

¹¹⁷ Cohen and Schnitzer, *Reprise*, xii.

¹¹⁸ Armand Heijnen, “Tineke & Judith Steenbrink van Holland Baroque: ‘Barok is niet heilig,’” *Luister*, May/June, 2019, 19.

¹¹⁹ Paul Witteman, “Podium Witteman 7 April,” interview with Sigiswald Kuijken by Paul Witteman, *Podium Witteman*, NPO2, April 7, 2019, video, 16:37, <https://www.nporadio4.nl/podiumwitteman/nieuws/2552-podium-witteman-7-april>.

¹²⁰ See appendix, section 1.

¹²¹ Van Dijk, “Tweeling Steenbrink.” Own translation.

3.2.2 Period instruments

Regarding the use of period and modern instruments, the two sisters stress that Frans Brüggen's statement from 1970 is old-fashioned. He said back then that every note the Concertgebouw Orchestra plays, is a lie because they were playing on modern instruments and, in his view, they were playing it historically unaware. In 1990, Brüggen reconsidered his statement as "this orchestra improved immensely since the 1970s," leaving room for a positive consideration of their performance. Indeed, Judith and Tineke say that, nowadays, it is no longer possible to accuse the Concertgebouw Orchestra of playing Bach wrongly because they play with modern instruments in a modern way that sounds beautifully to audiences today. This is why they do not feel the urge to fight against this modern type of performance of Bach's music as it was done in the second half of the twentieth century because the situation is no longer comparable.¹²² This is in line with Taruskin's observations in his essay on authenticity: "if played in an appropriate manner, modern instruments too would be capable of anything the player wished to produce on them."¹²³

For Holland Baroque, playing on period instruments with gut strings is necessary together with aspects related to phrasing, articulation and resonance. Judith says that having a good period instrument is very important because it is a key to the way seventeenth-century and eighteenth-century music was played. Therefore, listening to the instrument itself is essential. "The violin tells you how it wants to sound. And then you just follow,"¹²⁴ as Judith says. This resembles Anner Bijlsma's opinion on period instruments that the artistic quality, and therefore the authenticity as Gustav Leonhardt would say, lays with the way the performer handles the instrument, not the instrument itself. Also the remarks by Leonhardt himself, who explained that period instruments are the historical hardware of a performer that help the artistic quality of the music¹²⁵, come to mind. Haynes' practical remark of the obvious musical match between a certain musical period and the appropriate instrument is also reflected here.

3.3 Crossing borders

Holland Baroque presents their performative options and possibilities as limitless. Violinist Filip Rekić, recurring member of the ensemble, says the following in the ensemble's ten-year anniversary magazine: "At Holland Baroque we [...] are independent of the genre Baroque."¹²⁶ Precisely this independence from Baroque music is what Holland Baroque sometimes struggles with, to give the music of the seventeenth and eighteenth century a relevant place in the current society. In their mission

¹²² See appendix, section 2.

¹²³ Taruskin, *Text and Act*, 79.

¹²⁴ See appendix, section 3.

¹²⁵ Moroney, "Gustav Leonhardt's authenticity," 95.

¹²⁶ Filip Rekić, "Offstage," *Tien Jaar Holland Baroque*, 2016, 32. Own translation.

to give Baroque music a contemporary layer, they seek for new possibilities, going beyond the typical characteristics associated with seventeenth-century and eighteenth-century music, just as Thomas Binkley did. However, Holland Baroque faces difficulties in finding the right words that describe exactly what they do musically. Many reviewers, often from the older generation, attempt grasping their activities, yet keep pigeonholing them in what they knew as the Dutch Early Music movement defined in the 1970s. Holland Baroque is not comfortable with this classification and rightly so. In defining their style, Judith and Tineke try to stay away from several descriptors: first, the term ‘new’, because this owns no artistic value;¹²⁷ secondly, the term ‘experiment’, because experimenting is only for during the rehearsals,¹²⁸ and thirdly, the term ‘musical encounter’, because the encounter takes place when shaking hands, afterwards it is more than merely an encounter.¹²⁹ Another word they try to stay away from is ‘crossover’ because, as Tineke Steenbrink explains, “it implies that there are two worlds and that we are crossing a bridge between them. But that is not how we see it. If something clearly is from a different world, like the Chinese *sheng* instrument, one should not only build a bridge to this sheng, but get to know this instrument very well and then build something new, together. And this last part is not covered in the word ‘crossover.’”¹³⁰

This chapter centred on the visions and viewpoints of Holland Baroque on much-debated topics of HIP such as authenticity and the use of period instruments. It also elaborated on Holland Baroque’s critical position towards the Dutch Early Music movement from the 1970s. The following chapter will look at two of their projects as case studies for a closer look at how they address issues of authenticity, orientalism and crossover in their musical output.

¹²⁷ Ibid.

¹²⁸ See appendix, section 4.

¹²⁹ Ibid.

¹³⁰ See appendix, section 5.

Chapter 4. Holland Baroque's projects *Barbaric Beauty* and *Silk Baroque*

This chapter considers two case studies, two projects produced by Holland Baroque: the first one is *Barbaric Beauty* in collaboration with violinist Miloš Valent (b. 1960) and the second one is *Silk Baroque* in collaboration with sheng player Wu Wei (b. 1970). These case studies have been chosen because these projects illustrate the aims of the ensemble and because these case studies represent issues of crossover, as discussed in Chapter two, and issues of orientalism and colonialism that previously mentioned projects of Thomas Binkley and Yo-Yo Ma encountered as well.

4.1 Holland Baroque meets Miloš Valent in *Barbaric Beauty*

The collaboration between Slovakian violinist Miloš Valent and Holland Baroque came into existence in 2007 when they did a tour of concerts through the Netherlands together. In 2011, they met again and produced the album *Barbaric Beauty*.¹³¹ This album includes a selection of Telemann's "Polish" music and dances and songs from eighteenth-century Hungary, Slovakia and the Netherlands.

The title *Barbaric Beauty* is derived from Telemann's writings from his time as a court musician at the Sorau court of Count Erdmann von Promnitz in Upper Silesia (in the south of Poland) from 1705 to 1708: "when the court spent half a year in Pless, an upper-Silesian territory ruled by the Promnitz family, I became acquainted, as in Kraków, with Polish and Hanakian music in its true barbaric beauty."¹³² It is this "barbaric beauty" that has drawn the attention as a title for Holland Baroque's CD. After Telemann's stay in Upper Silesia, he composed a series of other works with Polish and Hungarian influences in which modal characteristics are used.¹³³ Miloš Valent and Holland Baroque reinforce the 'folksy' ambience of Telemann's Polish-influenced works by alternating them with dances and songs from eighteenth-century Hungary, Slovakia and the Netherlands. Yet, as a review in *De Volkskrant* rightly states, Telemann seems to be overshadowed by the folk songs¹³⁴ because Telemann's compositions are squeezed in in between the traditional folk songs on one track. Furthermore, *De Volkskrant* called the project with Valent "crossover of the better kind."¹³⁵ Indeed, according to the definition of crossover by the Grove Music Online, that is an artist crosses from one 'chart' to another, this combination of Telemann and folk music can be described as crossover. Judith and Tineke Steenbrink do not approve of this characterisation of their projects that mix several genres

¹³¹ *Barbaric Beauty* was produced by Channel Classics Records and recorded in the Westvest church in Schiedam.

¹³² Steven David Zohn, *Music for a Mixed Taste : Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), 471.

¹³³ *Ibid.*, 492.

¹³⁴ *Ibid.*

¹³⁵ Frits van der Waa, "Holland Baroque Society: Barbaric Beauty," *De Volkskrant*, 14 September, 2011, <https://www.volkskrant.nl/nieuws-achtergrond/holland-baroque-society~b78a219d/>.

of music because of its negative connotation. Yet, when viewed from Peter Philips' perspective, who said that crossover offered opportunities for new audiences, this project invites Holland Baroque's audience to get acquainted with Polish and Hungarian folk music, not to mention the Dutch heritage of unknown eighteenth-century "boerendansen" ("peasant dances") that are also incorporated in this project.

Telemann stated that, since his encounter with Polish folk music, he had "written various large concertos and trios in this style, clothing them in an Italian dress with alternating adagios and allegros," as Steven David Zohn quotes.¹³⁶ John Locke states that Telemann incorporated the Polish "oriental" style to make the Italian style more attractive: "Western art music can refresh itself by borrowing from European folk traditions or (eventually) non-Western ones."¹³⁷ Indeed, Zohn argues that Telemann internalised folk traditions and reused them in a new yet still Italian manner, which can be interpreted as a Western domination over the East: "by 'clothing' Polish music in the guise of the sonata or concerto, as Telemann put it in 1740, he was not only distancing himself from its 'true barbaric beauty,' but also in a sense transcending and domesticating it, as if it were a naked savage in need of civilizing garments."¹³⁸ Zohn further states that Western Europeans defined their own musical self by presenting Eastern European "musical barbarisms" to reassure the Western's cultural dominance over the East.¹³⁹ This is reminiscent of Edward Said's concept of the oriental 'other,' where the West defines itself by defining the oriental East.¹⁴⁰ Miloš Valent and Holland Baroque deliberately create a contrast between Eastern folk songs and Telemann and the Dutch folk dances by placing them next to each other on the album. This performance could therefore be interpreted as a juxtaposition of the "oriental" East and the "civilised" West, where the Dutch folk songs are also a representation of the West and, from a Western perspective, the conflation of the Eastern styles of Polish, Hungarian and Slovakian music represents 'the other.'

4.2 Holland Baroque & Wu Wei: *Silk Baroque*

Holland Baroque and Wu Wei first shared the stage in 2018 during a tour of concerts in the Netherlands. In March 2019, they produced a CD together, called *Silk Baroque*.¹⁴¹ For this recording, Wu Wei plays the sheng, which is a Chinese mouth organ. Wu Wei and the ensemble went on tour in

¹³⁶ Zohn, *Music for a Mixed Taste*, 472.

¹³⁷ Ralph P. Locke, *Music and the Exotic from the Renaissance to Mozart* (Cambridge: Cambridge University Press, 2015), 133.

¹³⁸ Zohn, *Music for a Mixed Taste*, 487.

¹³⁹ *Ibid.*, 469.

¹⁴⁰ Edward W. Said, *Orientalism* (New York: Vintage Books, 1979), 22.

¹⁴¹ The production was done by the label Pentatone, to which Holland Baroque switched recently.

China in May 2019 to promote this album, which includes Chinese traditional songs as well as works (inspired) by European composers such as Rameau, Telemann and Vivaldi.¹⁴²

Silk Baroque, in combination with the cross-cultural programme of the album, is a clear reference to the trade routes of the Silk Road. The CD booklet introduces this album as “a musical encounter between Wu Wei and Holland Baroque, playing a programme influenced by both eastern and western music.”¹⁴³ Although Judith and Tineke Steenbrink mentioned in the conducted interview, they stay away from terms like ‘musical encounter’. However, this word is in fact used to describe precisely this kind of project. It may well have been a marketing strategy rather than a decision of the ensemble’s leaders. Furthermore, the absence of capital letters when talking about “eastern and western music” might have been deliberate, in order to avoid the obvious political connotations of the East and the West. Holland Baroque claims that they try to bypass these issues by concentrating on the music itself: “music lives and can continue living if creative spirits focus on the music that speaks today. Whether this music originates from the Western or Eastern culture, composed or improvised music is no longer relevant.”¹⁴⁴ Here, Holland Baroque calls on the greater good of their project, expressing that the music that is produced today is what matters, whether it be from an Eastern or Western cultures. Yet, given other similar projects, such as the Silk Road Project and the Divan Orchestra, musicologists such as Langenkamp and Beckles Willson have pointed out the nuances in the language used to describe such projects and that they are generally aimed for a Western audience. In addition, Holland Baroque connects the sheng to European traditions by creating a fictive scenario where composers like Vivaldi and Telemann would have encountered the sheng in their travels (along the Silk Road) and would have worked with this instrument and composed works for it.¹⁴⁵ This invented scenario helps create a previously nonexistent connection between Baroque music and Chinese music and also enhances the marketability of the project.

As a whole, this project reminds of Yo-Yo Ma’s Silk Road Project from 2002, in which cultural interconnectedness was a central theme. Exploring their “cultural commonality,”¹⁴⁶ to use Langenkamp’s words, is exactly what Holland Baroque and Wu Wei have done in their collaboration. Judith and Tineke Steenbrink write in the CD liner notes that they found elements in the sound of the

¹⁴² The album includes arranged performances of compositions of European composers, including Rameau, Telemann and Vivaldi, as well as works written by Judith and Tineke Steenbrink that were inspired by compositions of these composers. Judith and Tineke Steenbrink have made the arrangements of all the compositions on the album.

¹⁴³ Judith and Tineke Steenbrink, liner notes to *Silk Baroque*, Holland Baroque and Wu Wei, Pentatone PTC 5186800, CD, May, 2019, 6.

¹⁴⁴ Holland Baroque, “Holland Baroque & Wu Wei,” accessed 24 May, 2019, <https://www.hollandbaroque.com/en/projecten/holland-baroque-en-wu-wei>.

¹⁴⁵ Ibid.

¹⁴⁶ Langenkamp, “Contested Imaginaries of Collective Harmony,” 253.

sheng that reminded them of Baroque music. It seems that they looked for similar strategies in European classical music and Chinese traditional music and this was their starting point, which betrays a European-centred perspective. Judith and Tineke also explain that their communication with Wu Wei went a little rough at first because of the language barrier, but that this was not a problem since they “connected on a musical level.”¹⁴⁷ This reminds of the theme of cultural interconnectedness of the Silk Road Project. Judith makes a similar statement in the liner notes on how she recently discovered the similarities between Chinese orchestras and Western orchestras: “it sounded almost the same to me as western music.”¹⁴⁸ Here, Judith appropriates the Chinese music and connects it to her own background of a Western musician with Western classical music training. This remark is connected to the topic of globalisation, a term which Timothy Dean Taylor defines as “‘others’ abroad or emigrating from their homes.”¹⁴⁹ Taylor notes that an important characteristic of globalisation is the way it is “fostering a new way of taming difference in order to commodify it.”¹⁵⁰ Within this discourse, Judith’s remark can be seen as “taming” the difference between Eastern and Western orchestras in order to turn the Chinese culture into a selling product to a Western audience. A similar idea appears in the first track of the album, *What about some bells*, which starts out with a gradual improvisation on the melody the London Big Ben plays at the fourth quarter of the hour, known as the ‘Westminster Chimes.’¹⁵¹ Judith explains that this is one of the few Western melodies that applies the pentatonic scale, often used in Chinese music, which is the reason why they used it in this composition.¹⁵² Here, too, the Eastern culture is appropriated by a Western musician and mixed into the Western culture.

¹⁴⁷ Judith and Tineke Steenbrink, liner notes to *Silk Baroque*, 7.

¹⁴⁸ *Ibid.*

¹⁴⁹ Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World*, Refiguring American Music (Durham: Duke University Press, 2007), 123.

¹⁵⁰ *Ibid.*, 126.

¹⁵¹ The melody of the quarter hour chimes, known as the Westminster Quarters or Westminster Chimes, is inspired by Händel’s aria *I know that my Redeemer liveth* from the *Messiah*, with the melody of the quarters corresponding to the words All through this hour / Lord be my guide / That by thy power / No foot should slide. For more information, see Stewart Brand, *The Clock of the Long Now: Time and Responsibility* (London: Hachette UK, 2008).

¹⁵² Heijnen, “Tineke & Judith Steenbrink van Holland Baroque,” 19.

Conclusions

In this thesis, Holland Baroque's views on scholarly discussions on early music performance and the Dutch Early Music revival and topics such as crossover and orientalism have been considered. Although the ensemble's artistic leaders Judith and Tineke Steenbrink say to be "rooted in tradition," it is not the Dutch Early Music tradition they identify with. Judith and Tineke criticise the way Dutch Early Music performers from the 1970s searched for an 'authentic' performance of seventeenth-century music, an approach that has been criticised by many musicologists and performers as well. Yet, the Steenbrink sisters, in fact, share ideas with some of the Early Music performers, for example on the preferred use of period instruments, (such as Nikolaus Harnoncourt advocated a long time ago) for, and the importance of a performer's artistic quality above a supposed 'authenticity,' which are ideas that have been coined by Gustav Leonhardt and Anner Bijlsma among others. Judith and Tineke tend to generalise the methods of the entire Dutch Early Music movement, when they in fact have similar thoughts on performance practice as Harnoncourt, Leonhardt and Bijlsma, who can all be identified with this movement. Surely, for preventing misconceptions about their musical identity in the media, which is often the case, they claim to distance themselves from the entire movement and this seems like an understandable decision, but nuancing their opinions about their roots might be a more fruitful decision that would educate their audiences, too.

Given Holland Baroque's unusual and genre-crossing collaborations, they are actually involved in many more cultural discourses than only the Dutch Early Music scene. This thesis shows that the approach and values Thomas Binkley and his ensemble Studio der Frühen Musik cultivated from the 1960s until the 1980s and the more recent Silk Road Project of Yo-Yo Ma represented the first steps and prepared the path for Holland Baroque's approach nowadays. Although these links have not been acknowledged by Holland Baroque or their reviewers, these roots do exist. It is unclear whether Holland Baroque is aware of these similarities or not, Binkley and Ma's projects have never been mentioned in their published or digital material. Yet, it might again be part of a marketing strategy to reject all kinds of seemingly similar performance practices, just as they did with the Dutch Early Music movement, in order to prevent misunderstandings in the media. This way, Holland Baroque seems to aim towards creating their 'own' style, as it were, and cuts itself off from existing performance practices, but still defines itself as being "rooted in tradition." This could be confusing to reviewers, resulting in the descriptors and labels for Holland Baroque that Judith and Tineke do not agree with, yet the two sisters lack a term they use for themselves, given that the slogan "Baroque is now" does not explain their performance practice either. This is the major struggle for this ensemble. Despite Judith and Tineke's rejection of the term 'crossover' to define some of their projects in

collaboration with other musicians performing other genres of music, this is in fact the standard term that scholars would use to classify the kind of music collaborations that Holland Baroque does. When looked at this from Peter Philips' point of view, crossover is in fact a method to pursue, but Holland Baroque is perhaps hesitant because of the negative connotation it holds in the Netherlands. Yet, if they would accept and nuance this term by explaining how it characterizes each of their projects, it would benefit them in their marketing strategies as well as in receiving governmental subsidies as their music output might be easier to understand by non-specialists.

Judith and Tineke Steenbrink express that they are part of a “new generation of historical ensembles.” Holland Baroque ‘updates’ the written music to a performance that fits their vision of crossing borders to other cultural traditions. In this sense, they are indeed a next-generation Early Music ensemble and can be related to other ensembles with similar performance practices, such as the Dutch Chamber Choir, Orkater and Calefax, who also showed a more adventurous programming with the purpose to make it more relevant to our time. For further scholarly research, it might be interesting to investigate how Dutch historical ensembles of today indeed keep their projects relevant yet distinguishable from other ensembles, especially since issues such as cultural crossover, diversity and inclusivity are nowadays omnipresent in concerts and festivals. These issues are also crucial when applying for Dutch governmental subsidies, since the criteria for these applications, for example at the Fonds Podiumkunsten, include an important section on the degree of cultural diversity of the applicant's project. Another fruitful area for further research is how ideas promoted by the Dutch Early Music movement from the 1970s onwards are reflected in the performances of other Dutch early music ensembles than Holland Baroque today. Holland Baroque has made clear that they do not identify themselves with this movement, however, further research on the current Dutch early music scene could investigate how early music ensembles relate themselves to this heritage nowadays.

Bibliography

Beckles Willson, Rachel. *Orientalism and Musical Mission: Palestine and the West*. Cambridge: Cambridge University Press, 2013.

Bloechl, Olivia. "Race, empire, and early music." In *Rethinking Difference in Music Scholarship*, edited by Olivia Bloechl, Melanie Lowe and Jeffrey Kallberg, 77-107. Cambridge: Cambridge University Press, 2014.

Brand, Stewart. *The Clock of the Long Now: Time and Responsibility*. London: Hachette UK, 2008.

Burkholder, J. Peter, Donald Jay Grout and Claude V. Palisca. *A History of Western Music*. New York, NY: W.W. Norton & Company Inc., 2014.

Butt, John. *Playing with History: The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press, 2002.

Cambridge Dictionary. "Definition Tradition." Accessed 8 May, 2019. <https://dictionary.cambridge.org/dictionary/english/tradition>.

Carter, Tim. "Performance in the seventeenth century: an overview." *The Cambridge History of Musical Performance*, edited by Colin Lawson and Robin Stowell, 377-397. Cambridge: Cambridge University Press, 2012.

Cohen, Joel, and Herb Schnitzer. *Reprise: The Extraordinary Revival of Early Music*. Boston: Little, Brown & Company, 1985.

Cuno, James, and Yo-Yo Ma. "The Silk Road and Beyond: A Conversation with James Cuno and Yo-Yo Ma." *Art Institute of Chicago Museum Studies* 33, no. 1 (2007): 20-29.

Dreyfus, Laurence. "Early Music Defended against its Devotees: A Theory of Historical Performance in the Twentieth Century." *Musical Quarterly* 69 (1983): 297-322.

Dulak, Michelle. "The Quiet Metamorphosis of 'Early Music'." *Repercussions* 2 (Fall 1993): 31-61.

Haines, John. "The Arabic Style of Performing Medieval Music." *Early Music* 29, no. 3 (2001): 369-78.

Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech*. Portland, Oregon: Amadeus Press, 1988.

Haynes, Bruce. *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*. Oxford: Oxford University Press, 2007.

Heijnen, Armand. "Tineke & Judith Steenbrink van Holland Baroque: 'Barok is niet heilig.'" *Luister*. May/June, 2019.

Holland Baroque. "Aanvraag meerjarige activiteitensubsidie 2017-2020 van het Fonds Podiumkunsten." Accessed 19 April, 2019. https://www.hollandbaroque.com/files/uploads/fpk%20projectplan_podiumkunsten_a%5B1%5D.pdf.

Holland Baroque. "About." Holland Baroque. Accessed 14 June, 2019. <https://www.hollandbaroque.com/en/over-ons>.

Holland Baroque. "Holland Baroque & Wu Wei." Accessed 24 May, 2019. <https://www.hollandbaroque.com/en/projecten/holland-baroque-en-wu-wei>.

Kivy, Peter. *Authenticities - Philosophical Reflections on Musical Performance*. Ithaca, NY: Cornell University Press, 1995.

Koutchoukali, Kenza. "Samen Maken." *Tien Jaar Holland Baroque*, 2016.

Langenkamp, Harm. "Contested Imaginaries of Collective Harmony: The Poetics and Politics of 'Silk Road' Nostalgia in China and the West." *China and the West: Music, Representation, and Reception*, edited by Yang Hon-Lun and Saffle Michael, 243-64. Ann Arbor: University of Michigan Press, 2017.

Leech-Wilkinson, Daniel. "What we are doing with early music is genuinely authentic to such a small degree that the word loses most of its intended meaning." *Early Music* 12, no. 1 (February 1984): 13-16.

Locke, Ralph P. *Music and the Exotic from the Renaissance to Mozart*. Cambridge: Cambridge University Press, 2015.

Luister. "Festival FolkBaroque brengt muzikale kruisbestuiving." *Luister*, 17 May, 2019. <https://www.luister.nl/festival-folkbaroque-brengt-muzikale-kruisbestuiving/>.

Moroney, Davitt. "Gustav Leonhardt's 'authenticity'." *Early Music* 41, no. 1 (2013): 86-98.

National Centre of Performing Arts Beijing. "Wu Wei and Holland Baroque." Accessed 26 May, 2019. http://en.chncpa.org/whatson/zdyc/201902/t20190222_197952.shtml.

Palisca, Claude V. "Baroque." Grove Music Online. Accessed 25 May, 2019. <https://www-oxfordmusiconline-com.proxy.library.uu.nl/grovemusic/view/10.1093/gmo9781561592630.001.01.0001/omo-9781561592630-e-0000002097>.

Phillips, Peter. "Reclaiming Crossover." *The Musical Times* 145, no. 1886 (2004): 87-90.

Rekieć, Filip. "Offstage." *Tien Jaar Holland Baroque*, 2016.

Rubinoff, Kailan. "Cracking the Dutch Early Music Movement: the Repercussions of the 1969 Notenkrakersactie." *Twentieth Century Music* 6, no. 1 (2009): 3-22.

Said, Edward W. *Orientalism*. New York: Vintage Books, 1979.

Sarband. "30 years Sarband." Accessed 27 May, 2019. <http://www.sarband.de>.

Shull, Jonathan. "Locating the past in the Present: Living Traditions and the Performance of Early Music." *Ethnomusicology Forum* 15, no. 1 (2006): 87-111.

Small, Lawrence M. "The Silk Road on the Mall." Accessed 9 May, 2019. <https://festival.si.edu/2002/the-silk-road/the-silk-road-on-the-mall/smithsonian>.

Steenbrink, Judith and Tineke. Liner notes to *Silk Baroque*. Holland Baroque and Wu Wei. Pentatone PTC 5186800. CD. May, 2019.

Stilwell, Robynn J. "Crossover." *Grove Music Online*. Accessed 9 May, 2019. <https://doi-org.proxy.library.uu.nl/10.1093/gmo/9781561592630.article.40611>.

Taruskin, Richard. *Text and Act: Essays on Music and Performance*. Oxford: Oxford University Press, 1995.

Taylor, Timothy Dean. *Beyond Exoticism: Western Music and the World*. Refiguring American Music. Durham: Duke University Press, 2007.

Time Out Beijing. "Wu Wei and Holland Baroque." Accessed 25 May, 2019. http://www.timeoutbeijing.com/event/Stage-Classical_Music/171022/Wu-Wei-and-Holland-Baroque.html

Van der Klis, Jolande. *Een tuitje in de aardkorst: Kroniek van de oude muziek 1976-2006*. Utrecht: Kok, 2007.

Van der Klis, Jolande. *Oude muziek in Nederland: Het verhaal van de pioniers 1900-1975*. Utrecht: Stichting Organisatie Oude Muziek, 1991.

Van der Waa, Frits. "Holland Baroque Society: Barbaric Beauty." *De Volkskrant*, 14 September, 2011. <https://www.volkskrant.nl/nieuws-achtergrond/holland-baroque-society~b78a219d/>.

Van Dijk, Geerten Jan. "Tweeling Steenbrink wil oude muziek de toekomst indragen." *Reformatorisch Dagblad*, 29 December, 2017. <https://www.rd.nl/muziek/tweeling-steenbrink-wil-oude-muziek-de-toekomst-indragen-1.1456784>.

Wentz, Jed. "Gustav Leonhardt, the Naarden circle and early music's reformation." *Early Music* 42, no. 1 (2014): 3-12.

Witteman, Paul. "Podium Witteman 7 April." Interview with Sigiswald Kuijken by Paul Witteman. *Podium Witteman*. NPO2. April 7, 2019. Video. 16:37. <https://www.nporadio4.nl/podiumwitteman/nieuws/2552-podium-witteman-7-april>.

Yri, Kirsten. "Thomas Binkley and the Studio Der Frühen Musik: Challenging 'the Myth of Westernness'." *Early Music* 38, no. 2 (2010): 273-80.

Zohn, Steven David. *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*. New York, NY: Oxford University Press, 2008.

Appendix: interview with Judith and Tineke Steenbrink on 10 April 2019 during my internship at Holland Baroque (January-July 2019)

Section 1

Judith Steenbrink (J): Het is echt een heel complex onderwerp.. Ik vond het trouwens een leuk interview met Sigiswald Kuijken bij Podium Witteman. Maar die vragen die dan gesteld worden, over de bezettingen en Bach enzo... Waar wij ons niet bij thuisvoelen is een bepaalde stelligheid, “het is zo geweest, dus doen wij het nu ook zo”. Bijvoorbeeld, als men zegt “ik heb één partij gevonden, dus is het voor één speler geweest”, dan denk ik meteen: misschien hebben wel twee spelers van één partij gespeeld? Of, omdat het papier ook zo duur was, misschien wel drie? Dus ik vind dit niet meteen een hard bewijs van de manier waarop een stuk uitgevoerd moet worden, dat is één ding. Het tweede is dat áls je iets weet uit die tijd, voor ons is het dan nog niet gezegd dat je het nu ook zo moet uitvoeren. Dat is wat Sigiswald Kuijken doet, dat hij de resultaten uit de Thomaskirche precies overzet in het Concertgebouw. Die resultaten op zich vindt hij heel belangrijk. Ik respecteer die ook, en ik vind die spannend en sta daar muzikaal achter, maar wij denken dan “we zitten nu wel in het Concertgebouw en niet in de Thomaskirche”.

Judith Steenbrink (J): It is really a complex subject. By the way, I liked the interview with Sigiswald Kuijken at Podium Witteman. Although the questions that are asked there, about the instrumentation and Bach... We are not comfortable with this certain firmness, that something has “always been” a certain way and that therefore we should do the same. For example, when one says to have found only one part of a score and, therefore, only one player played the part, then I immediately think: what if two players used only one part? Or, because printing scores on paper was so expensive, maybe even three players? I do not consider this strong evidence of the way a musical piece should be performed, that is one thing. The other thing is when you have knowledge about the past, it does not mean that one has to perform like this nowadays. Yet, this is what Sigiswald Kuijken does, he directly transfers the findings of the Thomaskirche to a performance in the Royal Concertgebouw. He values these findings in general very much. I respect these findings too, I think they are exciting and I support it musically, but we do consider the fact that this is the Concertgebouw and not the Thomaskirche.

Section 2

J: Moderne orkesten kunnen nu ook héél erg goed Bach spelen, dus het is niet te vergelijken met hoe dat toen was. Je ziet heel veel moderne orkesten die dit [Bach] nu heel erg mooi kunnen spelen. Dus daar hoeven wij dan toch ook niks mee, wij hoeven daar niet de barricade voor op, terwijl Ton Koopman enzo moesten dat vroeger wel. Toen bij die heel beroemde bijeenkomst in het Concertgebouw met Frans Brüggen, die toen gezegd heeft “dit is allemaal een leugen”, dat zou je toch nu niet meer kunnen zeggen over hoe moderne orkesten Bach spelen.

Section 3

J: Het instrument is, net als de partituur, een clou, een sleutel naar de achttiende eeuw en naar de muziek die je maakt. En deze sleutels moet je gebruiken. De viool vertelt eigenlijk zelf wel hoe hij klinkt. En dan moet je alleen maar volgen.

Section 4

J: Het woord ‘experiment’ bijvoorbeeld, dat vinden wij niks. Experimenteren doe je in de repetities, maar uiteindelijk máák je iets. En ‘ontmoeting’ is het dan ook niet helemaal, vinden wij, want je hebt elkaar in de repetities ontmoet. En wat wij willen presenteren is iets dat af is, een nieuw geheel.

J: Modern orchestras nowadays can play Bach very good, it is not comparable to how it was back in the day. Now we see many modern orchestras who can play this [Bach] beautifully. So we do not have to fight for this anymore, while Ton Koopman among others in fact had to. At that renowned gathering in the Concertgebouw, when Frans Brüggen said that everything the Concertgebouw orchestra played is a lie, this could these days not be said anymore about the way modern orchestras play Bach.

J: The instrument, just as the score, is a clue, a key to the eighteenth century and to the music you play. You have to use these keys. The violin actually tells you how it wants to sound. And then you just follow.

J: We do not like the word ‘experiment’, for example. Experimenting is what you do during the rehearsal, but eventually you ‘make’ something. And ‘encounter’ does not fit either, because you have encountered each other in the rehearsals. What we present is something finished, something new.

Section 5

Tineke Steenbrink: Wat ik vooral in het woord ‘crossover’ hoor, is dat je twee werelden hebt en daar moet een brug overheen. Maar dat is niet hoe wij het zien. Als iets duidelijk van een andere [muzikale] wereld komt, bijvoorbeeld de sheng, dan wil je niet alleen een brug naar die sheng bouwen, maar je wilt elkaar zo goed leren kennen dat je samen een nieuw stuk uit de klei trekt, een nieuw iets. En dat zit niet in het woord ‘crossover’. Dus het dekt niet de lading.

Tineke Steenbrink: The main issue I hear in the word ‘crossover’ is that two worlds are being connected by a bridge. But that is not how we approach it. If something is clearly from another [musical] world, for example the sheng, you do not only want to build a bridge towards this sheng, you want to learn so much about each other that you eventually build a new composition together, a whole new thing. And this part is not included in the word ‘crossover’. So it does not cover everything.