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**UNIVERSITY OF SOUTHAMPTON**

FACULTY OF HUMANITIES

Department of Music

**Why pay the Piper? Free-lance Historically Informed Performers, motivation and  
non-economic value in Germany, 2011-2014**

by

**Fiona Stevens**

Thesis for the degree of Doctor of Philosophy

June 2017





UNIVERSITY OF SOUTHAMPTON

## **ABSTRACT**

FACULTY OF HUMANITIES

Music

Thesis for the degree of Doctor of Philosophy

### **WHY PAY THE PIPER? FREE-LANCE HISTORICALLY INFORMED PERFORMERS, MOTIVATION AND NON-ECONOMIC VALUE IN GERMANY, 2011-2014**

Fiona Stevens

The arts are frequently expected to justify their existence by defining their contribution to the economy. This is often expressed as a unit of financial value that is generated in the economy as a result of money invested (Earle et al. 2016).

My PhD research sought to define which non-economic values people in the group 'involved in HIP' attributed to the process of HIP by using surveys and interviews. The research project ran in Germany from 2011 to 2014. I broke down the overall group 'involved in HIP' into 3 sub-groups: the producers (professionals and students), the consumers (audience members), and the enablers (cultural decision-makers). The results threw light on the subject of cultural entrepreneurship and raised questions regarding happiness despite a negative perspective on precarious working conditions. A closer look at high emotional communication, a value reported by all groups, its correlation with kinaesthetic empathy (Koivunen 2011) and emotional capital (Gendron 2004) suggest that the activity 'HIP' and the mind-set that informs it might have a greater impact at a societal level than is generally thought. This in turn suggests that it might be more powerful to justify an arts process such as HIP in terms of its cultural value rather than its economic impact.



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## **List of Accompanying Materials**

Pdf file including ethnographic field notes, survey returns, and interview transcripts



# DECLARATION OF AUTHORSHIP

I, Fiona Stevens .....

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Why pay the Piper? Free-lance Historically Informed Performers, motivation and non-economic value in Germany, 2011-2014.....

.....

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed: .....

Date: June 2017 .....





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## Definitions and Abbreviations

AHRC	Arts and Humanities Research Council (UK)
CDU	Christlich-Demokratische Union (conservative party)
FDP	Freie Demokratische Partei (liberal democrat party)
HE	Higher Education
HIP	Historically Informed Performance
KGAM	Kölner Gesellschaft für Alte Musik (early music society in Köln)
KSK	Künstlersozialkasse (German social security system for free-lancers)
MGG	Musik in Geschichte und Gegenwart
MIZ	Musikinformationszentrum (Official platform of the Deutscher Musikrat, umbrella organisation for all German music organisations)
SPD	Sozialdemokratische Partei Deutschland (left-wing party)
SDT	Self Determination Theory
SWR	Südwestdeutscher Rundfunk (South-West German Radio)
WDR	Westdeutscher Rundfunk (West German Radio)



## Chapter 1: Why pay the Piper?

### 1.1 What is HIP (Historically Informed Performance) worth?

The arts are frequently expected to justify their existence by defining their contribution to the economy. This is often expressed as a unit of financial value that is generated in the economy as a result of money invested (Earle et al. 2016). My PhD research sought to define which non-economic values people in the group “involved in HIP” attributed to the process of HIP by using surveys and interviews. The research project ran in Germany from 2011 to 2014. I broke down the overall group “involved in HIP” into 3 sub-groups: the producers (professionals and students), the consumers (audience members), and the enablers (cultural decision-makers). The results threw light on the subject of cultural entrepreneurship and raised questions regarding happiness despite a negative perspective on precarious working conditions. A closer look at high emotional communication, a value reported by all groups, its correlation with kinaesthetic empathy (Koivunen 2011) and emotional capital (Gendron 2004) suggest that the activity “HIP” and the mind-set that informs it might have a greater impact at a societal level than is generally thought. This in turn suggests that it might be more powerful to justify an arts process such as HIP in terms of its cultural value rather than its economic impact<sup>1</sup>.

This study came about because of my personal and professional involvement in the HIP “scene” in Germany. In over 20 years as a professional HIP performer I noticed that fees were not rising to match living costs and yet many concerts were programmed and whilst net income appeared to stagnate, my colleagues neither left the performing world nor apparently sought secondary sources of income. This raised questions about whether my impression was justified (it was), and if so, why were my colleagues still prepared to invest so much energy in a job which guaranteed only ever-growing precarity? Was it really worth it? Did they have hidden sponsors in the form of life-partners with regular income (they didn’t)? What value do audience members attach to HIP – why do they buy tickets to these concerts? Are there value correlations between the two groups (there are)? Would it then be possible to talk about a value inherent to the performing arts

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<sup>1</sup> “... it is in some ways surprising that economic impact ... has become the principal way for proponents of arts and culture to argue its economic importance. Their wider consequences for creativity and innovation in the economy might be more significant but have been the subject of less research. Bruce Seaman’s words, as long ago as 1987, remain pertinent: ‘in a sense [arts proponents] are choosing to play one of their weakest cards, while holding back their aces.’ (Seaman, 1987, p.280).” Crossick and Kaszynska 2016:87

process “HIP”? Might there be inherent HIP values which are shared with other performing arts processes? Might these values have wider societal implications and implementations? Might music tuition at HE level be able to learn anything from this, integrate awareness of these values in a curriculum?

Remembering my own conservatoire training, which was based on one-to-one instrumental tuition in order to learn repertoire, it seemed to me that it had not prepared me adequately for the employment reality I was facing. Would the results of my research suggest new approaches to music education?

The German classical musical landscape is exceptional in Europe because there is a realistic prospect of salaried employment for performers. Salaried employment is, however, only open to mainstream players, which means that anyone who values HIP highly enough to wish to become professional has no other option than choosing a free-lance career. This situation seemed optimal for trying to discover which value these performers attributed to HIP, since it involved a conscious involvement with the question of job security.

### 1.2 The social reality of free-lance employment in Germany

HIP musicians in Germany belong to a growing group of professional classical musicians who free-lance. In 2009, this group of free-lancers comprised approximately half of the group of professional musicians in Germany, the other half being employed in salaried positions<sup>2</sup>. The free-lance HIP scene in Germany can be considered successful and influential in that very many HIP concerts are scheduled, and that it has effected serious changes in the mainstream state-supported scene<sup>3</sup>.

---

<sup>2</sup> According to the statistics published bei the *Deutscher Musikrat*, in 2009 there were 32,000 free-lance musicians registered compared to 31,000 salaried musicians. By 2014 the figures were 42,000 free-lancers and 33,000 salaried musicians. <http://www.miz.org/downloads/statistik/86/statistik86.pdf> (accessed 12.6.2017)

<sup>3</sup> For example, in the season 2010/2011, *Kölnmusik*, the operator of the Philharmonie in Köln, one of the prominent German concert venues, scheduled 30% of their orchestral concerts as HIP concerts (my statistics):

Kölner Philharmonie season 2010/2011

Number of orchestral concerts of classical music:	183	
Number of these put on by WDR orchestras:	32	17.5% of total
Number of these put on by Gürzenich Orchester:	43	23.5% of total
Number of these put on by Kölnmusik:	54	29% of total
Number of HIP ensembles:	16	8.7%
Number of mainstream ensembles:	92	50.3%

Free-lancers contribute to the social security system in Germany via the *Künstlersozialkasse* (KSK). The state-run KSK contributes half of the monthly payments towards health insurance and the state pension scheme that would otherwise be met by the musician's employer. This system ensures that free-lance musicians have health insurance and are entitled to a pension on retirement.

According to the trend reported by the *Deutscher Musikrat*, the umbrella institution for all music institutions in Germany, free-lance musicians are finding it increasingly difficult to make ends meet, with the average free-lance orchestral musician earning a monthly income below the poverty line in 2014<sup>4</sup>, with the concomitant assumption that this trend will lead to poverty in old age because the musicians were unable to pay enough into the pension scheme whilst working.

The German press speak in this context of *Altersarmut*<sup>5</sup> (poverty among the elderly) and the *Künstlerprekariat* – the group of free-lance artists whose economic situation is regarded as being “precarious”<sup>6</sup>. HIP musicians, according to the statistics, belong to this group. Moreover, there has been a recent debate in Germany regarding the number of music students graduating from conservatoires, which is far higher than available job opportunities. One suggestion to remedy this has been to close conservatoires completely, but this has met with strong opposition, and I consider this in detail in Chapter 7 (p. 242)<sup>7</sup>. Despite the fact that HIP musicians themselves are not optimistic about their future, they continue to work as free-lance musicians and appear to be happy doing so, suggesting that their main motivation for continuing to work as HIP musicians is non-financial.

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Number of HIP concerts put on by Kölnmusik:	16	30% of total concerts put on by Kölnmusik
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<sup>4</sup>Poverty line in 2014 set at €987/month <http://de.reuters.com/article/deutschland-armut-idDEKCN0SU13520151105> (accessed 24.4.2017)

Average monthly income for free-lance orchestral musician in 2014: €846,75  
[http://www.miz.org/downloads/statistik/85/85\\_Freiberuflich\\_Taetige\\_in\\_der\\_Sparte\\_Musik\\_nach\\_Taetigkeitsbereich\\_und\\_Durchschnittseinkommen\\_2016.pdf](http://www.miz.org/downloads/statistik/85/85_Freiberuflich_Taetige_in_der_Sparte_Musik_nach_Taetigkeitsbereich_und_Durchschnittseinkommen_2016.pdf) (accessed 5.2.2017)

<sup>5</sup> Bertelsmann Stiftung report on poverty among the elderly <https://www.bertelsmann-stiftung.de/de/themen/aktuelle-meldungen/2015/oktober/altersarmut-steigt-in-deutschland-weiter-an/> accessed (13.1.2017)

<sup>6</sup> see report commissioned by the initiative Art but Fair and the Hans Böckler Stiftung: <http://artbutfair.org/studie/> (accessed 16.1.2017)

<sup>7</sup>2014 <https://mwk.baden-wuerttemberg.de/de/hochschulen-studium/hochschularten/kunst-und-musikhochschulen/zukunftskonferenz-musikhochschulen/> (accessed 13.1.2017)

## Chapter 1

This study seeks to define which non-economic value the process of HIP has to the people involved in it. On the basis of this total value, expressed as a set of cultural values, policy recommendations can be made with regard to the question of music education as taught at HE level with a view to correcting the problem of over-supply of musicians. These values, once defined, will enable a discussion as to whether HIP should receive more state support, and if so, in which way, and possibly suggest ways to remedy the precariousness of HIP musicians' work context.

To my knowledge this is the first study which attempts to define a vocabulary of cultural values that stem from how the people involved in a performing arts process attribute meaning to what they are doing whilst involved in that process. Establishing such a vocabulary will empower the people who produce, enable and consume HIP, allowing them to discuss HIP on the basis of its non-commercial value<sup>8</sup>. Further research might seek to measure these values and determine whether they can apply to other performing arts processes. This might have an impact in an educational context, leading to a change in the way performing arts are taught. It might also impact government spending on the performing arts.

Based on research findings in the group of performers, this study also explores whether there is a correlation between the important status cultural values have as compared to economic value in the lives of the HIP musicians and long-term subjective well-being, and whether this might have implications for policy decisions. This study did not set out to research long-term subjective well-being in HIP practitioners, but this came up in research findings as a topic too important to ignore. In this area, my report suggests the necessity of further research to clarify and measure how cultural value and long-term subjective well-being correlate for the HIP group, and whether the causal relationship suggested by my results can be confirmed.

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<sup>8</sup> On the occasion of our conversation in November 2013, Bruno S. Frey observed that when applying for subsidies, arts producers often tried to use the language of economists, in which they were not as fluent as economists, thereby undermining their own arguments. He felt that they should be speaking about the impact of the *cultural values* they attribute to their work, because that is something which they best know, and which someone from the outside cannot know (economists and politicians included). My realisation at this point was that arts producers possibly cannot talk about cultural values inherent to their arts process, because their knowledge is probably limited to their own experience and to those of a circle of colleagues and friends. This is one reason for the orientation of this research project, in the hope that a consensus across the three groups of producers, consumers, and enablers might be reached, meaning that an arts producer can confidently talk about cultural values considered to be inherent to HIP by the group "involved in HIP".



## 1.3 Aspects of the current debate

### 1.3.1 Two handbooks for the twenty-first century: Earle et al. (2016) and Bazalgette (2017)

In the past two years there has been ample media coverage documenting problems of social cohesion faced by western democracies. These include rising support for nationalistic, right-wing political parties, the widening gap between the rich few and the poor many, the challenge of fair employment in the “gig economy”, and these have featured variously in electoral campaigns in the USA, France, Germany, and Austria.

One analysis of this situation (Earle et al. 2016) implicates narrow economic thinking at governmental level, and suggests that a more pluralistic economic stance as a policy-driver could affect social cohesion at societal level. This more pluralistic view, which I consider in section 1.3.2 below, advocates re-introducing cultural value<sup>9</sup> into economic thinking and economics tuition at HE level, which is why it is interesting in the context of this study.

Complementary to this is Bazalgette (2017) *The Empathy Instinct*, the subject of section 1.3.3 below, which demonstrates how important empathy can be in bringing people together, and this ties in with emotional capital (4.4.3), kinaesthetic empathy (4.4.4), and relatedness (5.4) in my research findings. The AHRC Cultural Value Project Report (Crossick and Kaszynska 2016) notes that “the evidence is that arts interventions across the criminal justice system make a major contribution to helping individuals form positive identities, build new narratives and imagine another self with other options.” (2016:153).

The Warwick Commission Report (2015) outlines clearly which areas require change in the context of participation in music and other arts processes in the UK: “too few of the population have access to as rich a culturally expressive life as might otherwise be open to them.” (2015:32) This means that less people have access to the opportunity to achieve long-term subjective wellbeing that an arts process can provide, and it is the socially disadvantaged groups who are most heavily implicated: “We are particularly concerned that publicly funded arts, culture and heritage, supported by tax and lottery revenues, are predominantly accessed by an unnecessarily

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<sup>9</sup> This is the implication of the more humanistic approach to economic thinking Earle et al. advocate, and this includes social interaction and its value, which falls into the definition of cultural value as proposed by Crossick and Kaszynska (2016): “...the value of art and culture: to be precise, the value associated with people’s engaging with and participating in art and culture” (2016:15), defined as: “theatre and dance; film; visual arts; photography; literature; storytelling; music; monuments and murals; museums, archives, tangible and intangible heritage and more.” and “cultural value is the worth attributed to activities involving these [art and culture] areas” (2016:13)

narrow social, economic, ethnic and educated demographic that is not fully representative of the UK's population." (2015:32).

I argue in Chapter 7 (p. 241) that HIP is particularly well-placed to suggest ways of addressing these issues, requiring the re-thinking of music education in terms of what music education can achieve for society, if it is considered from that perspective.

### 1.3.2 *The Econocracy* (Earle et al 2016)

*The Econocracy*<sup>10</sup> describes how criteria based on economic value have become the predominant way of ascribing value to anything and everything, and why this has become a problem, not just for the arts, whose highest value lies in areas that cannot be measured by numbers:<sup>11</sup> "The Arts Council now refers to the 'arts economy' and publishes regular reports highlighting the value of the arts to the economy. The most recent report highlighted that the industry generates an increasing amount of turnover and that for every pound spend on arts and culture, an additional £1.06 is generated in the economy." (2016:loc. 434-5).

Earle et al. define an econocracy as "A society in which political goals are defined in terms of their effect on the economy, which is believed to be a distinct system with its own logic that requires experts to manage it." (2016:loc. 405), suggesting that this is the kind of society most of the world now lives in. This means that economists (experts) have become very sought-after and influential.

The authors argue that because "The modern state wanted a scientific and objective way of shaping politics" (2016:loc. 625), economics courses at least at UK universities have concentrated on training economists in one particular way of looking at society, neoclassical economics, which is characterised by a mechanical view of the world with "agents" (the individuals or bodies such as companies or governments who are actively involved in "the economy") acting in a mathematically predictable way, and "supports the belief that experts are able to isolate 'economic' forces that operate largely independently of political, institutional and cultural context and therefore avoid messy questions about history, ethics and practicality." (2016:loc. 2005).

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<sup>10</sup> *The Econocracy*'s authors co-founded the University of Manchester Post-Crash Economics Society because they discovered that the type of economic thinking they were being taught as undergraduates was unable to predict financial crashes such as that in 2008 nor always suggest successful solutions for problems created by that crash.

The University of Manchester's student revolution stands for a more pluralistic economics education and is part of an international student movement asking for major changes to be made to university economics curricula world wide - Rethinking Economics - and an opening up of discourse between economists and the general public at a level which the general public can understand.

<sup>11</sup> Hutter and Throsby (2008)

## Why pay the Piper?

This means that the economic experts informing important policy decisions only have one fairly narrow way of thinking about them, whether that one way is applicable, or the best way, or not.

The underlying belief of this type of economics is that to be successful, an “economy” must grow, and that will mean that people are happier. However, “the emphasis on quantifiable aspects of economic well-being ... means that there is a focus on material sources of well-being such as income and consumption over less tangible issues such as human rights, job security and mental health.” (2016:loc. 1131). This means that the language of policy-makers is shaped by tangible, quantifiable aspects, and the intangible non-quantifiable yet nevertheless valuable and important aspects of human interaction are largely neglected.

This means that in the language of government there is a lack of balance between economic value and cultural value, so if producers of cultural value try to speak the language of economists when promoting their projects, this is because it’s likely to be the only language policy-makers understand<sup>12</sup>.

Maybe economic growth does make (some) people happy, but as my research results in conjunction with the literature suggest, it is first and foremost cultural values that are implicated in securing long-term subjective well-being, with an increase in emotional capital satisfying at least one, and arguably the most important, of the three intrinsic human needs: relatedness.

In the eyes of the authors of *The Econocracy*, there is a causal correlation between the exaltation of economic value with public feeling of disenfranchisement as exemplified by Brexit and some of its post-expert rhetoric<sup>13</sup>: “The devaluation of citizenship at the heart of econocracy forms the backdrop to the recent rise in populist political movements across Europe and the US.” (2016:loc.763), and the results of my own research regarding the attribution of value to an arts process support this view.

The student economics revolution initiated by *The Econocracy*’s authors is important for producers of cultural value because it suggests that a future in which a balance between economic value and cultural value is desirable and might be achieved, and that one side of working towards that goal includes redesigning economics teaching at HE level to make it more pluralistic, to reintroduce the areas of ethics and history where cultural value and economic value intersect. Although Earle et al. do not suggest that the producers of cultural value can also work

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<sup>12</sup> Bruno S. Frey suggested this in a conversation with me in 2013

<sup>13</sup> [https://www.theguardian.com/business/2016/jul/31/econocracy-split-britain-experts-ordinary-people-economics?CMP=Share\\_iOSApp\\_Other](https://www.theguardian.com/business/2016/jul/31/econocracy-split-britain-experts-ordinary-people-economics?CMP=Share_iOSApp_Other) (accessed 20.3.2017)

towards redressing a balance between societal perception of economic and cultural value, Bazalgette (2017) describes how producers of cultural value's work is effecting change in various problematic areas in society internationally.

### 1.3.3 *The Empathy Instinct* (Bazalgette 2017)

In *The Empathy Instinct*, Bazalgette describes how it is possible to discard the quantifying language of economics when talking about the arts, and what the central concern should be when doing this. Referring to the latest scientific research as well as to current practices in the arts, Bazalgette describes how the "empathy instinct" is central to a healthy society.

There are two main threads in the book. The first is about defining empathy and showing how, via arts processes, it promotes social cohesion within a group; the second is about showing how conflicts arising between socially cohesive groups can be resolved using empathy (via arts processes).

The empathy instinct comprises two types of empathy which coexist and interrelate: emotional empathy, and cognitive empathy. It is the result both of what we have inherited and of how our environment has shaped us, particularly in the early childhood years.

Emotional empathy is developmentally the most basic type of empathy, and occurs when motor mimicry leads to emotional contagion – that is, when one person copies another's movements and, thanks to the work of mirror neurons, begins to feel the same way as the other person does (that may be as simple as a baby returning a smile). This is the process underlying kinaesthetic empathy as described p. 87 below.

Where emotional empathy does not require language, cognitive empathy does: "Cognitive empathy is a more 'thinking' connection with another. It is our attempt to *understand* the emotions and thoughts of others." (2017:66). Referring to the work of Frans de Waal, Bazalgette writes "language itself may have developed from our desire not just to communicate but also to empathise effectively." (2017:49).

Empathy helps to promote social cohesion in groups. The empathy which engenders loyalty to one's own group can make us hostile to others, even against our own better judgement, which can be distorted by the group's interests<sup>14</sup>.

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<sup>14</sup> Greene J. (2013) *Moral Tribes* New York: Penguin

Understanding the role empathy plays in creating an “us” and a “them” is the first step to designing a way to resolve conflict. Citing the work of Ruth Feldman with Israeli and Palestinian young people<sup>15</sup>, Bazalgette writes “Her tentative conclusion was that working on emotional empathy via our more primitive, non-verbal social behaviours, may be a better route for conflict resolution than targeting our higher, cognitive processes. Peace-promoting exercises might be most effective, allowing humane, person-to-person exchanges without too many complex history lessons.” (2017:235).

This points to the important role that kinaesthetic empathy can play in creating empathy between hostile sides, so it should not come as a surprise that Barenboim’s West-Eastern Divan Orchestra was founded to unite Israeli and Palestinian young musicians in a shared creative endeavour.

In the final chapter of the book, Bazalgette lists many examples of different arts processes and how they currently use empathy to improve mutual understanding and resolve conflict: “We’ve seen how arts and culture can capture the human condition in an emotionally powerful way. This enables us to empathise with others, even those different to us. Via our imagination we produce a ‘theory of mind’. This is an instinctive brain function for most of us and is potentially beneficial in society, but only if we go beyond the cognitive.” (2017:270).

In a recent article (Campbell 2017)<sup>16</sup> regarding the National Endowment for the Arts in the USA’s precarious future prospects, the author proposes that we need the positive impact the arts can have in resolving negative outcomes of globalisation (such as populism) by promoting pro-social behaviour: “As the planet becomes at once smaller and more complex, the public needs a vital arts scene, one that will inspire us to understand who we are and how we got here — and one that will help us to see other countries, like China, not as enemies in a mercenary trade war but as partners in a complicated world.”. As Bazalgette writes, “it seems likely that the best results occur when both emotional and cognitive empathy are married to a reasoned respect for justice and human rights.”, something which the arts are eminently placed to achieve.

*The Econocracy* described the revolution in economics that is happening because people in real life cannot be reduced to the *homo œconomicus* of neoclassical economics textbooks. *The Empathy Instinct* describes how and why real people do not always make rational decisions, and how this is intimately connected with cultural value.

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<sup>15</sup> <http://education.academy.ac.il/English/CommitteMemberResume.aspx?MemberID=53> (accessed 20.3.2017)

<sup>16</sup> [https://mobile.nytimes.com/2017/02/22/opinion/why-art-matters-to-america.html?\\_r=0&referrer=http://m.facebook.com](https://mobile.nytimes.com/2017/02/22/opinion/why-art-matters-to-america.html?_r=0&referrer=http://m.facebook.com) Campbell T (2017) (accessed 20.3.2017)

I argue here, based on my own research findings in the context of these two texts, that changes can be made to the education of musicians at HE level that would raise their awareness regarding the opportunities that they as producers of cultural value have to effect change at a societal level, and to give them the tools to do this. If what Earle et al. and Bazalgette write about the current global crises is correct, producers of cultural value have a responsibility to act on this because they are in a position to effect a change, and being able to name the cultural values attached to an arts process is perhaps the first step in designing strategies to do so. As far as HIP is concerned, the “parent value” authenticity, with all its sub-values (team, innovation, knowledge, museum, entrepreneurship, sound, emotional communication, Zeitgeist, excellence, work/leisure balance) might provide a good starting point.

### 1.4 Research methods

In order to discover which values the group of people “involved in HIP” attribute to the process of HIP, I used qualitative research techniques including surveys and interviews.

Sociological research techniques are often used to examine and compare the relationship between two variables, in which case regression analysis is used; in the context of this study, this would be HIP and the people involved in it. Since I was primarily interested in being able to describe which values the HIP process entails and not *how* the people involved interact with it, I did not submit survey results to regression analysis, as this technique is not relevant to my research objective.

It was not the intention of this study to build a profile of the people involved in it<sup>17</sup>, rather to build a profile of what HIP is and which values can be considered inherent to it.

In order to determine the sample size of the groups involved in interview situations, I used my knowledge as a participant observer in the field to determine when “saturation” (Glaser and Strauss 1967) had been reached, that is, “when the collection of new data does not shed any further light on the issue under investigation” (Mason 2010:2).

I identified three sub-groups of “people involved in HIP”: the producers, the consumers, and the enablers.

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<sup>17</sup> Research into audience profiles, including Early Music audiences in Germany, has been done by Hans Neuhoﬀ: *Konzertpublika. Sozialstruktur, Mentalitäten, Geschmacksprofile* MIZ 2010; “Die Konzertpublika der deutschen Gegenwartskultur. Empirische Publikumsforschung in der Musiksoziologie *Musiksoziologie. Handbuch der Systematischen Musikwissenschaft Bd. IV* eds. de la Motte-Haber and Neuhoﬀ H 2007:473-509

The “producers” are the people who actively perform on stage. I divided this group into two sub-groups: the professionals, and the students. The professionals I researched were working for an internationally acclaimed HIP orchestra in Germany. The students were all studying HIP either at undergraduate or postgraduate level at a German music college. The research methods used in this case were surveys and short interviews.

The “consumers” were members of two audiences at HIP concerts in two different cities in Germany. The research method used in this case was a survey.

The “enablers” were the people in a position to promote HIP in the public sphere. This included the general manager of a concert hall, an editor at a radio station, the dean of a music college, the head of the HIP department at a music college, and the conductor of a mainstream orchestra. The research method used here was a longer semi-structured interview.

I based the questions I put to the three different groups on my personal knowledge as a professional HIP player in Germany, and also according to the insights gained from a historical survey of the HIP movement which is the subject of Chapter 2.

The entire research project began in 2011 and ended in 2014.

#### **1.4.1 Phenomenological research and value theory**

When the endeavour is to collect and categorise, if possible, aspects of the human experience, in this case the value attributed to the experience of “doing HIP” in some form, both Grounded Theory<sup>18</sup> and phenomenology provide methodological tools to reach these ends. Both perspectives begin without hypotheses requiring confirmation, but where Grounded Theory’s objective is to explain logically what is going on, phenomenology seeks only to describe the subjective experience. This latter seemed more suitable to my research goals, since ultimately I intended to define what the performing arts process HIP might be worth, and not explain why people like to be involved in it.

Dahr (1999) explains how phenomenology and value theory interact, in that it is the cognitive capturing of emotions, rather than the rationalisation of emotions, that lead to the attribution of value. This illustrates the challenge of designing survey and interview questions that will find out what people felt about their involvement in HIP whilst still allowing these feelings to be categorised in some kind of value system. This raises the question as to which kind of value

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<sup>18</sup> Glaser and Strauss 1967

system is under discussion and since my research project was concerned with non-economic value, to clarify this I used Throsby's (2001) value construct.

Throsby differentiates between two distinct value systems, economic value and cultural value, which he characterises as follows: "In the economic domain, value has to do with utility, price and the worth that individuals or markets assign to commodities. In the case of culture, value subsists in certain properties of cultural phenomena, expressible either in specific terms ... or in general terms as an indication of the merit or worth of a work, an object, an experience or some other cultural thing." (2001:19). The difficulty of defining what exactly "cultural value" can include is amply documented by the AHRC Cultural Value Project Report (Crossick and Kaszynska 2016).

Throsby suggests categories of cultural value that might be considered to reside in an artefact: aesthetic value (beauty, harmony, form etc.), spiritual value (inner qualities conferring understanding, enlightenment, and insight), social value (sense of connection, elucidating an aspect of society), historical value (historical connections, sense of continuity with the past), symbolic value (repository and conveyor of meaning), and authenticity value (real, original, unique) (2001:28-29).

The values I extrapolated from what my research subjects told me fall into some of these categories. What I call "museum" – anything that pertained to an aural recreation (and thus conservation) of the past – certainly falls into Throsby's category "historical value", and the high level of emotional communication experienced across all three subject groups can be considered an aspect of "social value". Authenticity also came up as very important to the members of all groups, but there were various types of "authenticity" in discussion over and above Throsby's narrowly defined category "authenticity value". Another value reported in my research was "innovation", which does not seem to have a place in Throsby's categories, neither does "entrepreneurship", a value characterised by the readiness to take apparent risks in order to realise a vision – whereby Throsby neither considered his list exhaustive, nor was he applying it to a performing arts process in which the element of time is inherent in a way that it is not when considering an artefact.

As a starting point to design survey and interview questions over and above my own personal experience as a member of the "scene" I was researching, I examined the attribution of value to HIP in the nineteenth and twentieth centuries, which is the subject of Chapter 2.



#### **1.4.2 The challenge of being a participant observer**

This research project initially came into existence from a very subjective perspective. As a professional in the German HIP “scene” for more than 20 years, my observation was that musicians were still performing despite working conditions that were becoming ever more precarious, audiences were still buying tickets, enablers were still promoting HIP at HE level and in the concert hall. If my observation was correct, I assumed this meant that HIP must have some kind of non-monetary value that fuelled supply and demand.

Embarking on a research project of this type involved the use of qualitative research techniques: interviews, surveys, and a certain amount of ethnographic observation, since I was researching an environment of which I was a part. DeWalt and DeWalt (2002:33) emphasise the importance “of understanding that participation and observation are two different processes that, in some sense, are contradictory.” which requires the researcher “... to practice reflexivity at the beginning of one's research to help him/her understand the biases he/she has that may interfere with correct interpretation of what is observed.” (Kawulich 2005:7-8).

My research project was not going to involve the full immersion of participant-observation required of researchers “going native” in an unfamiliar environment in order to find out how that environment worked, but nevertheless I needed to determine what the extent of my bias was and how to design my survey and interview questions in such a way that they were as objective as possible. One big advantage of being part of the “scene” I was researching was that I had access to the people involved and had a good idea of where to look for participants who were willing to be part of the project. Invaluable to the reflexivity required to achieve objectivity was the perspective of my British supervisory team, and the initial interview questionnaire (designed for the enablers) was tested on one of my supervisors and one colleague in Germany who would not be involved in the research project in order to determine whether changes needed to be made. These initial interview questions then informed the survey questions and the short interview questions I put to the professional musicians and the students.

#### **1.4.3 Choosing the participants**

##### The enablers

As far as the enablers were concerned, I wanted a representative cross-section of the professional and educational world. As a long-term member of the German HIP “scene”, I had a distinct advantage in that when I approached my potential participants, most of them either knew me as

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a violinist or had heard of me in that context, so that from making contact to actually conducting an interview the steps were unproblematic.

At HE level, undergraduate HIP courses are offered at only 3 music colleges, at postgraduate level there are more opportunities. I approached the dean of a music college which did not offer HIP courses at all, though I knew that he himself was involved in the HIP world professionally. I was interested to hear how his personal estimation of HIP's value related to the fact that the music college under his direction did not offer HIP courses at all (he felt the college needed to offer HIP courses in the current climate, but was unable to implement this). The other educator I approached was the head of a HIP department at a college offering postgraduate HIP courses and subsidiary HIP study for undergraduates studying the modern instrument. I felt it was important to speak to someone whose college did not offer full HIP programmes from undergraduate study onwards, because by attempting to find out if that situation might be one to aspire to, I would discover more about the value that person attributed to HIP (he would have liked a bigger HIP department, but didn't see how this could be manifested in the institutional context of which he was part).

I approached two "promoters", one, the manager of a major German concert hall that regularly programmes HIP concerts, the other a presenter at a German radio station that supports HIP significantly. Also in this case, the fact that I am an "insider" in the scene meant that I knew where to look and, since I knew both people in a professional context, I had good reason to believe that they were sympathetic to HIP and were themselves part of the driving force that put HIP on stage at their relevant institutions. Why they found HIP valuable enough to want to do this was what I hoped to learn.

The fifth enabler was a chance encounter in a professional context: a conductor who was the head of a German mainstream orchestra, and who was working for the first time with a HIP orchestra in which I was playing. I decided to approach him because I was keen to know whether it was something about HIP that had motivated him to take on the job, and whether he would be taking anything "HIP" back to his mainstream orchestra as a result of the experience with the HIP orchestra. In fact I discovered that he had a longstanding and ongoing relationship with HIP, so that I included him in my results because his position straddling both mainstream and HIP "scenes" meant that there was much to discover about his attribution of value to what he did professionally.

The interviews were recorded on my laptop using the program "Audacity" and were later transcribed by a professional transcription service.

### The professionals

There are three orchestras in Germany that have significant international renown and enough projects that they can provide employment opportunities throughout the year on a regular basis. All three have the same legal construct: they are *Gesellschaft bürgerlichen Rechts* or companies constituted under civil law, which means that a number of musicians who are members own the company, and they hire extra players to make up the numbers in the orchestra as required. I chose to run my research project with the orchestra that paid the lowest daily fee, as I hoped that the musicians' perspective on non-monetary value would be easily discernible in that context. My research with the orchestra happened during the time that I was performing with them, which gave me the opportunity to pick up on conversations that were not specifically part of my research but did pertain to it. These conversations were written up as field notes as soon as possible after they took place, and for the short interviews I conducted with my colleagues I took notes while we were talking.

### The students

I approached two of the three music colleges that offer HIP at undergraduate level, and one of them responded positively to my request. I wanted to run my project at a college with an HIP undergraduate course because I hoped that I would have access to greater numbers of students who had chosen HIP, simply because more students of HIP were enrolled. It also seemed to me that for a music college to run an undergraduate as well as a postgraduate HIP course meant that the institution itself attached a particular value to HIP, and that this might be reflected by the students' attribution of value. The college emailed my survey questions to every HIP student enrolled<sup>19</sup>, but this generated exactly one return. My presence at a rehearsal for the concert at which I ran the audience survey allowed me to hand out survey sheets and run short interviews with anyone who was happy to participate. I made notes as I conducted the short interviews with the students, and any observations made during their rehearsal that I attended were written down immediately.

### The audiences

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<sup>19</sup> 43 students were enrolled at the time my research project ran

Also in this case, my connections as a member of the HIP “scene” meant that I was able to gain permission to run my surveys fairly easily. It was important to me that I could assume the audience members had made a conscious choice to listen to a HIP concert, which is why I chose the first concert as part of an early music festival and not part of a concert hall’s season programme. The second concert was a showcase performance by the HIP department of the college whose students participated in my project, and therefore happened in a manifestly HIP context. I felt it important to run the surveys in two different cities to avoid surveying the same people twice. Since the distance between the two cities involved was practically the width of Germany, I was satisfied that if they shared opinions on value attributed to HIP, it could be taken as something universal rather than local. In either case I handed out survey sheets and pencils to audience members as they entered the concert hall, and collected them at the door as they left.

### 1.4.4 Analytical method

I used a mixed-method data collection approach with a phenomenological perspective. As with Grounded Theory, I began without hypotheses, but with the goal of uncovering values that had been directly or indirectly expressed by my participants. In conjunction with Grounded Theory, Silverman (2009) describes the analytical approach I took: “... the student’s approach ... he had scanned his interviews without any prior **hypotheses** and sought to develop a set of categories to illuminate his data. This approach ... is associated with **grounded theory**.”<sup>20</sup> Kvale (2007), who was associated with a phenomenological perspective in qualitative research, also describes how re-iterative reading and questioning of the data can lead to the definition of categories required<sup>21</sup>. My participant observer status and exploration of attribution of value in the past gave me a starting point in the search for expressions of value, but the approach outlined above left space open to discovering other values over and above my starting-point.

## 1.5 Meaning and language in a multi-lingual study

One particular challenge of this research was designing the project in English, carrying out the research in German, and then writing it up in English, which, as a long-standing participant in both English and German cultural areas and fluent in both languages, I felt I was well equipped to

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<sup>20</sup> Silverman 2009:7

<sup>21</sup> “A researcher may read through his or her interviews again and again, reflecting theoretically on specific themes of interest, write out interpretation and not follow any systematic method or combination of techniques. We shall note that in several influential interview studies of the last few decades, leading to new knowledge in their discipline, no specific systematic analytic tools were used to analyse the interviews.” (Kvale, 2007:117).

meet. This language challenge engendered a kind of cross-fertilization in terms of language and meaning, with English terms requiring imaginative translations into German and German ideas requiring creative translations into English, with their own specific implications for how to think differently about certain areas.

In the current political discussion in Germany there are terms in widespread use which do not exist in English, such as *Künstlerprekariat*, describing the precarious economic situation of free-lance artists, and the term “cultural value”, for example, has no prevalent equivalent in German. In the context of music education the Germans have a term which is central to the implications of the answers this research collected: *Musikvermittlung*. The simple translations of *Musikvermittlung* - music education, music outreach – fail to capture the total impact of what the word means, and I explore this in section 1.5.1 below. Similarly, Small (1998) created the word “musicking”, which finds an equivalent of sorts in the German *musizieren*, but actually means much more than just “making music” – this I consider in section 1.5.2 below.

Both terms should be integral to the discussion of the value of a performing arts process involving music and this value’s implications for society, regardless which language informs that discussion.

### 1.5.1 What is *Musikvermittlung*?

Writing in 2012, the *Deutsche Musikinformationszentrum*’s author, Ingrid Allwardt, had the following to say about *Musikvermittlung*: “More than a decade after the ‘concerts for children’ initiative promoted by Jeunesses Musicales Germany, ‘Musikvermittlung’ has become one of the most frequently used terms in musical life [in Germany]. This current hype is based not only on the term’s ambivalence, but also on the change which has come about regarding how society views cultural processes. Dwindling and aging audiences for concerts of classical music on the one hand, the disappearance of music education from school curricula on the other, have called cultural institutions onto the scene to devise cultural education projects, forms and formats, in order to waken and vigorously retain curiosity and enthusiasm for classical music in society in general.”<sup>22</sup>

Hans Heinrich Eggebrecht, professor for historical musicology at the University of Freiburg from 1961 to 1987, was one researcher who defined the term *Musikvermittlung* and influenced its subsequent growing popularity in Germany. Eggebrecht (1981) defined *Musikvermittlung* as the

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<sup>22</sup> Allwardt (2012)  
[http://www.miz.org/static\\_de/themenportale/einfuehrungstexte\\_pdf/01\\_BildungAusbildung/allwardt.pdf](http://www.miz.org/static_de/themenportale/einfuehrungstexte_pdf/01_BildungAusbildung/allwardt.pdf)  
(accessed 1.6.2017)

logical step to overcome the deficits, as he saw them, of music analysis, which he saw as the central *raison d'être* of musicology.

According to Eggebrecht, music analysis faces the challenge of capturing both the rational and the emotional aspects of music, where describing the rational using words is not easy, but capturing the emotional in words, which do not easily lend themselves to this, is an issue: “the *outreach limitations* of music analysis are defined by its way of being, which is characterised by the fact that it concretizes that which exists without language, apparently undefined aesthetic sense constructions.”<sup>23</sup>(1981:49). Eggebrecht criticised that music analysts feel it is sufficient to reduce music analysis to describing only the rational: “... the widely popular belief today that music analysis is omnipotent, music analysis which posits that the rational, that part of music that can be expressed in words, is its most important part, and that the emotional is simply that irrational residue that need not be dealt with.”<sup>24</sup>(1981:51).

This reduction of music analysis to simply describing the rational aspects of musical form Eggebrecht saw as its failure, and he wished it to be more than just an academic discipline: “The inadequacy, the deficiency, the insufficiency of a music analysis that considers itself a science is based on its self-conception as a scientific discipline, which is to a certain extent legitimate and indispensable in an academic context, yet it fails completely as soon as this scientific analysis appears before an audience, when the analyst finds himself face to face with people whom he needs or wishes to help in understanding music by means of words.”<sup>25</sup>(1981:51).

Eggebrecht's concept of the part music analysis should play outside of the academic world is intimately linked to communication. His implication is that music analysis has a responsibility as a tool to serve a demand which really exists among the general public, or a specific public, or simply an “other” in conversation. It is in this context he introduced the word *Musikvermittlung* to designate the process of communicating with an audience and explaining both the rational and the emotional sides of music: “The general public however ... is not some objective mass of

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<sup>23</sup> “Die *Grenzen der Reichweite* der Analyse von Musik liegen in ihrer Daseinsart beschlossen, die dadurch gekennzeichnet ist, daß sie das sprachlos existierende, begriffslos wirkende ästhetische Sinngebilde zur Sprache bringt, zum Begriff.”

<sup>24</sup> “... der heute verbreitete Glaube an die Allmacht der musikalischen Analyse, der so tut, als sei das Rationale, das sprachlich Erfassbare der Musik deren Hauptsache und das Emotionale nur eben jener irrationale Rest, über den nicht weiter zu handeln sei.”

<sup>25</sup> “Das Unzulängliche, der Mangel, das Unzureichende der sich als Wissenschaft verstehende Musikanalyse gründet in ihrem Selbstverständnis als Wissenschaft, das an und für sich zwar legitim und im Wissenschaftsbereich unverzichtbar ist, jedoch versagt, sobald die wissenschaftliche Analyse vor ein Publikum tritt, der Analytiker sich Menschen gegenübergestellt sieht, denen er auf sprachlichem Wege beim Verstehen von Musik helfen soll oder möchte.”

people, not an anonymous subjectivity, but consists of people ... who confront music with differing social, educational, age-related, and habit-related prior knowledge and expectations. When the act of speaking about music ... takes into account the limits of such groups' understanding, music analysis becomes *Musikvermittlung*, the analyst becomes a mediator..."<sup>26</sup> (1981:52) - successfully communicating music using words requires cognitive empathy on behalf of the music analyst.

Eggebrecht concluded that *Musikvermittlung* needs to be interdisciplinary to be successful: "Therefore, for *Musikvermittlung*, the alliance of musicology, sociology and pedagogy is extremely desirable, and in addition should be enriched by all the other aspects that cannot be learned in books ... in the manner of personal fieldwork."<sup>27</sup> (1981:54). Correlating Eggebrecht's idea of *Musikvermittlung* with my research results shows how the HIP mind-set, which calls received performance parameters into question, together with the knowledge base, which can further cognitive empathy, and the high energy or passion in performance (reported variously) with the benefits of kinaesthetic empathy, can offer particularly good ideas to devise strategies for music education and outreach.

### 1.5.2 "Musicking" – including non-musicians in music projects

Eggebrecht limited his idea of "applied music analysis" to the performers and their audiences. In Germany, decades later, the concept has been adopted in the context of music education for children and young people with the aim of generating an interest in classical music in subsequent generations. This educational outreach takes place in the context of music tuition, which means that children and young people who have no access to music tuition, do not play an instrument or sing, are not included in the group "involved in classical music"<sup>28</sup>. My research findings suggest

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<sup>26</sup> "Das Publikum jedoch ... ist keine objektive Menge, keine anonyme Subjektivität, sondern besteht aus Menschen ... die der Musik mit verschiedenen, sozial- oder milieugeprägten, erziehungs- alters- und gewohnheitsbedingten Vorkenntnissen und Erwartungshaltungen gegenüberstehen. Wo das Sprechen über Musik ... die spezifischen Verstehensprämissen solcher Gruppen sich einstellt, wird Musikanalyse zur Musikvermittlung, der Analytiker zu einem Mittelsmann ..."

<sup>27</sup> "Daher ist für die Musikvermittlung ... die Verbindung von Musikwissenschaft, Soziologie und Pädagogik höchst erstrebenswert und noch zu bereichern durch dasjenige, was man nicht aus Büchern lernen kann, nämlich ... in der Weise gleichsam persönlicher Feldforschung."

<sup>28</sup> This problem is highlighted in the UK by the Warwick Commission Report "We are particularly concerned that publicly funded arts, culture and heritage, supported by tax and lottery revenues, are predominantly accessed by an unnecessarily narrow social, economic, ethnic and educated demographic that is not fully representative of the UK's population." (2015:32) and "too few of the population have access to as rich a culturally expressive life as might otherwise be open to them." (2015:32)

that there are potential advantages to feeling “relatedness” within the group “involved in classical music” at a societal level with regard to social cohesion, which means that it should be of interest to people and bodies at the policy level to try and include as many people in such schemes as possible.

This can be achieved by widening the concept of *Musikvermittlung* by combining it with Small’s (1998) idea of “musicking”.

Small begins by deconstructing pre-conceived ideas, as he experienced them in the late 1990s, in an attempt to answer the questions regarding what music performance is about and what it is good for. He makes the point that the importance of performance lies in its status as an activity that includes a number of participants, and not in the musical text that is performed, underlining the sociological aspect of the performance process: “Music is not a thing at all but an activity ... If there is no such thing as music, then to ask ‘What is the meaning of music?’ is to ask a question that has no possible answer.” (1998:loc.84).

Small criticises academic practice, arguing, similarly to Eggebrecht, that music is not exclusively about the primacy of the musical work: “It is not only historians who assume the primacy of musical works but also musicologists, whose purpose is to ascertain the real nature and contours of musical works by recourse to original texts, as well as theorists, whose purpose is to discover the way in which the works are constructed as objects in themselves, and aestheticians, who deal with the meaning of sound objects and the reasons for their effect on a listener. (1998:loc.117).

This fallacy leads to the idea that “musical meaning resides uniquely in music objects” (1998:loc.139), and that the process of music performance comprises communication in only one direction: “...a musical performance is thought of as a one-way system of communication, running from composer to individual to listener through the medium of the performer.” (1998:loc.161).

He argues that “The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do” (1998:loc.205). My research also asks the participants of three groups involved in HIP which value they attach to the process of HIP performance, but Small’s definition of the overall group “involved with classical music performance” is wider than mine. In his definition of “musicking” – generally taking part in music performance – he widens the groups to include any person who might be involved in putting the performance on stage, including non-musicians: “*To music is to take part in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for the performance (what is called composing), or by dancing.* We might at times even extend its meaning to what the person is doing who takes the tickets at the door or



the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are contributing to the nature of the event that is musical performance.” (1998:loc.216).

This has implications for music educational outreach in the form of the challenge of devising a concept to include non-musicians in music as an activity involving music performance, and as a means to an end which aims to promote social cohesion, which to my knowledge is not yet a professed aim of any music outreach programme<sup>29</sup>. Potentially this means that combining *Musikvermittlung* with “musicking” in education projects could potentially increase the number of people experiencing “relatedness” within the group “involved in classical music” and consequently contribute to social cohesion and a healthy society.

## 1.6 Research question and thesis structure

The central research question is “Why pay the Piper?”, or, why is it worth paying people to be experts in an arts process such as HIP? This engenders further questions: what is the process worth to all those involved in it – producers, consumers and enablers – in terms of non-economic value? Can this suggest what it is worth to society?

Chapter 1 has described the aims of this report – to discover categories of non-economic value attributed to the process of HIP by those involved in that process. It has outlined the relevance that these values might have in considerations regarding music education as a force for social cohesion. It has described how the data was collected and analysed, how the question of participant observation was approached in designing and carrying out the research project, and included examples of how the problem of meaning and language in a multi-language research project was addressed.

In this chapter I have considered the context of free-lance HIP musicians in Germany, who work in a successful and influential branch of classical music performance but potentially, according to the statistics, do not earn enough to make a decent living.

I have considered the questions arising from this situation: do the musicians consider themselves to be part of the *Künstlerprekariat*, and if so, why do they continue to work in this area? Assuming

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<sup>29</sup> One result of my research in this area has been to conceive exactly such a project which will be piloted in Berlin in November 2017

## Chapter 1

that the HIP process allows them to accumulate more than just financial capital, which value does the process of HIP have to them and to the other two groups involved in it (consumers and enablers)? Would this value, or these values, once defined, warrant policy changes to attempt to change the musicians' situation and what might these policy changes be?

This study proposes to attempt to answer these questions by defining the values attributed to HIP by members of the groups involved in the process of HIP. The research project used surveys and interviews with members of these groups.

Chapter 2 (p. 41) considers the literature about HIP with a view to discovering values HIP practitioners and commentators past and present have attributed to the process of HIP.

The values, as they are expressed in or inferable from the literature, formed the basis for my search for values in the present, and informed my own research design.

Chapter 3 (p. 83) explores the insights gained from attribution of value in the past in the context of semi-structured interviews with cultural enablers in the present.

Chapters 4 (p. 127) and 5 (p. 159) consider the values producers today attribute to the process of HIP. Chapter 4 investigates the professionals, Chapter 5 the students.

Chapter 6 (p. 193) addresses the attribution of value by the consumers.

Chapter 7 (p. 241) considers the relevance of research findings with regard to current cultural political issues in Germany, suggests how the defined values may inform policy decisions of the future, and considers if these insights might be applicable in a wider international context.

This study does not seek to measure or quantify the values discovered, which might be an area for future research. This study also does not seek to describe how the people in the group "involved in HIP" interact with the values discovered, it merely attempts to identify these values.

This study did not intend to research the correlation between long-term subjective well-being and the cultural values considered inherent to HIP by the musicians involved in the study, but the subject came up in research results as too important to ignore. Further research would be necessary to determine whether the causal correlation between cultural value in the process of HIP and long-term subjective well-being suggested by my results is justified, and whether it is transferrable to any other performing arts processes or groups other than producers involved in these.

## **Chapter 2: Attribution of value in the past**

### **2.1 Defining the values which form the basis of my research**

The literature about HIP to date considers questions regarding how one might define what HIP is, when it began, why and how it became a popular movement in the performance of classical music, and who the main protagonists of this movement were. The study of this literature can also reveal values which the authors attach to the process of HIP, and values that protagonists, consumers, and critics of the past attributed to HIP. Some of these values are directly expressed, others can be inferred, and the sum of these values form the basis on which the questionnaires and interviews in my research were based.

#### **2.1.1 HIP – an attitude, rather than a practice with a clear chronological boundary**

The question of when HIP started is important because it sets a date for the beginning of attribution of value. Before it is possible to set a date, it is necessary to define what HIP is.

Haskell (1988) and Walls (2003) suggest that HIP is less about a practice with a clear chronological boundary than about an attitude; it is about cultural values that define that attitude, and not about a clearly defined musical repertoire: "... the doctrine of historical performance has no natural chronological boundary, since it connotes not a fixed body of music but a philosophy of making music" (Haskell 1988:196) and "To summarise: over the past twenty-five years or so there has been broad acceptance of the idea that what defines early music has less to do with chronology than with mental outlook – that, in Dahlhaus's terms, it is the 'inner' rather than the 'outer' distance that matters. In other words, the concept relates to perceivers' attitudes rather than to objective stylistic criteria."<sup>30</sup> (Walls 2003:114).

The term "historically informed" implies that the use of "history" is inherent to this attitude.

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<sup>30</sup> Peter Walls *History, Imagination and the Performance of Music* Woodbridge 2003 p.114, Ref: Dahlhaus 'Foundations' *Grundlagen der Musikgeschichte* Köln 1977.

Wilson (2013:51) coins the phrase “geo-historically-specific conditions of possibility”, explaining *how* history might be used to inform performance. i.e., whilst we cannot possibly know exactly how a performance might have sounded in the past (or what “the style of its original time” might have been), we can have a good idea of the options open to performers at that time and the circumstances under which the music might have been performed. From this palette of options the performer today can make (historically) informed (pragmatic) decisions about how to perform old music now<sup>31</sup>.

This attitude can be defined as “questioning current performance practice by use of historical source material to approximate performance parameters as they might have been at the time of composition”. This definition implies that some performance traditions have been lost and historical enquiry is necessary in order to rediscover them.

Malou Haine (1998) points out that the idea that HIP might be rediscovering music coming from a broken performance tradition does not always apply: “In fact, it is perhaps useful to underline that instruments such as the harpsichord, the baryton, the viola d’amore or the viola da gamba had without a doubt not completely disappeared in the one country, whilst in another their status was being reinstated by historical concerts.”<sup>32</sup>

An example often quoted for the rediscovery of a work that suffered from a break in performance tradition is Mendelssohn’s revival of Bach’s *Matthäuspassion* in 1829, and this performance is also often mentioned as a first manifestation of HIP. Mendelssohn’s revival of the *Matthäuspassion* was an important part of the Bach revival in the nineteenth century, but it was not informed by one important aspect which characterises the HIP attitude: use of historical source material in an attempt to reproduce original performance parameters. An example of this is the way Mendelssohn set the basso continuo<sup>33</sup>, despite the fact that it can be inferred that he

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<sup>31</sup> Wilson further underlines this: “For the performer this means asking questions about what must have been possible to perform the musical work at the time and place, rather than what were the actual conditions of any first performance, what the piece sounded like, or what the composer’s intentions actually were. .... There is an important distinction to be drawn between establishing the conditions that determined just what it was possible to perform, and seeking to replicate a given or predetermined outcome.” (2013:51) showing how over the course of the twentieth century the idea of authorial intention as propagated by nineteenth-century HIP protagonists has been dismantled, at least for academic discourse. The results of my research show that vestiges of the idea “authorial intention” still remain important to HIP protagonists today.

<sup>32</sup> Haine 1988:122 “En effet, il est peut-être utile de souligner que des instruments comme le clavecin, le baryton, la viole d’amour ou la viole de gambe n’avaient sans doute pas encore complètement disparu d’un pays au moment où, dans un autre pays, ils étaient remis à l’honneur par ces concerts historiques”

<sup>33</sup> He performed the keyboard part on the piano at the first performance, and set it for two cellos and double bass at the second. (From the introduction to the new Bärenreiter edition by the editor, Klaus Winkler, accessed 25.1.2017:

came into contact with his great aunt Sara Levy's harpsichord continuo playing, considered at the time to have been in the (unbroken) performance tradition of J. S. Bach<sup>34</sup>. In his revival, he did not set the keyboard continuo part either for harpsichord or organ, he also cut many movements and added clarinets. This is an example of an arrangement to the fit current tastes of his time, not of a HIP mind-set.

In contrast to this, one other nineteenth-century musician displayed a performance attitude that intended to using historical enquiry to approximate performance traditions of the past: François-Joseph Fétis.

An important difference between Mendelssohn's Bach revival and Fétis' *Concerts historiques* was the use of "historical instruments" in the latter – that is, instruments that would have been used at the time of composition of the music. Both Gutknecht (1994) and Haine (1988) consider the first concerts on historical instruments to have been those presented by Fétis in Paris in 1832. Haine sees these as isolated events which were as much the end of an unbroken performance tradition as of a rediscovery of an obsolete performing tradition. In Fétis's Paris *Concerts historiques* in 1832 and 1833, she notes that historical instruments were used, but with "modern" compromises such as the tuning of the viola da gamba, which was tuned like a cello. The idea that instruments should be as close as possible to those used at the time of composition implies both that performers were aiming for a type of "authenticity" and that the different sound of these instruments as compared to "mainstream" ones was important.

Contemporary reviews of concerts on historical instruments in the last part of the nineteenth century described how the difference in sound to "mainstream" instruments was perceived: "M. Delsart resuscitated the viola da gamba, whose sounds are quieter and less full than those of the

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[http://www.takte-online.de/en/complete-ed/detail/artikel/romantische-emotionen-mendelssohns-bearbeitung-von-bachs-matthaeus-passion/index.htm?tx\\_ttnews%5BbackPid%5D=517&cHash=806eb15c60](http://www.takte-online.de/en/complete-ed/detail/artikel/romantische-emotionen-mendelssohns-bearbeitung-von-bachs-matthaeus-passion/index.htm?tx_ttnews%5BbackPid%5D=517&cHash=806eb15c60) )

<sup>34</sup> Sara Levy (1761-1854), a keyboard player, patron of the arts, and Mendelssohn's great-aunt, in Berlin at the end of the eighteenth and beginning of the nineteenth centuries. Sara Levy was taught by W.F. Bach, and grew up with the works of J.S. Bach and his sons. Buyken (forthcoming) writes: "That Sara Levy was a master of the typical baroque type of basso continuo accompaniment is demonstrated by the meticulously marked figures in the bass part of W.F. Bach's concerto for flute in D major, in her own handwriting." ("Dass Sara Levy die für die Barockzeit typische Form der Generalbass-Begleitung auf Basis einer bezifferten Bassstimme beherrschte, dokumentiert die dezidiert bezifferte Bassstimme im Flötenkonzert in D-Dur von W.F. Bach aus dessen eigener Hand."). Sara Levy performed not only in private in the context of her own regular musical salon, she also performed publicly as a harpsichord soloist with Zelter's Ripschule as late as 1808 (See Wollny (1993), Wolff (2005) and Buyken (forthcoming)). The young Felix Mendelssohn was a member of Zelter's Singakademie, and although it is not possible to prove that his great-aunt had a direct influence on his decision to revive J.S. Bach's *Matthäuspassion* in 1829, it is attested that Mendelssohn's family was extremely musical and very closely knit.

violoncello, and yet which have somehow a greater clarity, more pointedness, in a certain fashion; M. Van Waefelghem let us partake in the [sound of the] viola d'amore, whose sonority has admirable charm, gentleness, and plenitude, and which, by virtue of its many strings, be almost considered an instrument of harmony...'.<sup>35</sup>

Interest in historical instruments was not limited to the best performers in France. In 1893, Josef Werner, professor for cello at the *Kgl. Akademie der Tonkunst* in Munich borrowed a Thielke viola da gamba from the *Nationalmuseum* for "study reasons", but it was his pupil Christian Döbereiner whose imagination was really fired up by the instrument<sup>36</sup>. Writing in 1955 about what it was that motivated him to involve himself with HIP, Döbereiner observes in conjunction with practising Grützmacher's arrangements of viola da gamba music for cello, that "... I came to the conclusion that that which was written and composed for the gamba could be played on that instrument alone, and not on the four-stringed cello."<sup>37</sup>. This echoes what one of the professionals in my research project told me about their own motivation to work in HIP, and suggests that the attempt to use instruments as close to those at the time of composition, and the concomitant historical enquiry required for this on the part of the musician, continue to be an integral part of HIP to the present day.

My emphasis above with regard to instruments has been on the act of historical enquiry and the use of instruments as close as possible to those used at the time of composition, because an actual reproduction of performance parameters is philosophically impossible. Christian Döbereiner emphasises the importance of the correct instrument, but photographic evidence shows that the viola da gamba he is playing does not have frets<sup>38</sup>. This brings up three issues which were vital to the design of my research questions:

- 1) What does the performer think he/she is doing?
- 2) What does the audience think it is getting?

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<sup>35</sup> Haine 1988:133 quoting Julien Tiersot's impressions of Diémer's first chamber music concert with historical instruments (1889) " 'M. Delsart a ressuscité la viole de gambe, dont les sons, plus faibles et moins pleins que ceux du violoncelle, ont quelque chose de plus clair, de plus pointu, en quelque sorte; M. Van Waefelghem a fait entendre la viole d'amour, dont la sonorité a un charme, une douceur, une plénitude admirables, et qui, par le fait de son grand nombre de cordes, peut presque être considérée comme un instrument harmonique...'. "

<sup>36</sup> In 1905 Döbereiner formed the *Vereinigung für Alte Musik*, another HIP ensemble which toured extensively in Germany at least.

<sup>37</sup> Döbereiner 1955:5-6 "Nach dem Studium dieser fragwürdigen Bearbeitungen kam ich zur Erkenntnis, daß das, was für die Gambe komponiert und geschrieben worden war, auch nur auf dieser und nicht auf dem vierseitigen Cello, gespielt werden kann."

<sup>38</sup> [https://de.wikipedia.org/wiki/Christian\\_Döbereiner#/media/File:Doebereiner\\_Gamba.jpg](https://de.wikipedia.org/wiki/Christian_Döbereiner#/media/File:Doebereiner_Gamba.jpg) (accessed 12.6.2017)

3) What is actually going on?

Döbereiner arguably felt he was being particularly authentic when he played music for gamba on an instrument without frets. The value “authenticity” has a long history of being associated with HIP and its definition has certainly changed over time: this and the repercussions for the questions I put to the participants in my research project is considered in detail in section 2.2 below.

One motivation for the performance of forgotten masterworks, possibly the one which motivated Mendelssohn’s revival of the *Matthäuspassion* and definitely a motivation for Choron’s public performances in Paris, was the rediscovery and definition of cultural heritage. Rediscovering cultural heritage and making it available to the public is the domain of museums, and the idea that HIP might be an aural museum has its roots in the nineteenth century and is also a value ascribed to HIP today by the audience participants in my study – but only by that group.

Wangermée (1948) argues that the first historical concerts in Paris took place in 1827. These were the first public performances presented by Choron and the pupils of his *École de Chant* that followed private performances which had begun in 1822. Wangermée quotes Fétis in his *Revue Musicale*, describing Choron’s motivation as wanting to make forgotten masterworks known to the public, and qualifying this with Wangermée’s own interpretation that these performances were about the intrinsic value of old music: “Thus Choron soon assigned a new goal to his school: ‘to realise and publicly perform masterworks of sacred and classical music, including works most appropriate for the service of the Church’; these masterworks, he did not wish them to be heard in a sacred venue, but because of their intrinsic value: the first historical concerts were born in France.”<sup>39</sup>. Fétis correlates the idea of intrinsic value with concerts of “lost” repertoire, linking one aspect of the HIP idea to the rediscovery of valuable cultural heritage.

In 1832, the year Fétis inaugurated his own historical concerts in Paris, Wangermée (1948) describes in conjunction with these a particularly nineteenth-century concern and interest with regard to the past that also has echoes in what listeners today feel they are buying with their ticket to a HIP concert: “Thus ancient music becomes a necessary element in the reconstruction of an historical atmosphere.”<sup>40</sup>. With regard to these same concerts, Haskell (1988) quotes Gurlitt,

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<sup>39</sup> Wangermée 1948:186 “C’est ainsi que Choron assigna bientôt un but nouveau à son école: ‘exécuter et faire entendre publiquement les chefs-d’oeuvre de musique sacrée et classique, ainsi que les ouvrages les plus propres au service de l’Église’<sup>39</sup>; ces chefs-d’oeuvre, il voulut les faire entendre, non pas dans le temple sacré, mais pour leur valeur intrinsèque: les premiers concerts historiques naissaient en France.”

<sup>40</sup> Wangermée 1948:191 “Ainsi la musique ancienne devient-elle un élément nécessaire dans la reconstitution d’une atmosphère historique.” P.191

who in 1966 underlined this motivation in his article on Fétis in *Musik in Geschichte und Gegenwart*: "...he conscientiously strove to present early compositions 'with the instrumentation and the system of execution which their authors intended, so that a nineteenth-century listener would have the illusion of attending a sixteenth-century entertainment in the palace of a Florentine nobleman'." <sup>41</sup>. The idea of authorial intention as a particularly important aspect of authenticity is discussed in section 2.2 below.

In her analysis of the early music scene in nineteenth-century France, Ellis (2005) describes how these motivating aspects were actually received by the consumers: "*Belle époque* hedonism now reigned supreme; resistance to the picturesque as artificial or as childish had seemingly evaporated. Important historically as precursors of the original instrument movement, the Société's concerts were not appreciated in anything so avid as a musicological light, or as a history lesson, an attempt at regeneration, or a celebration of musical *patrimoine*. This was idealist, escapist entertainment of a kind enshrined in the *Vieux Paris* medievalism of the 1900 Paris Exposition." <sup>42</sup>.

This is an example of the discrepancy in intention and reception of performance informed by historical enquiry: what the consumers actually valued was an opportunity to escape their own time completely. In this excerpt, Ellis refers to the concerts performed by the *Société des Instruments Anciens* from 1889 onward and under the direction of Louis Diémer, eminent and respected virtuoso and professor for piano at the Paris *Conservatoire*.

These testimonies to the correlation of the "aural museum" with HIP that date from the first and second halves of the nineteenth century are echoed by twentieth- and twenty-first-century authors such as Bruce Haynes, professional HIP oboist, who felt that "HIP proposes the performance of a piece in the style of its original time." (2007:75).

The cultural heritage (*patrimoine*) aspect of HIP was instrumentalised for political reasons in France at the end of the nineteenth century, and is the subject of section 2.3 below.

The names of performers involved in the historical concerts in France testify to the perception of HIP as something valuable at the end of the nineteenth century: Pierre Baillot, Christian Urhan, Ignaz Moscheles, Amédée Méreaux, Félix Battachon, Louis Diémer, Claude Taffanel. These are all names of soloists and professors, respected persons of the mainstream musical establishment. I

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<sup>41</sup> Haskell H 1988:20 *The Early Music Revival* Thames and Hudson, quoting Willibald Gurlitt, "Franz-Joseph Fétis und seine Rolle in der Geschichte der Musikwissenschaft" in *MGG* vol.2 Wiesbaden 1966:137

<sup>42</sup> Ellis 2005:94



infer from the fact that these performers, already famous in a mainstream context and having no existential need to experiment with HIP, attributed a particular value to performing forgotten repertoire on “historical instruments”. Above and beyond “the aural museum” and “authenticity”, it was an innovative way of approaching performance, and “innovation” is one of the values that all the groups I researched considered an integral aspect of HIP.

In the twentieth century, Sherman (1997:365) shows how innovation and HIP are still intimately linked - “... historical information being used to make old music sound new”. In a conversation with John Eliot Gardiner, he correlates innovation with creative freedom: “No doubt most conductors sense that there is an obligation to present a work – of whatever period or style – as though for the first time, with a sense of re-creativity, if not creativity” (Sherman 1997:368).

Walls (2003:10) credited HIP with the power to engender an imaginative mind-set: “The argument promulgated in my title and developed below is that being historically informed shapes and stimulates the imagination.”. This ties in with “creative freedom” and with Haskell’s suggestion that HIP is less about a repertoire and more about a mind-set, a conclusion which the results of my research reinforce.

The idea that historical enquiry regarding past repertoire – a musical equivalent of archaeological excavation – might enable performances that could be perceived as being simultaneously both “aural museums” and yet “innovative” testifies to the common denominator special to the HIP approach to performance: a mind-set informed by a particular set of values different to those informing mainstream.

A testimony by an early twentieth-century reviewer exemplifies how HIP has been valued for being “new”: “ ‘ ... The concert offered so much that was new, indeed, up to now unheard’ .”<sup>43</sup> Often this was connected to the new and different sounds of the historical instruments, but in 1905 it also referred to repertoire which had been newly rediscovered, whereas by 2011 this was less likely to be the case.

Butt correlates the idea of innovation and museum with an “authenticity” defined as “authorial intention”: “Ironically then, the supposed introduction of an old practice will create a new experience in keeping with the composer’s ulterior intentions, even though the original audience would have experienced the novelty in quite a different manner.” (2002:66).

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<sup>43</sup> Döbereiner 1955:7 quoting Prof. Dr. Theodor Kroyer’s review of the *Vereinigung*’s first performance in the *Münchener Allgemeine Zeitung* (1905) “ ‘... Das Konzert bot eben soviel des Neuen, ja Unerhörten.’ .”

Butt reinforces the observation above that “innovation” can mean different things to the people experiencing it depending on their socio-cultural context. Innovation, whatever that means to the HIP consumer at any one time, was a cultural value that the audiences in my research believed was inherent to HIP, and required defining in the context of the twenty-first century.

The combined value of what HIP represented warranted institutional support as early as 1879, when the first Collegium Musicum on historical instruments was formed at the *conservatoire* in Brussels by Gevaert, who was the head of that establishment at the time: “it is to Brussels and its *conservatoire*, led by Gevaert, that credit is due for the first systematic performances of historical instruments. These [instruments] are part of the *Musée Instrumentale*’s collection and are played by professors and students of the *conservatoire*. As such, this ensemble can be considered to be the first latter day collegium musicum, even if it was not so named.”<sup>44</sup>

One other ensemble formed at the end of the nineteenth century was Louis Diémer’s *Société des Instruments Anciens* in Paris. Together with Laurent Grillet (Vielle), Louis van Waefelghem (viola d’amore), and Jules Delsart (cello), Diémer performed French baroque music at the 1889 Exposition Universelle in Paris, himself using an original Taskin harpsichord in its original state<sup>45</sup>. Gutknecht regards this ensemble as being the first to have an international career on historical instruments: “The first professional ensemble to perform on so-called historical instruments and to realise many concerts throughout Europe, was a trio with harpsichord (Diémer), viola da gamba, alternatively viola d’amore.”<sup>46</sup>

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<sup>44</sup> Haine 1988:125 “c'est a Bruxelles et son Conservatoire dirige par Gevaert que revient le mérite des premières auditions systématiques d'instruments anciens. Ceux-ci font partie des collections du Musée instrumentale et sont joués par les professeurs et les élèves du Conservatoire. A ce titre, cet ensemble peut être considéré comme le premier collegium musicum de notre époque, même s'il n'en porte pas le nom.”

<sup>45</sup> According to Gutknecht (1994), Diémer was already giving harpsichord recitals at the *Trocadéro* in the 1860s

<sup>46</sup> Gutknecht 1994:962 “Die erste professionelle Vereinigung, die auf sog, historischen Instrumentarium musizierte und zahlreiche Konzerte durch ganz Europa durchführte, war ein Trio mit Cembalo (Diémer), Viola da gamba und Violine, alternativ Viola d’amore.” The other members of this trio were Louis van Waefelghem and Jules Delsart. A brief look at the three biographies reveal the caliber of player involved in HIP in France at the end of the nineteenth century. Louis Diémer’s (1843-1919) professional performance career as a pianist took off in 1863, both in Paris and in the provinces. One of his chamber music partners was Sarasate. From 1887 he became a professor for piano at the Paris *conservatoire* and counted Cortot and Robert Casadesus among his pupils (Bernard/Timbrell *Grove Music Online*). Louis van Waefelghem (1840-1908), violinist and violist, became leader of the opera orchestra in Budapest in 1860. In 1863 he left for Paris to study the viola, joined the Paris opera orchestra in 1868, and later became a professor at the *conservatoire*. Some of his chamber music partners included Joachem, Auer, Sarasate, and Vieuxtemps (Rosenblum in *Grove Music Online*). Jules Delsart (1844-1900) toured extensively before replacing his teacher Fanchomme as professor at the *conservatoire* in 1884, after the latter’s death. Amongst his pupils he numbered Marcel Casadesus, Louis Fournier and Georges Papin (MacGregor in *Grove Music Online*). The *Société des Instruments Anciens* also included Louis Grillet (vielle), and at the *Exposition Universelle*, Claude Taffanel (flute) also performed with them, both musicians of equal standing and reputation to the other three.

Haine notes the success and influence of the Brussels *Conservatoire* ensemble<sup>47</sup> and Diémer's Paris ensemble on one of the *Conservatoire's* pupils, Arnold Dolmetsch, and on a British contemporary of Dolmetsch's, William Galpin, who began collecting original instruments in the 1870s and formed his own ensemble in 1890: "Gevaert's historical concerts and those of the *Société des Instruments Anciens* in Paris were increasingly successful in Europe and incited the organisation of similar sessions in England. The 22<sup>nd</sup> November 1890 marked Francis William Galpin's (1858-1945) beginnings as interpreter of early music on historical instruments which were part of his own collection."<sup>48</sup> In the same year Dolmetsch also performed early music in public for the first time. These developments attest to the value that HIP must have had for musicians and audiences at the time, inciting not just institutional support for HIP, but also inspiring entrepreneurial endeavours such as concert series and international tours. This suggests that entrepreneurship has been an inherent HIP characteristic since its beginnings, and the results of my research with the professional musicians (Chapter 4 p.151) show that they have the characteristic mind-set of a cultural entrepreneur. This differentiates from that of a "classical" entrepreneur in that their goals are not primarily financial gain.

This cultural entrepreneurial mind-set is not new in the generation X professionals I researched, but can also be seen in important HIP figures such as Dolmetsch and Fétis.

Fétis, in a feat of exemplary nineteenth-century entrepreneurship, put on his historical concerts in Paris at his own expense. His motivations were not to make money, but were concerned solely with cultural value. Wangermée's article "Les premiers concerts historiques à Paris" describes

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<sup>47</sup> Their first concert took place on 23<sup>rd</sup> December 1879, the second on 27<sup>th</sup> December 1881, and although Dolmetsch's teacher took part, Dolmetsch himself was not invited to join in. In 1885 (3 concerts on 1st, 2nd & 4th July) the Belgian ensemble was invited to give historical concerts in London as part of the exhibition of original instruments belonging to the Albert Hall, and in 1888 the Belgian ensemble performed in Bologna, Milan and Brussels. The performances continued in Belgium and abroad during the 1890s (ref. is to *Annuaire du Conservatoire 1890* pp 106-7 in Haine 1988:128 "These historical concerts on original instruments performed by the professors of the Brussels *Conservatoire* inspired the creation of similar groups both in France and in England. The most marked influence was clearly that on Arnold Dolmetsch, who was present at the first performance in 1879 whilst studying the violin in Brussels with Henry Vieuxtemps and J.B. Colyns." ( "Ces concerts historiques sur instruments anciens donnés par les professeurs du Conservatoire de Bruxelles vont susciter la création de groupes semblables tant en France qu'en Angleterre. L'influence la plus marquante sera bien entendu celle exercée sur Arnold Dolmetsch, présent lors de la première audition de 1879 alors qu'il étudie le violon à Bruxelles dans la classe de Henry Vieuxtemps puis de J.B. Colyns.").

<sup>48</sup> Haine 1988:135 "Les concerts historiques de Gevaert à Bruxelles et la Société des Instruments Anciens à Paris remportent un succès grandissant en Europe et vont inciter l'organisation de séances en Angleterre. Le 22 novembre 1890 marque les débuts de Francis William Galpin (1858 - 1945) comme interprète de musique ancienne sur instruments originaux faisant partie de sa collection."

Fétis's motivation on the basis of what Fétis himself published: " 'If it were true that in music nothing but new forms have merit, if it were true that that which made hearts throb in the past leaves us indifferent to it, art would not be art and genius would be nothing' "<sup>49</sup>. Fétis was interested in a revolution based on cultural value, "Fétis wanted to move sensibility and reason. He wanted to prove how ridiculous that judgement was, that attributed value only to contemporary art." (Wangermée 1948:188)<sup>50</sup>, and was willing to run the risk of paying for it himself, which eventually he did as the *concerts historiques* were discontinued for lack of support.

In Wangermée's view, Fétis was passionate about doing something innovative in order to revolutionise societal perception of music both on an emotional and an intellectual level. The entrepreneurial values "innovation" and "passion", the concomitant creative freedom that this entailed in a performance context, the aspect of emotional communication, and the idea of revolutionising something all taken together describe much of what informs the HIP mind-set.

In 1921 in his Mozart biography, Abert brought up the issue of the musicians' creative freedom with regard to notation, correlating this with a performance practice that did justice to the music: "'Whilst more recent music dictates the artist's part right down to the smallest detail, the older music requires a far higher degree of artistic creativity. ... A long and bitter struggle was necessary before ... the basis for a performance practice was established that did justice to the spirit of the old art.' "<sup>51</sup>. The value "creative freedom" is one that emerged as an important HIP attribute in the research I did with HIP performers.

Sixty-one years later in 1982, Nikolaus Harnoncourt also talks specifically about the imagination that is required to make the best of this creative freedom: "There is no-one who can *authoritatively* tell us how to read this music, what we have to do in detail when we perform it. Of course, much is written in the sources – but each person interprets these the way *they themselves*

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<sup>49</sup> Wangermée 1948:190 " 'S'il était vrai qu'il n'y eût dans la musique d'autre mérite que celui des formes nouvelles, s'il était vrai que ce qui a fait palpiter des cœurs au siècles passés, doit nous trouver indifférents dans celui-ci, l'art ne serait point de l'art, et le génie ne serait rien;'. " Quoting Fétis in *Revue Musicale* 22<sup>nd</sup> December 1832

<sup>50</sup> Wangermée 1948:188 "Fétis voulut toucher la sensibilité et la raison. Il voulut prouver combien était sot le jugement qui n'accordait de valeur qu'à l'art contemporain."

<sup>51</sup> Döbereiner 1955:8 quoting Abert H (1921) *W. A. Mozart* " 'Während die neuere Musik einem Künstler seinen Part bis ins kleinste hinein vorschreibt, verlangt die ältere von ihm ein weit höheres Maß von schöpferische Mitarbeit. ... Es hat langer und erbitterte Kämpfe bedurft, bis ... die Grundlage für eine Aufführungspraxis gelegt war, die dem Wesen der alten Kunst gerecht wurde.' "

imagine it to be.”<sup>52</sup> and “The creative space which the interpreter has, thanks to which each performance becomes a unique, unrepeatable event, is something of which today’s musician is mostly unaware, and which they find very strange.”<sup>53</sup>.

In Vienna in 1928, Josef Mertin, one of the most influential teachers of HIP in twentieth-century Europe, formed a chamber orchestra (on modern instruments), the *Wiener Kammerorchestervereinigung*, in order to perform early music. Mertin grew up as a chorister in the Benedictine Monastery in Braunau, learned the trades of organ-builder and violin maker as a young man, and studied conducting from 1925, based on Proske’s *Musica Divina* of 1853, a collection of masterworks by Palestrina and his contemporaries<sup>54</sup>. Similar in breadth of education to Dolmetsch, Mertin however worked professionally as a teacher, conductor and organ-builder, employed throughout his life by the Austrian state, present and respected at a professional level. In his capacity as professor at the *Musikhochschule Wien* he taught both N. Harnoncourt and G. Leonhardt. Mertin did not express his motivation for doing HIP directly, but indirectly it can be inferred that his decision to become involved in HIP was informed by a passion for understanding the notation of old music, which he studied and taught from the earliest surviving notation.<sup>55</sup> This value, “passion”, is one which is relevant in HIP up to the present day.

A review by Hans Schnoor published in 1957 in the *Westfalen-Blatt* comparing HIP to mainstream in the context of Köln’s burgeoning HIP scene exemplifies the variety and vitality with which HIP presented itself on stage, two aspects corroborated both by the HIP audiences in my research and the enablers: “ ‘Elsewhere we have shown that a “third force” is embedded in baroque music in the manner performed by Wenzinger; a creative force that has increasingly and convincingly inserted itself between the extremes of our musical establishment: the extremes exemplified by truly antiquated concert-hall practice including thoughtlessly programmed and repeatedly hackneyed ‘standard’ programmes – and that ‘music contra the audience’ that has emerged from

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<sup>52</sup> Harnoncourt 1982:36 “Es gibt niemanden, der *verbindlich* sagen könnte, wie diese Musik zu lesen ist, was man im einzelnen tun muß, wenn man sie aufführt. Natürlich steht vieles darüber in den Quellen – aber jeder liest doch schließlich das heraus, was *er* sich selbst vorstellt“

<sup>53</sup> Harnoncourt 1982:47 “Der schöpferische Freiraum des Interpreten, durch den jede Aufführung zu einem einmaligen, nicht wiederholbaren Ereignis wurde, ist dem heutigen Musiker meist gar nicht bewußt und völlig fremd“

<sup>54</sup> Mertin 1978:21

<sup>55</sup> Mertin 1978, Otterstedt and Reiners 1990

the electronic music cook-shop or from test-runs of the unable-to-live-nor-to-die 'Musica Nova'. This genuine force from the middle will bring an assured salvation...' <sup>56</sup>.

If Fétis arguably set out to revolutionise music perception in France in the mid nineteenth century, Schnoor's review testifies that in Germany by the middle of the twentieth century this revolutionary process was well underway.

At the end of the nineteenth century, HIP was already an internationally valued performance practice.

In the early twentieth century, more ensembles for early music were set up, institutional support increased, particularly in Germany and Austria, collections of instruments were opened to the general public, festivals were started in England and Germany<sup>57</sup>.

Müller (2013) considers the first half of the twentieth century to be a "consolidating" phase of the HIP movement, during which time values and practices that grew in importance during the nineteenth century became more widespread<sup>58</sup>. Both Müller (2013) and Wilson (2014) regard the second half of the twentieth century as the time during which HIP experienced its greatest growth, widest dissemination, and largest influence, something which can be attributed in part to developments in media technology<sup>59</sup>.

Müller (2013) and Wilson (2014) are the most recent reviews of HIP in book form.

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<sup>56</sup> Prasser in Synofzik et al. 2005:31 " 'An anderer Stelle haben wir dargelegt, daß in der Barockmusik, so, wie sie Wenzinger praktiziert, eine ‚Dritte Kraft‘ steckt; eine künstlerische Macht, die sich in den letzten Jahren immer überzeugender zwischen die extremen Gegensätze unseres Musikbetriebes eingeschoben hat: die Gegensätze der alten, zum Teil wirklich überalteten Konzertsaalpraxis mit gedankenlos immer wieder abgeleiteten ‚Standard‘- Programmen – und jener ‚Musik gegen das Publikum‘, die aus der Garküche der Elektronik oder aus Probierstunden der nicht-leben-und-nicht-sterbenkönnenden ‚Musica Nova‘ stammt. Von dieser echten Kraft der Mitte wird uns ein gewisses Heil kommen...' " quoting Hans Schnoor „So hörten Bach und Mozart Musik“ in *Westfalen-Blatt* 4th Oct 1957

<sup>57</sup> See Chronology at the end of this chapter

<sup>58</sup> Müller 2013:11 "For the sake of clarity, the development [of HIP] will be split into three parts with fluid boundaries: the initial phase lasted from the middle of the 19<sup>th</sup> until the beginning of the 20<sup>th</sup> century, the consolidation phase ended in 1950. The phase of professionalization lasted from here until 2010." ("*Die Entwicklung* [der hA] wird der besseren Übersicht halber in drei Abschnitte mit fließenden Übergängen unterteilt: Die Entstehungsphase dauert von der Mitte des 19. bis zum Beginn des 20. Jahrhunderts, die Konsolidierungsphase endet im Jahr 1950. Die Phase der Professionalisierung markiert die Zeit von da an bis zum Jahr 2010.")

<sup>59</sup> the development of the first LP in 1948, for example, meant that HIP was able to enjoy a dissemination from that time on that nobody in the nineteenth century could have had.

Müller points out an important aspect of the value “innovation” and how it correlates with the process of HIP, identifying a dialectic between “protest” and “rediscovery” as a motor force for HIP’s development, in which he defines “protest” as a rebellion against prevailing musical performance practice: “... protest against traditional musical life and aesthetic orientation towards the past, which can be described as a process of rediscovery. Both terms, protest and rediscovery, appear to play an important role in the perception of HIP both by the people involved and by others.” (2013:10)<sup>60</sup>

This “revolutionary” aspect of HIP, which has also been identified by other HIP authors<sup>61</sup>, can be considered a manifestation of the value “innovation” – innovation with an intention to disrupt the status quo.

Both Müller and Wilson consider where the roots of this dissatisfaction with the status quo might lie, Wilson linking it to a general societal *malaise* that he calls “disenchantment” after Max Weber: “This book’s explicit focus on ‘re-enchantment’ responds to the pervasive level of ‘disenchantment,’<sup>62</sup> disconnection, division, and split (hence *in*-authenticity) that characterizes the world we live in, and so, too, the context within which we make early music in the modern age.” (2014:6), Müller agrees with this, and sees current “disenchantment” as the main reason for an exaltation of the past: “The strategy of cultural stability describes a form of cultural conservatism and is inherently connected to the generation of identity within the framework of collective memory. The present time is perceived as insecure, overwhelming, or at least unsatisfactory, whereas the past shines ... Historical artefacts legitimise group identity by reinforcing it by their very existence.” (2013:52)<sup>63</sup>.

Wilson introduces the idea that “revolutionary” and “authenticity” are intimately related by correlating disenchantment with lack of authenticity: “The root cause of much of this separation

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<sup>60</sup> “... der Protest am traditionellen Musikleben und die ästhetische Hinwendung zur Vergangenheit, die mit dem Prozess der Wiederentdeckung umschrieben werden kann. Beide Begriffe, Protest und Wiederentdeckung, scheinen eine wichtige Rolle in der Selbst- und Fremdwahrnehmung der historischen Aufführungspraxis zu spielen.”

<sup>61</sup> Haskell (1988), Haynes (2007)

<sup>62</sup> Wilson’s footnote: Max Weber 1905 [*The protestant Ethic and the Spirit of Capitalism*. Trans. Talcott Parsons. Unwin Hyman]

<sup>63</sup> “Die Strategie der kulturellen Stabilität bezeichnet eine Form des kulturellen Konservatismus und ist grundsätzlich mit der Identitätsbildung im Rahmen des kollektiven Gedächtnisses verbunden. Die Gegenwart wird als unsicher, überfordernd oder zumindest unbefriedigend wahrgenommen, die Vergangenheit hingegen strahlt. ... Die historische Artefakte legitimieren die Gruppenidentität, indem sie diese qua ihrer Existenz untermauern.”

and alienation can be traced back to the Enlightenment ... The dividing of reality into separate spheres of existence – instrumental, moral and aesthetic – is as visible today as it was when Kant penned his three critiques ... in the final decades of the 18<sup>th</sup> century. Such is the contemporary dominance of the autonomous logic of rationalism (clearly evident in the political economic practices of neoliberalism), however, that even our societal discourses of art and authenticity have succumbed to a ‘kind of madness’.<sup>64</sup> Under this instrumental logic, art is valued more often than not for its potential to be useful in the market ... rather than for its inherent meaning and value (enchantment), which of course lie beyond our powers to explain.<sup>65</sup> Equally, rational man has come to distrust the notion of authenticity, believing it to be a rhetorical device employed all too often as a means of justifying vested self-interest.” (2014:6-7).

Müller suggests that the search for authenticity began in the nineteenth century and used historicism as a tool for the “rediscovery” of cultural heritage and cultural identity: “... a type of performance practice ... that wishes to distance itself from other interpretation aesthetics for this repertoire by means of its central principle, which is historicism ...”<sup>66</sup> (2013:29). This correlates historicism with innovation, authenticity, and cultural heritage, and prompted me to design a question for my audiences asking them whether they felt HIP was trying to reproduce the past (Q.2 Table 40 and Table 59).

The idea of HIP’s “revolutionary” nature prompted me to ask the enablers in my research project whether they felt that HIP performers were “on a mission”. Two of the enablers were connected with HE establishments, and my question design bore in mind the problem Wilson identifies with regard to the feasibility of teaching something revolutionary within an establishment: “More worryingly, musicologist and cultural historian David Irving points to ‘the institutionalization of a new orthodoxy of “historical performance practice,”’<sup>67</sup> adding that this is ‘passed down – often

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<sup>64</sup> Wilson’s footnote: Pierre Guillet de Monthoux 2000 [The Art Management of Aesthetic Orgnizing. In *The Aesthetics of Organization*, eds. S. Linstead and H. Höpfl, 25-60. Sage]

<sup>65</sup> Wilson’s footnote: “My position on the inherent value of art should not be confused with the ‘art for art’s sake’ movement from the early 19<sup>th</sup> century, which held that the only true art was devoid of any moral or utilitarian function. Nor should the broader focus of my argument be lost in the case for or againts arts *funding* (see Pinnock, 2006 for a very helpful discussion of ‘Arts Keynesianism’ and the public value vs. intrinsic value debate).”

<sup>66</sup> Müller 2013:29 “... eine Form der Aufführungspraxis ..., die sich mit ihrem historisierenden Prinzip bewusst von anderen Interpretationsästhetiken dieses Repertoires distanzieren möchte ... “

<sup>67</sup> “Irving 2013:83. For his part, Andrew Parrott also talks of a “new orthodoxy”, but he has something different in mind, i.e., that performers of early music “bear no real responsibilities towards its composers, only toward themselves and today’s audiences (Parrott 2013:37)” [Irving DRM (2013) Historicizing



uncritically, as “received wisdom” – from teacher to student.’<sup>68</sup>. This echoes what Haskell stated in 1988: “Early music, in short, has become increasingly institutionalized within the musical mainstream, a development which many observers regard as a mixed blessing. It is an open question whether a movement that grew up outside – indeed in opposition to – established musical institutions can adapt to these new conditions without becoming hidebound and resistant to change” (1988:193).

Policy decisions, at least with regard to HE tuition, are closely connected to values inherent to HIP as identified by twentieth-century authors.

Wilson (2014) identifies a possible gap in music education with regard to the entrepreneurial side of HIP: “As Bennett (2008) stresses<sup>69</sup>, performing music is only one practice the professional classical musician must be proficient in. When it comes to explaining the entrepreneurial role of Early Music’s ‘artists’<sup>70</sup>, we are faced with a choice between ‘Freedom (*Play*)’ and ‘Trade (*Pay*)’.<sup>71</sup> Either we continue to follow the deeply idealized and Romanticized view of the artist as being above and beyond the quotidian reality of work (leaving ‘trade’ to the managers, agents, producers, and record company executives), or we rethink the artist in terms of the more holistic conception of the ‘artisan’, where ‘the old union of facility and inspiration, genius and rule, innovation and imitation, freedom and service’<sup>72</sup> is put back together. In fact, this distinction doesn’t just dictate our perception of who does what in the context of the classical music profession; the assumed disciplinary divide (to say nothing of practical division of labor) continues to structure the context of higher education and academia, including how professional performers, musicologists, and arts managers are trained.” (2014:159). This makes clear the relevance of a potential engendered by the “entrepreneurial mind-set” present in HIP producers and undeveloped by courses of higher education in HIP, and also suggests how teaching HIP at

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performance practice: early music through time and space *Early Music* 41(1)83-85; Parrott A (2013) Composers’ intentions, performers’ responsibilities *Early Music* 41(1):37-42]

<sup>68</sup> Wilson 2014:181

<sup>69</sup> Bennett D (2008) *Understanding the Classical Music Profession: The Past, the Present and Strategies for the Future* Ashgate

<sup>70</sup> Wilson refers here specifically to conductors, who in Britain were at the forefront of putting HIP on stage. Entrepreneurial traits shown by these conductors were also present in the professionals I researched, who are members of a company under civil law, and work with guest conductors, if at all.

<sup>71</sup> Shiner 2001:115 [Shiner L (2001) *The Invention of Art* University of Chicago Press]

<sup>72</sup> Ibid.

higher education level might be changed, and which emphasizes these changes should have. This idea is supported by my research findings and is the subject of Chapter 7 (p. 241).

### **2.1.2 Summary and Chapter structure**

The values which emerged from a review of the literature on HIP often correlated with each other and some of them changed their orientation over time.

Understanding how this happened was vital to designing questions for my research project that would reflect whether reported values from the past could still be considered inherent to HIP today, to ascertain how these values might have changed over time, and what they might mean today.

The end of the nineteenth and first half of the twentieth centuries were marked by “local” HIP movements: France in the late nineteenth century, Britain at the beginning of the twentieth century, Germany between the two World Wars. At these times and in these countries, HIP’s use as an instrument of cultural policy gave the movement significant impetus.

The support that HIP enjoys by educational establishments today means that knowledge about what HIP’s inherent value is will have implications for policy decisions at least in the area of education. In order to determine whether there are also implications for other areas of policy-making today, section 2.3 considers how HIP was used as an instrument of cultural policy in the past, and how historicism and HIP correlate.

The “Chronology of HIP in Europe” (Table 3) at the end of this chapter is intended as an aid to placing the figures discussed in this chapter in their chronological context.

## **2.2 Authenticity**

The term “authenticity” did not appear in the literature about HIP until the second half of the twentieth century, but the idea of authorial intention and historical accuracy in performance – what would eventually be subsumed into the term “authenticity” – were mentioned in numerous cases before that. Since the participants in my research did all attest to the value “authenticity” being integral to HIP, but did not all define it in the same way, it was relevant to discover how the idea of authenticity had changed over time in order to be able to place different definitions chronologically.

Discussions of authenticity in the twentieth to twenty-first centuries appear to have had one main goal, which was to definitively define what it could and could not mean. My results suggest that real people in the twenty-first century have greatly differing definitions of authenticity, which however are completely valid for them, and which they report in conjunction with the process of HIP. This shows that “authenticity” today simultaneously contains definitions past and present, and cannot be simplified to mean one particular thing.

### 2.2.1 Authenticity in the nineteenth to first half of the twentieth centuries

Apart from motivations regarding cultural heritage and the intrinsic value of old music (Choron), and recreating the atmosphere of a past time (Fétis, Diémer), one influential author propagating an idea regarding the study of music in general which became central to the late twentieth-century debate regarding HIP and “authenticity” was Friedrich Chrysander in his article “Über die altindische Opfermusik” in *Vierteljahrsschrift für Musikwissenschaft I* (1885:21-34), who “...argued that *all* music should be studied in the context of the society that produced it...”<sup>73</sup>. This sociological perspective was at first interpreted to mean either an emotional context or a technical context.

Writing in 1915, Arnold Dolmetsch described his interpretation of Chrysander’s concept: “... the student should first try and prepare his mind by thoroughly understanding what the Old Masters *felt* about their own music, what impressions they wished to convey, and, generally, what was the *Spirit of their Art*, for on these points the ideas of modern musicians are by no means clear.”<sup>74</sup>.

Dolmetsch places authorial intention on an emotional plane in his *The Interpretation of the Music of the XVII & XVIII Centuries*, and although the book is primarily a compilation of technical advice regarding the notation of the past, Dolmetsch’s motivation for implementing the knowledge in this handbook lies entirely in the realm of emotional communication – in this case with composers of the past, but presumably in order to communicate with audiences of the present. This correlates “emotional” authenticity with heightened emotional communication, another example of a correlation between two values that also emerged in my research.

In 1966, Gurlitt writing about Fétis also attributed him with an intention to be true to authorial intention by means of “technical” authenticity: “...he conscientiously strove to present early compositions 'with the instrumentation and the system of execution which their authors

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<sup>73</sup> Haskell 1988:24

<sup>74</sup> Dolmetsch 1915:vii

intended, so that a nineteenth-century listener would have the illusion of attending a sixteenth-century entertainment in the palace of a Florentine nobleman'.<sup>75</sup>, and Döbereiner (1955) quoted above (p. 44)<sup>76</sup> also directly correlates the correct instruments with authorial intention to achieve an authenticity that he considered central to successful performance<sup>77</sup>.

Authorial intention is referred to in a technical sense in the context of the formation of the first baroque orchestra in Germany in 1954, Capella Coloniensis: "...to re-animate historical music performed in a historical manner according to contemporary sources and on original instruments."<sup>78</sup>, implying that using scientific research methods, it should be possible to achieve authenticity.

Gutknecht (2005) quotes a radio presenter from 1956 on the benefits of hearing the music as it would have been heard at the time of performance: " 'Because we shall notice that true masterworks of the past remain imperishably young and immediate if they are presented to us in an undistorted way.' "<sup>79</sup>. This links authenticity to the aural museum, and my results suggest that audience members today still believe this is part of what is happening when they go to a HIP concert, and it is one way this group defines the value "authenticity".

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<sup>75</sup> Haskell H 1988:20 *The Early Music Revival* Thames and Hudson, quoting Willibald Gurlitt, "*Franz-Joseph Fétis und seine Rolle in der Geschichte der Musikwissenschaft*" in *MGG* vol.2 Wiesbaden 1966:137

<sup>76</sup> "... I came to the conclusion that that which was written and composed for the gamba could be played on that instrument alone, and not on the four-stringed cello." 1955:5-6

<sup>77</sup> "How much more real, more delightful, and more dynamic Early Music seems when it is not performed in the 'modern' manner, but with the original forces and in an historically informed manner." ("wie viel echter, reizvoller und lebendiger die Alte Musik wirkt, wenn sie nicht auf 'moderne' Art, sondern in originaler Besetzung in Anwendung der alten Aufführungspraxis aufgeführt wird." Döbereiner 1955:7).

<sup>78</sup> Prasser in Synofzik et al. 2005:15 „In mühevoller Basis- und Pionierarbeit tastete sich das Orchester Schritt für Schritt an sein selbst gestecktes Ziel: historische Musik in historischer Musizierpraxis nach zeitgenössischen Quellen auf originalen Instrumenten neu zu beleben. Und dieses Ziel sollte eine Bewegung in Gang setzen“

<sup>79</sup>Gutknecht 2005:46 „Denn wir werden beglückend inne, dass die wirklichen Meisterwerke aller Zeiten unvergänglich jung und unmittelbar bleiben, wenn sie uns nur unverfälscht entgegentreten' Das war das Movens der gesamten Arbeit mit der Cappella Coloniensis, auch wenn es heute ein wenig euphemistisch erscheint“ in his essay „August Wenzinger in seinen Beziehungen zum (Nord-) Westdeutschen Rundfunk“ in *1954-2004, 50 Jahre Alte Musik im WDR Köln*, 2005, quoting Sendemanuskript Deutsche Welle vom 27. Februar 1956 (im Besitz des Verfassers) *Capella Coloniensis*

### 2.2.2 Defining “authenticity” for the twenty-first century

The term “authenticity” has played an important part in the literature concerning HIP since the second half of the twentieth century, mostly questioning what it can be with reference to HIP and whether HIP’s claims (or the claims of the group “involved in HIP”) to authenticity are justified. “Authenticity is, of course, the nub, the central issue, the very *raison d’être* of the early music movement. In a sense, the history of the movement is the history of the search for authenticity – or, more accurately, the history of changing concepts of authenticity – in the performance of early music.”<sup>80</sup>

Walls (2003) writes how the term “authenticity” only came to be associated with HIP in Thurston Dart’s *The Interpretation of Music* in 1954, and how it was not until the 1980s that the term was used frequently in academic discourse and debated fiercely (Walls 2003:1-11). The two definitions of authenticity that were most debated were “historical authenticity” and “personal authenticity”, or, what I refer to above as technical and emotional contexts respectively.

The “authenticity debate”, whose most vociferous player was arguably Richard Taruskin, has been well covered by other authors, most recently by Wilson (2014) and Müller (2013). It is worth considering the positions of these two authors with a view to understanding how the weighting of the values involved in “authenticity” have changed in the perception of the group “involved in HIP” from the twentieth to the twenty-first century.

Wilson (2014) carefully defines and justifies what he means by authenticity: “understood broadly as the extent to which a performance faithfully recreates – or tries to recreate – the music as the composer would have intended it” (Wilson 2014:20). He explains why “authenticity” is so central to a discussion about HIP: “... there is something particular about the context of early music that makes the question of authenticity all the more central. For in this context, ‘authenticity’ is referred to explicitly by those involved, and by its critics, to determine what individuals do, and which individuals should do it. Authenticity is not just an interesting and supportive concept in theory, but also an integral premise of what early music is.” (Wilson 2014:38).

He states why the debate regarding “authenticity” raged so fiercely: “Authenticity, after all, infers a ‘right’ way of doing things, i.e., very much in line with the modernist’s penchant for grand narrative, and this is wholly at odds with postmodern academia and cultural practice

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<sup>80</sup> Haskell 1988:175; a view supported also by Wilson 2014:179-80 “Legitimation theory has focused primarily on a triad of factors – opportunity space, mobilization of resources, and legitimating ideology – as constituting the ‘necessary mechanisms by which an object achieves its status as legitimate art.’ [Scardaville 2009:368] ... Early Music’s legitimating ideology ... has been that of authenticity.”

characteristic of the late 1960s onward. However, neither of these approaches suffices to explain why or how it was that the early music movement has proved to be so successful.” (Wilson 2014:45).

He qualifies his own definition above, which he calls dispositional authenticity, and which, in his view, contains all the different types of authenticity as defined by other authors that are relevant to HIP: “... musical works *cannot* be changed too much, or they become different works altogether. It is here that we come to see the motivation of the authentic performance movement in a fresh light. For in accepting the inherent possibilities for change, early music practitioners argued that we should also accept the legitimacy of striving to perform a musical work according to those conditions that brought it into existence; those that made it possible to *be*. This is the principle of ‘dispositional (historical) authenticity’, which holds that music’s inherent meaning and value is always dependent upon, though not reducible to, the compositional act.” (Wilson 2014:50).

In his definition of dispositional authenticity, Wilson includes personal authenticity, which he defines as Kivy (2002) does: “... and *personal authenticity*, i.e., the esteem accorded the performer’s individual expression, or for Kivy ‘something close ... to originality.’<sup>81</sup>” and “Furthermore, dispositional (historical) authenticity is not just concerned with sound and performance practice, but embraces Kivy’s other authenticities too (including ‘personal authenticity’).” (2014:51)<sup>82</sup>.

Wilson goes on to show how authenticity changed “colour” during the course of the twentieth century. He calls these authenticities *Authenticity1*, defined as an authenticity of HIP linked to its roots in amateur<sup>83</sup> music-making, predominant up to the 1970s, and *Authenticity2*, defined as an authenticity of HIP linked to HIP’s move on to the professional stage<sup>84</sup> from the 1970s and with a

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<sup>81</sup> Kivy 2002:135 quoted in Wilson 2014:49

<sup>82</sup> Wilson: 2014:125 “To begin with, historical performance seeks to perform early music according to what I have termed dispositional (historical) authenticity. This necessitates a (dispositional) concern for what must have been possible at the time the music was written and first performed. HIP’s particular knowledge claims are made in relation to the specific types of instruments being used, the stylistic and practical limitations of notation and scoring, and the physical and sociocultural context under which the music was performed. The important distinction between dispositional (historical) and other, more widely discussed approaches to historical authenticity is that the former approach conceptually embraces these latter ones, but is not focused on repeating or reproducing any specific performance.”

<sup>83</sup> Wilson 2014:62 “Early Music’s professionalization begins appropriately enough with the amateur.”

<sup>84</sup> Wilson 2014:69

later repertoire: "... there are distinctive musical, logistical, and business-related challenges in performing Medieval, Renaissance, and early Baroque music (what I term *Authenticity1*), as opposed to repertoire from the (High) Baroque, Classical, and later periods (*Authenticity2*), ..." (Wilson 2014:59).

Wilson's description of a changing definition for "authenticity" – i.e., what did "authenticity" mean to the group of people involved in HIP – is pertinent to the British scene, but less relevant for the European scene, since, as I explained above, the European scene was much less influenced by an amateur-professional dialectic.

Müller (2013) also defines two types of authenticity, in this case historical authenticity and personal authenticity, which he believes as a dialectic furnished HIP with much energy toward development in the twentieth century. He sees this dialectic as part of his concept "protest" – revolutionary energy entirely contained within the process of doing HIP, requiring no feedback from the outside world.

"The concept of authenticity, particularly in application to the Early Music Movement, has been discussed at length in musicological discourse. The area of tension between protest and rediscovery is also contained in this concept, because two different types of authenticity confront each other: whilst on the one hand personal authenticity defines itself by means of distinguishing between the self and its environment and emphasis on individuality, on the other hand historical authenticity refers to the dialectic between present and past, to cultural artefacts and historical events that were ennobled by a seal of 'validity'. Both sides are unified in Historically Informed Performance: that point where the historical stands opposite personal authenticity, both of which can be encompassed here by the terms interpretation and non-conformity."<sup>85</sup>

Müller defines personal authenticity as being "I can be who I am", a definition he derives from the 1968 countercultural revolution. Müller observes that true authenticity is credited to HIP only when what it is doing can be linked with the socio-cultural environment in which it is taking place.

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<sup>85</sup> Müller 2013:159 "Gerade hinsichtlich der Alte-Musik-Bewegung wurde der Authentizitätsbegriff in der Musikwissenschaft intensiv diskutiert. Auch das Spannungsfeld von Protest und Wiederentdeckung zeigt sich in dem Konzept, da sich hier zwei Formen der Authentizität gegenüber stehen: Zeichnet sich die persönliche Authentizität [p.150 "Ich kann sein, wer ich bin" 1968er authenticity] durch die Distinktion des Ich von seiner Umgebung und die Betonung eines Individualismus aus, verweist die geschichtliche Authentizität auf die Dialektik von Gegenwart und Vergangenheit, auf kulturelle Artefakte und historische Ereignisse, die durch das Siegel einer 'Echtheit' nobilitiert werden. Beide Seiten sind in der historischen Aufführungspraxis vereint: Das Moment der geschichtlichen steht der persönlichen Authentizität gegenüber, die hier durch die Begriffe der Interpretation und des Nonconformismus umfasst werden kann."

Taruskin (1988) and Butt (2002) credit HIP with authenticity only when this is the case, linking it to modernism and post-modernism respectively, and explaining HIP's success in terms of this type of authenticity.<sup>86</sup>

Beyond post-modernism, HIP's success today has not, in my opinion, been satisfactorily explained. Wilson suggests that it may have something to do with an authenticity inherent in HIP practice that maps on to an authenticity regarded to be an aspect of "good living" today.<sup>87</sup> I take this one step further and argue that a further definition for authenticity is required that fits the twenty-first century.

Wilson (2014:52) asks the question "Does authentic performance give better performances?". The results of my research show that all groups involved in HIP credit HIP today with "an" authenticity,

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<sup>86</sup> Müller 2013:165-6 "If the category 'authenticity' is applied to the movement itself and not to its content and actors, then it is significant to note that in the literature, HIP is only considered authentic when it is connected with its socio-cultural context, that is, when its functionalisation is considered. Both Butt's and Taruskin's inferences imply this. Butt summarises Taruskin's attitude to HIP in three steps. From a diagnosis and a judgement, an axiom is reached: Taruskin's diagnosis is, that HIP is a profoundly modern phenomenon, and that it is successful because of this, because it satisfies society's desire for historicity. This informs Taruskin's judgement that HIP is only really authentic when it is expressing that it is modern. ... Butt's approach also goes in the same direction, although he explicitly addresses Post-modernism, taking it one step further than Taruskin. His approach emphasises and enhances the strategy of cultural stability: where there is a disenchanted present, the past provides valuable aspects for 'now'. He sees the HIP movement as the simulacrum of a lost past – and therefore as the authentic expression of a post-modern era. ... [HIP] is about gaining security and therefore HIP serves the 're-enchantment' of the human being."

("Wird die Kategorie der Authentizität auf die Bewegung selbst und nicht auf ihre Inhalte und Akteure bezogen, dann ist im Schrifttum die Annahme bezeichnend, dass die historische Aufführungspraxis nur dann wirklich authentisch sei, wenn sie mit ihrem gesellschaftlich-kulturellen Rahmen in Verbindung gebracht, also wenn ihre Funktionalisierung betrachtet werde. Die Annahmen Butts und Taruskins stehen paradigmatisch hierfür. Butt fasst Taruskins Einstellung zur historischen Aufführungspraxis mit einem Dreierschritt zusammen. Aus einer Diagnose und einem Urteil ergebe sich ein Axiom: Taruskins Diagnose sei, dass die historische Aufführungspraxis eine zutiefst moderne Erscheinung ist, die deswegen Erfolg habe, weil sie dem gesellschaftlichen Bestreben nach Historismus am nächsten komme. Hieraus leitet Taruskins Urteil ab, dass die historische Aufführungspraxis nur in dem Ausdruck ihrer Modernität wirklich authentisch sei. ... Butts eigener Ansatz geht freilich in eine ähnliche Richtung, auch wenn er explizit die Postmoderne aufgreift und damit über Taruskin hinausgeht. Es ist die Strategie der kulturellen Stabilität die er in seinem Ansatz betont und aufwertet: Wo eine entzauberte Gegenwart sei, da liefere die Vergangenheit wertvolle Aspekte für das Jetzt. Er sieht die Aufführungspraxis-Bewegung als das Simulakrum einer verlorenen Vergangenheit – und damit als authentischen Ausdruck einer postmodernen Zeit. ... Es gehe ihr [der hA] um den Gewinn von Sicherheit und damit diene die historische Aufführungspraxis einer 'Rück-Verzauberung' des Menschen.")

<sup>87</sup> Wilson 2014:53 "[Musicians] must perform multiple, and sometimes contradictory, roles. In recognizing this we are alerted to the exciting potential of seeing authenticity in a new way – not as an impossible ideal, but rather in terms of the emergent, lived-out strategy each one of us is engaged in everyday, as we seek to reconcile different aspects of ourselves and our relations with the world around us. It is here that I believe we can see real potential for building on these ideas concerning authenticity."



comprising at least the aspects “passion”, “emotional communication”, “innovation”, and “knowledge”, amongst others. I asked both audiences and all the enablers whether HIP, and what HIP involves, leads to better performances. The majority replied that it certainly could. In the cases where it did not, that was more likely to be because the performer in question was simply not a good musician or technically inadequate, than because of anything connected to the process of HIP.<sup>88</sup>

Looking back on the chequered history of “authenticity” as it applies to HIP in the hope of defining a type of authenticity that both includes the past versions as well as being applicable to HIP today, the development can be portrayed thus:

In the nineteenth century, there was a concern for authenticity, even if it was not referred to as such in the literature<sup>89</sup>. This authenticity was based on the idea of historicism and objective truth and is the subject of section 2.3.1 below. In the twentieth century, the idea of personal authenticity became important, and also how this related to historical authenticity. In the second half of the twentieth century another aspect was added: how the process of HIP related to its socio-cultural environment and whether it exemplified this or not.

Silverman (2003) believes that the way people relate to each other and to the processes they are involved in has become a primary concern in the twenty-first century: "Trying to understand the other's experiences [i.e., what they value] is very much a feature of the twenty-first century world; it is not just the topic of (much) student research but also the rationale behind such mass media settings as talk shows and celebrity magazines."<sup>90</sup>. This is what lies behind the social sciences, and authenticity seen in this light is indeed "doing what we do because we are who we are."

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<sup>88</sup> Chapters 4 & 5 of this study

<sup>89</sup> It is interesting to note that Döbereiner, reporting on reviews of his own concerts at the beginning of the twentieth century, claims the reviews found HIP “more real” than mainstream performance. This “more real” authenticity is one which came up in my research results. In fact, the entire attitude to HIP expressed by Döbereiner in this passage is almost word for word the same as the reasons my enablers give for facilitating HIP performance today: “How much more real, more delightful, and more dynamic Early Music seems when it is not performed in the ‘modern’ manner, but with the original forces and in an historically informed manner.” (“wie viel echter, reizvoller und lebendiger die Alte Musik wirkt, wenn sie nicht auf ‘moderne’ Art, sondern in originaler Besetzung in Anwendung der alten Aufführungspraxis aufgeführt wird.” Döbereiner 1955:7). This is all the more fascinating considering that Döbereiner’s gamba was set up in a way which no one today would accept as being HIP.

<sup>90</sup> Silverman D 2003:5

For the twenty-first century, I suggest that the process of “doing HIP”, exemplifies an authenticity which I call “procedural authenticity”, that is, the authenticity of a process, the value a process has to the people involved in it. My research questions aimed to discover which value the process of HIP has to those involved in it, that is, the procedural utility<sup>91</sup> of HIP.

Authenticity in relation to HIP then comprises:

- 1) dispositional authenticity (taking into account “geo-historically-specific conditions of possibility”<sup>92</sup>)
- 2) personal authenticity (“I can be who I am”<sup>93</sup>)
- 3) socio-cultural authenticity (being true to the socio-cultural environment<sup>94</sup>)

and

- 4) procedural authenticity (creating a meaningful experience for the people involved in that experience, possibly includes all of the other aforementioned authenticities)

### 2.3 HIP’s history as an instrument of cultural policy

The value “museum/cultural heritage” discussed above played an important part in the instrumentalisation of HIP in cultural political decisions of the nineteenth and twentieth centuries. This section discusses how this took place, and shows how the values “authenticity” and “innovation” are also implicated in this process. Insight into these processes form the basis for the discussion of implications for cultural policy recommendations with regard to HIP today in Chapter 7.

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<sup>91</sup> Frey 2008

<sup>92</sup> Wilson 2014:51

<sup>93</sup> Müller 2013:150

<sup>94</sup> Taruskin 1988, Butt 2002

### 2.3.1 Introduction

Historicism played a major role in HIP's development in the nineteenth century, and also became an integral part of nineteenth-century political structures, which in turn facilitated and encouraged the use of HIP as an instrument of cultural policy.

Culturally speaking, nineteenth century thinkers were disheartened by their perception of their time as having no real culture of its own and being thus inferior to past times.<sup>95</sup>

This prompted intellectuals to look to the past for the unifying idea that would define their own culture: "the nineteenth [century] was an age of collections, encyclopaedias, and dictionaries, which sought to bring together and classify knowledge of all sorts."<sup>96</sup> The thirst for knowledge was rooted in a feeling of cultural inferiority with regard to the perceived cultural superiority of the past.

Achieving cultural stability and building an identity based on a collective memory became of paramount importance. Historical artefacts were perceived to reinforce and corroborate this.<sup>97</sup>

Müller describes how historicism and HIP became connected in the literature: "Amongst others, Carl Dahlhaus took up the debate in German musicology and correlated HIP with historicism. ... Dahlhaus placed historicism in opposition to the concept of traditionalism: whereas traditionalism presupposes the triad of implicitness, naivety and continuity in its interactions with the past, historicism reflects on history without condensing it to a personalised generalisation. ..." <sup>98</sup>, but the cultural political implications for HIP under the influence of historicism were manifest long before Dahlhaus made this connection in the second half of the twentieth century.

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<sup>95</sup> 1804-5 Schlegel claims contemporary music is in a desolate state because composers are ignoring its basis in mathematics; Hegel talked about the end of art; Heine the same (Dahlhaus 1989).

<sup>96</sup> James J. Sheehan in Blanning 2000:151

<sup>97</sup> Müller 2013:52 "Die Strategie der kulturellen Stabilität bezeichnet eine Form des kulturellen Konservatismus und ist grundsätzlich mit der Identitätsbildung im Rahmen des kollektiven Gedächtnisses verbunden. Die Gegenwart wird als unsicher, überfordernd oder zumindest unbefriedigend wahrgenommen, die Vergangenheit hingegen strahlt. ... Die historische Artefakte legitimieren die Gruppenidentität, indem sie diese qua ihrer Existenz untermauern."

<sup>98</sup> Müller 2013:76-7 "Unter anderem Carl Dahlhaus greift die Diskussion in der deutschsprachigen Musikwissenschaft auf und führt die historische Aufführungspraxis mit dem Historismus zusammen. Insbesondere zum Begriff der Tradition wird der Historismus von Dahlhaus in Opposition gebracht: Setze der Traditionalismus die Trias von Selbstverständlichkeit, Naivität und Kontinuität im Umgang mit der Vergangenheit voraus, reflektiere der Historismus die Geschichte, ohne sie zu einem 'Man' zu verdichten. ..."

History and historicism became important for all art forms during the course of the nineteenth century. "Perhaps the most prominent manifestation of the importance of history for nineteenth-century art was the museum itself, in which treasures of the past were collected, protected, reverently displayed, and carefully restored to their 'original' form."<sup>99</sup> The idea of the museum, and displaying objects restored to their (putative) original form, is one aspect of nineteenth-century thought which is still considered inherent to HIP by its twenty-first century consumers, as my results in Chapter 6 demonstrate.

In her book, *Musical Encounters*, Fauser (2005) brings up an important aspect of HIP's interaction with the sociocultural backdrop against which it was taking place at the end of the nineteenth century: HIP as an instrument of cultural policy. According to Fauser, the fact that "French" baroque music was programmed at the *Exposition Universelle* in 1889 (Diémer et al.) had everything to do with nationalist ideologies, and the fact that original instruments were used was equally important for the "French cause" in this context.<sup>100</sup>

The next section 2.3.2 examines how this framework came about. The section after that (2.3.3) suggests that this framework is still in place in the twentieth century, how it may have influenced and may still give impetus to HIP's development.

### **2.3.2 Historicism and nationalist ideologies as a framework for cultural production**

Leopold von Ranke (1795-1886) is credited with engendering the idea of an historical "truth": that the present can only be understood in the context of the past, and that total objectivity is possible by means of the methodical and critical study of source material. Ranke's goal was to efface the subjective self and let things speak for themselves in order to allow the powerful forces of history to appear<sup>101</sup>. This engendered a scientific attitude to everything, including the arts and music: "the concept of early music, even, will come to portray itself as a science"<sup>102</sup>.

This scientific attitude - letting the facts speak - is a continuation of Enlightenment thought which led directly to the creation of the nation-state and the crises of national identity that are inextricably bound up with the idea that history and performance practice should correlate. The

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<sup>99</sup> James J. Sheehan in Blanning 2000:145-6

<sup>100</sup> Fauser 2005:40-41

<sup>101</sup> "Selbst gleichsam auszulöschen, und nur die Dinge reden, die mächtigen Kräfte erscheinen lassen" Ranke (1860) *Sämtliche Werke* Bd. 15:103

<sup>102</sup> Haine 1988:121 "le concept de musique ancienne va même s'organiser 'en tant que science'." quoting R. Wangermee "La musique ancienne contre la musique d'aujourd'hui" in *Polyphonie* 3ème Cahier 1949:12-29.

Enlightenment's ideals of freedom and equality for all were founded, ostensibly, upon principles of human reason, with particular emphasis on scientific method as a means of explaining the natural world. Leopold von Ranke's views stem directly from this process. The influence of Enlightenment thought and the French Revolution touched every aspect of society at the beginning of the nineteenth century. The idea of the nation-state was born, and this entailed calling into question the concept of monarchy and belief in religion. This meant that nineteenth-century thinkers, from philosophers to politicians, needed to re-invent the basis of their existence.

France at the beginning of the nineteenth century exemplifies how history and musical performance came to be intertwined. The newly powerful middle-classes, the bourgeoisie, had the task of building a nation that could no longer look to a monarch to promote feelings of unity among its citizens. Building a new unified French nation-state meant inventing a "Frenchness" to which its citizens might relate. This necessarily nationalistic view included re-discovering music from the past which could be considered French and led to monumental editions of "French" medieval and renaissance composers, the founding of Choron's École de Chant (1817) to perform them, and the library of the *conservatoire* as conceived by Sarette<sup>103</sup> (1801).

The political landscape of Europe in the nineteenth century was constantly changing. After the Napoleonic Wars, the Congress of Vienna (1815) redrew the map of Europe along lines that intended to reinforce what influence was left to the Ancien Regime. The political situation in France witnessed frequent upheaval after Napoleon, moving from a monarchy (Louis XVIII to 1824, Charles X to 1830) to a constitutional monarchy (Louis-Philippe to 1848), another emperor (Napoleon III to 1870) and then to a republic after the Franco-Prussian war of 1870. At the end of the nineteenth century, France was the only republic in Europe. This was possibly a factor that contributed to the special conditions that led to HIP becoming implemented as an instrument of cultural policy.

A typical nineteenth-century phenomenon was the invention of 'imagined communities'<sup>104</sup>. One term of referral to these is "movement" also defined as "an organised effort to promote or attain

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<sup>103</sup> Ellis 2005:5 "The library was not simply a collection of exemplary works. According to the Enlightenment spirit of celebrating human endeavor, it was an educational venture that illustrated both the bad and the good."

<sup>104</sup> Robert Tombs in Blanning ed. 2000:45 "The primary characteristic [of the nineteenth century] is surely inventiveness: of ideologies, discourses, and images; of 'imagined communities' of nation, of class, and party; of institutions of rule, representation and negotiation."

an end"<sup>105</sup>, and the Online Etymology Dictionary<sup>106</sup> attests to the political and social use of this term from 1828. It is therefore not surprising that the organisation of the nineteenth-century "museum" idea mapped on to music in order to "promote or attain an end" should produce a "HIP movement". Before considering to which "end" HIP was implemented, it is worth looking in more detail at the economic and cultural climate that engendered it.

It is possible to identify political and economic trends that have a direct correlation with the cultural landscapes of the various European countries and particularly the way in which music was promoted by their governments.

In a very simplified way, this can be expressed in terms of "national self-confidence": the more self-confident a nation felt itself to be, the less it invested in music as a means of defining cultural heritage, the less innovative and internationally important musical influence emerged from that land. Or, put the other way round: the more a country felt itself to be culturally, economically or politically inferior, the more intellectual and financial effort it spent on music. This can be seen as follows (Table 1 and Table 2):

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<sup>105</sup> [www.merriam-webster.com](http://www.merriam-webster.com)

<sup>106</sup> [www.etymonline.com](http://www.etymonline.com)

Table 1 The influence of music as motivated by nations' sense of their own deficit in political or economic terms

Date	Nation	Musical influence	Deficit
up to 1848	Germany	Weber	attempt to define cultural unity of disparate states
1848-1870		Wagner	
1848-1870	Italy	Verdi	redefining society after 1848 revolutions
1793	France	Conservatoire, Sarrette	redefining the state after 1789
1871		Saint-Saens <i>Ars Gallica</i>	Franco-Prussian war 1870
1890		Debussy	Declining economic status vis-a-vis Germany
1860s-1914	Austria	Mahler, 2nd Viennese School 1870 Musicology at Vienna University	Austro-Prussian war 1866
1855-1917	Russia	Prokofiev, Skryabin, Tchaikovsky, Stravinsky	Autocracy crumbling
after 1914	Britain	Elgar, Britten,	loss of "top nation" status due to involvement of USA in WWI

In a gross over-simplification for the sake of clarity, it can be said that German philosophical thought was extremely important for much of the nineteenth century. Musically, it found its outlet (among others) in the works of Weber up to 1848 and Wagner after 1848. In all of Europe the 1848 revolutions signified a change in philosophical thought, literature, art and music. If before 1848 Romanticism had upheld the belief that art was able to influence and change society, after its perceived failure to do so in 1848 it was gradually supplanted by Modernism, which upheld the belief of "art for art's sake" and that art should look to change the inner life of humans rather than socio-economic situations. During this period, it can be said that Germany was searching for some kind of cultural unity, a "German narrative" that would provide German-speaking people with a sense of belonging and a consequent sense of being able to achieve on the international stage. Eventually, Bismarck's vision of Prussia as German "top nation" led to the unification of Germany. Germany's mass of resources and competitiveness in industrialisation led by the 1890s to its overtaking France in terms of productiveness.

Table 2 Relative shares of world manufacturing output (%)<sup>107</sup>

	1800	1860	1900
Europe	28.1	53.2	62.0
UK	4.3	19.9	18.5
Germany	3.5	4.9	13.2
Russia	5.6	7.0	8.8
France	4.2	7.9	6.8
Habsburg Empire	3.2	4.2	4.7
Italy	2.5	2.5	2.5

This also contributed to France's *fin de siècle* crisis, but before turning to that it is interesting to consider the fact that it is before Germany's unification that Germany produced its major contributions to nineteenth-century European culture.

In German-language terms it was Austria who took over from Germany in the production of major European musical influence after 1866. In 1866 Austria's war against Prussia led Austria to being kicked out of the German confederation. Culturally and politically this had repercussions and led to the Habsburgs implementing a constitution with more freedom for the bourgeoisie and the concomitant increase in industrial and other productivity. Expressionism followed Modernism, exemplified by Mahler and later Schoenberg and the 2nd Viennese School. Again, it is interesting to note that it was a crisis of national confidence that prepared the ground for new developments in the arts.

Whilst it would be interesting to look in detail at developments in the other major European powers it seems that it is the rivalry throughout the entire nineteenth century between Germany and France which contributed most to the climate that was congenial to producing the conditions necessary for HIP to become what one might call a “movement”.

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<sup>107</sup> Niall Ferguson in Blanning 2000:122



France's first crisis was immediately after 1789. Music's use as propaganda and government support for cultural political purposes were demonstrated as early as Sarrette's school, founded in 1793 initially for training wind players (military music) and which later became the Conservatoire, an institution that was emulated all over Europe.<sup>108</sup> Between 1848 and 1870 France felt culturally confident. Music was considered to be a pleasant accompaniment to the good life. Opera and operetta thrived (entertainment, no philosophical aims)<sup>109</sup>. From 1870 France was on a quest for redefinition, following their defeat in the Franco-Prussian war. Music was considered to be a tool (again) which could engender "progress" and cultural hygiene in the dwindling population (birth rates going down compared to the rest of Europe). "Progress" was defined differently, depending on background, but shared in common the idea that there was an unbroken line from the past to the present. This was superseded by the idea that all past achievements could exist simultaneously and "progress" (that left-over idea from Romanticism) did not exist.<sup>110</sup> Musically the period is marked by Saint-Saens founding the Société Nationale de Musique in 1871 under the motto *Ars Gallica* to promote "Frenchness". The *fin de siècle* negation of the idea of progress is exemplified by Debussy and his circle.

It is under these conditions - the attempt to define and propagate "Frenchness" - that Vincent d'Indy and Charles Bordes amongst others concerned themselves with discovering the unbroken line that connected contemporary French music to its (illustrious) past. To these ends they founded the Schola Cantorum in 1894. Although the Schola was also but not exclusively concerned with the re-discovery and performance of early music, it did not place any particular emphasis on "original" or "authentic" instruments.

The concerts of the *Société des Instruments Anciens* from 1889 were exceptional in that they intended to a new aural experience because of the use of original instruments.

As far as the performances at the *Exposition Universelle* were concerned, for the promoters of the French exhibits (among them Diémer et al. with their Société): "In addition to the display of historic instruments in the Palais des Arts Liberaux, these concerts allowed the ear to participate in the historic re-creation... Consequently, the concerts were programmed and received within

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<sup>108</sup> "It may seem odd that the National Convention, at a time of great instability, with armies of exiled aristocrats and Austrian troops threatening at the borders, would agree to establish and subsidize an institution offering over 800 students free training in, of all thing, music. But music had succeeded in proving its value to the government, in the form of propaganda songs and choral 'hymns'." Ralph P. Locke in Ringer ed. 1990:33

<sup>109</sup> James Harding, "Paris: Opera Reigns Supreme", in Samson ed. 1991:103 ff.

<sup>110</sup> Jann Pasler, "Paris: Conflicting Notions of Progress" in Samson 1991

the framework of nationalist ideologies.... Thus, with respect to both the historic context and the present representation, the French concerts of 'musique ancienne' were represented as beating the Italian ones hands down."<sup>111</sup>

It is this aspect, in my opinion, which sets the scene for what subsequently became the HIP movement, something which right into the twentieth century was used as an object of cultural policy - see for example the extensive tours made by *Cappella Coloniensis* during the 1950s and 60s, at which time they were West Germany's most successful cultural export.<sup>112</sup>

Regardless of which nation happened to be influencing the cultural thinking in Europe at a certain time, the idea of historicism was continuously being applied to musical life, whether it was the Ancient Concert in London (up to 1848), Mendelssohn's revival of J.S.Bach's *Matthew Passion* in Berlin (1829), his subsequent programming of "early music" in Leipzig (1830s) or Saint-Saens's similar activities in Paris (1870s). Whether or not these and other contemporary performances involved the study and use of "historical" or "authentic" instruments is interesting only in as much as it prepared the ground for the beginning of HIP as an actual "movement" in the nineteenth century.

If 1889 seems to mark an important date in the history of a HIP movement, this is because at this point in time various nineteenth-century concerns were expressed simultaneously around the performances of the *Société des Instruments Anciens* at the *Exposition Universelle*. For the first time, science and history in conjunction with music were positioned so that they attempted to achieve more than simply a nice concert.

It was primarily the fact that the promoters of the *Exposition Universelle* included concerts on historical instruments (and not just concerts of contemporary French music or of the music of France's colonies) in order to show that France was culturally superior to other countries that defined this activity as an instrument of cultural policy.

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<sup>111</sup> Fauser 2005:39-40; see also 2005:31 "The greatest attraction of these two concerts, however, was the performance of early pieces on 'authentic instruments': a 1769 harpsichord built by Pascal Taskin, and reproductions of a viola da gamba, a viola d'amore, and a quinton. Critics focussed on the performance of the early pieces in their discussion of the concerts... Two issues seemed to have captured their attention: the use of early instruments and the nationalist meanings that could be ascribed to the enterprise."

<sup>112</sup> Prasser in Synofzik et al. 2005:34-5

### 2.3.3 HIP as an instrument of cultural policy in the twentieth century

HIP has also been used as an instrument of cultural policy in the twentieth century: “After the First World War, low morale created a need to redefine German identity and rebuild national pride, and musicologists responded by promoting studies and musical activities in purely German areas. ... The desire to develop a German national identity in musicology was most pronounced in early music projects, such as those of the Music Research Institute in Bückeburg, founded in 1917 to provide cataloguing, bibliographic, and publication services to the musicological community and focussing primarily on German music.” (Potter 1994:98). This is no different to the nationalistic intent manifested by the programming of Diémer’s concerts at the *Exposition Universelle* in 1889.

Miller and Yúdice (2002) describe how this implementation of historicism and cultural heritage became a matter for international policy during the time between the two world wars, and credit the USA with its organisation as an institutional tool: “The US gave a salient international role to culture because of reports that Germany offered technical advice and scholarly exchange to Latin American countries. This threatened the Pan-Americanist work of US philanthropic institutions, signalling to the State Department that it needed to include cultural issues within the paradigm of security, as other countries had done. Great Britain, for example, created the British Council in 1934 as part of its defence against German nationalistic propaganda throughout Europe. To similar ends, the State Department created the Division of Cultural Relations in 1938.” (2002:39). The Office of the Coordinator of Inter-American Affairs (OCIAA) was established in 1940 with Nelson Rockefeller at its helm. In Latin America “Rockefeller mobilized the press, radio and motion pictures to aid the war effort ... To counter the Nazis, who supplied seven hours of broadcasts per week, a Pan-American broadcasting station was built ... The OCIAA eventually doubled the peak output of the Nazi broadcasts, producing everything from news to popular music, all to enhance the spirit of inter-American solidarity.”<sup>113</sup>

Rockefeller’s effort and its success were considered by the contemporary US American press to have surpassed Germany’s: “A feature article on Rockefeller published in *Life* magazine in 1942 states that ‘he accomplished more in a year and a half [at the OCIAA] than Herr Goebbels did in a decade’.”<sup>114</sup>.

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<sup>113</sup> Miller and Yúdice 2002:41

<sup>114</sup> Miller and Yúdice 2002:43

The subject of cultural heritage and its possible implementation as an instrument of government policy increased in influence after World War 2. Germany's crisis of national identity following Nazism and the correlation of this crisis with HIP is described by von Zahn (2005): "Nazism and Germany's crimes had discredited Germany's cultural values. The recipe to effect a new orientation was less about communicating the values of other countries than a recourse to the roots of German art. Musicologists – who were important for access to Early Music – focussed on sources as the most important tool against this [Nazi] ideology. A down-to-earth examination of the sources revealed a catalogue of the positive achievements of German art and culture and purged artistic values of ideological trimmings."<sup>115</sup>. The North-West German Radio (NWDR), who founded *Cappella Coloniensis* in 1954 also for cultural political reasons, was seminal in disseminating this idea on a nationwide level.

The role of the USA in European cultural politics from 1945 has been documented by Frances Stonor Saunders<sup>116</sup>: "In 1945, alongside W.H. Auden and J.K. Galbraith, [Nicolas, cousin of the novelist, Vladimir] Nabokov joined the Morale Division of the US Strategic Bombing Survey unit in Germany... As a composer, Nabokov was assigned to the music section, where he was expected to 'establish good psychological and cultural weapons with which to destroy Nazism and promote a genuine desire for a democratic Germany'<sup>117</sup>. His task was to 'eject the Nazis from German musical life and license those German musicians (giving them the right to exercise their profession) whom we believed to be "clean" Germans' and to 'control the programmes of German concerts and see to it that they would not turn into nationalist manifestations'." (Saunders 1999:13). The way in which the contemporary music scene in Darmstadt was directly influenced and financed by the CIA has been documented by Amy Beal<sup>118</sup>. Further research would be needed

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<sup>115</sup> "Der Nationalsozialismus und die Verbrechen der Deutschen hatten die kulturellen Werte Deutschlands diskreditiert. Das Rezept der notwendigen Neuorientierung bestand nun weniger in der Vermittlung von Werten anderer Kulturen als im Rückgriff auf die Wurzeln von deutscher Kunst. Musikwissenschaftler – die für den Zugang zur Alten Musik wichtig waren – rückten die Quelle als wichtigstes Instrument gegen die Ideologie wieder in den Vordergrund. Eine leidenschaftslose Autopsie der Quellen lieferte eine Bestandsaufnahme der positiven Leistungen deutscher Kunst und Kultur und entschlackte die künstlerischen Werte von ideologischer Verbrämung." R von Zahn "Europa in Köln – Köln in Europa, Die Inter-Nationalität der Alten Musik im WDR" in Synofzik et al. 2005:101

<sup>116</sup> Saunders 1999

<sup>117</sup> Benno D. Frank, Chief, Theater & Music Control, OMGUS Education & Cultural Relations Division, 30 June 1947, "Cancellation of Registration for German Artists" (OMGUS/RG260/NARA). [Office of Military Government United States, National Archives & Records Administration, Washington DC]

<sup>118</sup> see Beal (2000) for an analysis of how contemporary music in Darmstadt post WW2 was financed by the CIA

to determine whether the careers of performers such as Leonhardt and Harnoncourt, which owe much to the support in Germany of the WDR and Radio Bremen, also came about partly because of implementation of HIP as an instrument of cultural policy, given that the WDR and Radio Bremen were in *Bundesländer* that were supported and subsidised by the Western Allies.

Heilbrun and Gray (2001) note that “Beginning in the 1960s, observers of culture in the United States began to speak of a ‘cultural boom’ that had started at the end of World War II. The considerable attention given to the alleged boom by the media in the 1960s probably indicated that Americans were increasingly self-conscious about the nation’s cultural standing and now wanted to be taken seriously as contributors to, or at least appreciators of, high art and culture.” (2001:12). This shows once more how the perception of low self-confidence at a national governmental level engenders an increasing use of culture as a policy instrument. Heilbrun and Gray catalogue personal spending on the performing arts over the period 1929 to 1997, and show that there was indeed a cultural boom in the period after World War 2 which petered out at the end of the 1980s. They suggest that this might have been caused by the rising popularity of commercial art forms, but they do not consider whether there might be a correlation between cultural political promotion of “high arts” (the cumulation of western cultural heritage) and the end of the Cold War in 1989.

In this context, Miller and Yúdice note how in the 1990s US spending on cultural policy, coordinated by the United States Information Agency (USIA), was still influenced by anti-communism, “ ‘telling America’s story to the world’ whilst claiming to do so via ‘communication between peoples as opposed to governments’”<sup>119</sup>, but that “the urgency of this mission had gone – by 2000, the funds amounted to a quarter of the figure granted at the time of the Soviet Union’s demise.” (2002:46). It would go beyond the possibilities of this study to determine whether the constant lowering of fees in HIP in Germany since 1989, as reported by some of its performers,<sup>120</sup> correlates with the end of the (cultural) Cold War in 1989.

## 2.4 Conclusions

This chapter has examined which values authors and producers of the past have attributed to HIP in order to form a basis for the questions asked in the surveys and interviews. Values that this

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<sup>119</sup> Miller and Yúdice 2002:46 quoting Ninkovich F (1996) *U.S. Information Policy and Cultural Diplomacy* New York: Foreign Policy Association 1996:3

<sup>120</sup> as stated by Florian Deuter, musical director of *Harmonie Universelle* at *Kulturpolitisches Forum des WDR*, 23.10.2010: comparison of fees from before the introduction of the euro (daily fee DM300) and date of broadcast (daily fee €150) - €150 was the equivalent of DM300 when the Euro was introduced.

literature review have uncovered include: authenticity, innovation/revolutionary intention, passion, sound, museum/cultural heritage, entrepreneurship. This study sought to discover whether these values can still be considered inherent of the process of HIP today, and whether there are further values attributed to HIP today.

This chapter has also considered how HIP has been used as an instrument of cultural policy in the past and which inherent HIP values were important in these cases. One major example is the correlation between cultural heritage/museum and cultural identity at the national level. Examining the influence of this correlation in the past might suggest ways in which policy decisions in the future with regard to HIP might be made. HIP has enjoyed institutional support since the late nineteenth century and both twentieth and twenty-first century authors have suggested that policy changes might be relevant in the context of HIP tuition at HE level. The values that stand in the foreground in this case are authenticity and innovation, attributed to the HIP mind-set by other authors<sup>121</sup>, and begging the question whether these can be taught in the context of an institution at all<sup>122</sup>.

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<sup>121</sup> Butt (2002:95) credited HIP with the ability to engender a completely different way of perceiving performance context: "In short, the ultimate value of studying intention for the purposes of HIP might rest not so much in telling us how a piece should or should not sound but rather in how performance, as the medium of sounding music, conditions our idea of how music relates to the world in which it first sounded and that in which it continues to sound. It can be a counterbalance to the traditional way of viewing music history as merely the history of musical works.". This testifies to an innovative quality that may be inherent to HIP, and it also shows the growing concern for how human processes correlate with the humans involved in them that has become of paramount concern in the twenty-first century (Silverman 2006:5), and of which this study is also an example.

Wilson's definition of HIP includes the value "authenticity", a word whose definition in relation to HIP has changed radically from the nineteenth century to the present day: "To begin with, historical performance seeks to perform early music according to what I have termed dispositional (historical) authenticity. This necessitates a (dispositional) concern for what must have been possible at the time the music was written and first performed. (2014:125). "Dispositional authenticity" is the authenticity resulting from the study of "geo-historically-specific conditions of possibility".

<sup>122</sup> Wilson (2014) quotes David Irving (2013:83), "More worryingly, musicologist and cultural historian David Irving points to 'the institutionalization of a new orthodoxy of "historical performance practice," '122 adding that this is 'passed down – often uncritically, as "received wisdom" – from teacher to student.' " (Irving DRM (2013) "Historicizing performance practice: early music through time and space" *Early Music* 41(1)83-85)

Haynes (2007) also wonders whether HIP actually *can* be taught at an institution: "...it has always seemed to me that they [conservatories] are a dubious place to study Rhetorical music... Conservatories rarely encourage the kind of independent thinking that originally inspired HIP" (2007:76).

Table 3 Chronology of HIP in Europe 1800-c.1980

1760-1840	Industrial Revolution
1810	A.F.J. Thibaut forms a choir in Heidelberg for polyphonic music of Palestrina's time.
1816	R.G. Kiesewetter founds a choir for his Historische Hauskonzerte in Vienna
1817	Choron sets up his <i>École Primaire de Chant</i>
1822	Christian Urhan plays the viola d'amore at the Opera in performances of ballet-pantomime, and operas, also in 1824 and 1836 (Meyerbeer <i>Les Huguenots</i> ).
1830s	Invention of the telegraph.
1832 & 1833	Fétis's concerts historiques, the first on "original" instruments.
1837 & 1838	Moscheles played the hpschd in a series of 3 recitals in London.
1842	Amédée Méreaux organises historical concerts in Rouen. He plays the harpsichord.
1844	Méreaux organises a "grand concert historique" at the Salle Pleyel in Paris.
1845	Carl Engel (of German origin) settles in England and begins collecting original instruments.
1845	Royal family attend a concert given at Hanover Square including C16th music played on a Tielke viola da gamba.
1846 & 1847	Félix Battanchon, cellist at the Opera de Paris, gives recitals on the Baryton.
1855	Charles Kensington Salaman gives a series of historical concerts and lectures about keyboard instruments in London in 1855.
1859	in Germany the cellist Bernhard Cossmann plays a Tielke viola da gamba in an opera by Rietz.
1860s	Louis Diémer begins to give historical concerts at the Trocadero in which he plays the harpsichord.
1860	the violist Johann Kral in Prague performs on the viola d'amore at the opera there.
1861	Ernest Pauer gives a series of 6 recitals tracing keyboard music from 1600-1850 in London. He puts on similar series in 1862, 1863 & 1867.
1867	around the Exposition Universelle 1867, Fétis tries to organise another series of historical concerts including lectures. For financial reasons this doesn't happen.
1869	the Grand Duchess Hélène organises a concert on historical instruments in St Petersburg, conducted by Promberger. A harpsichord is played at this concert. First ever professorship for Musicology in Vienna "music history & aesthetics" awarded to Hanslick.
1870s	in England F.W. Galpin begins to collect original instruments. Invention of the telephone.
1872	London: first exhibition of historical instruments ever.
1877	in Germany Robert Hausmann performs in public on the viola da gamba.
1879	in Brussels, an ensemble on original instruments played by professors and students of the Conservatoire is formed (described as being the first latter-day collegium musicum). Its first concert is on 23rd December. Dolmetsch is studying at the Conservatoire in

## Chapter 2

	Brussels at this point, but does not take part in any historical concerts.
1881	The Belgian ensemble's second concert on 27th December.
	These concerts continue during the 1880s.
1884	Paul de Wit is passing through Brussels and performs on the viola da gamba. He is already known in Paris and Leipzig.
1885	the Belgian ensemble is invited to give historical concerts in London as part of the exhibition of original instruments belonging to the Albert Hall (3 concerts on 1st, 2nd & 4th July).
1885	in Austria Robert Hirschfeld & Franz Köstinger give a series of historical concerts.
1886 - 1896	Alfred James Hipkins gives a lecture series at the Musical Association in London on the history of keyboard instruments with many illustrations on original instruments. Hipkins's lectures and recitals are extremely popular and repeated throughout the country, culminating in a book about the history of keyboard instruments published in 1896.
1886	Bonawitz gives 3 recitals on the harpsichord at Princes Hall, London, Boscovitz does likewise in the Steinway Hall and Rubinstein illustrates Pillaut's lectures on the harpsichord in France.
1887	P. de Wit opens his collection of original instruments to the public as Museum alterthümlicher Musikinstrumente in Leipzig.
1888	the Belgian Conservatoire ensemble plays in Bologna, Milan and Brussels. Their performances continue in Belgium and abroad during the 1890s.
1889	London: E. J. Payne plays 4 different keyboard instruments to illustrate his lecture.
	Carl Zoeller (German origin) who moved to London in 1873 also plays various keyboard instruments to illustrate a lecture at the Society, of which E. J. Payne is president.
Cremona 1889	Diémer plays two historical concerts at the Exposition Universelle in Paris with musicians with whom he later forms the Société des Instruments Anciens.
	Arnold Dolmetsch begins to collect and restore original instruments.
1890	Dolmetsch's first public performance in London.
	F.W. Galpin's first public performance on original instruments.
1891	Dolmetsch performs at the Princess's Hall in London with great success.
1890s	Vincent d'Indy gives harpsichord recitals in Brussels.
1890s	Concerts on historical instruments become extremely frequent at the Musical Association in London at the end of the century.
	in USA Steinert collects and performs on historical keyboard instruments.
1892	Steinert invited to Vienna to perform at the great exhibition of music.
1893	Steinert performs in Chicago.
	Josef Werner, Professor at the Königliche Akademie der Tonkunst in Munich, borrows a Tielke viola da gamba for "study reasons".
	One of his pupils shows great interest: C. Döbereiner.
1893	Dolmetsch builds his first "authentic" lute.
1894	Dolmetsch builds his first "authentic" harpsichord.



## Attributions of value in the past

	Bordes, d'Indy & Guilmant form the Schola Cantorum in Paris which opens in 1896
1895	Diémer's ensemble performs in Paris, Lyon and Geneva.
1896	Diémer's ensemble play 3 concerts in Paris.
1897	Diémer's ensemble play in London and are so succesful that they return in the following years.
1898	G. Adler founds the Institut für Musikwissenschaft in Vienna.
1900	Neue Bach Gesellschaft is formed in Leipzig.
1901	Casadésus forms his ensemble in collaboration with Saint-Saens. They perform with great success in France, Germany and England.
1904	music loan exhibition of the Worshipful company of musicians, held at Fishmongers' Hall, London Bridge, June-July, includes 17 conferences on early music (300 yrs of musical tradition) with illustrations on original instruments.
1905	C. Döbereiner forms the Vereinigung für Alte Musik in Munich. They perform with great success at least in Germany.
1905-11	Dolmetsch builds "authentic" harpsichords for Chickering in Boston.
1906	in Munich B. Stavenhagen forms the Münchener Orchester für alte Musik with at least some historical instruments.
1907	First uncut performance of the <i>Matthäus</i> passion since Bach's time in which Komm, süßes Kreuz is played - also for the first time - on the viola da gamba by C. Döbereiner
1908	K. Maendler builds his first "authentic" harpsichord in Munich. Ed. Van Straeten forms an ensemble in England.
1910	Riemann forms a collegium musicum in Leipzig. 5th Bach Fest of the Neue Bach Gesellschaft (Leipzig) in Duisburg: first time with viola da gamba (C. Döbereiner). W. Landowska plays harpsichord
1910-14	Alfred Stern founds <i>Münchener</i> Bach-Vereinigung
1912	August Schmid-Lindner conducts Bach's <i>Matthäus</i> passion for first time with a Bach-sized Orchestra ( <i>Münchener</i> Bach-Vereinigung)
1913-19	W. Landowska teaches at the Berlin Conservatory and at the École Normale
1913	W. Heyer opens his collection of instruments to the public in Cologne.
?1914	E. Bodky studies in Berlin, later teaching at the Scharwenka Conservatory
1915	A. Dolmetsch "The Interpretation of Music of the XVIIth and XVIIIth Centuries" London
1917	Music Research Institute founded in Bückeburg, Germany. First performance of Bach's Brandenburgische Konzerte in Munich with "old" instruments
1918	Ludwig Landschoff founds the Bachverein in Munich
1919	Musicology dept founded in Bonn
1920s	Erwin Bodky records early music on a Ruckers Harpsichord
	H. Hoesch starts to collect original instruments.
	W. Gurlitt forms a collegium musicum in Freiburg
1921/2	Christian Doeberiner sets up experimental course in old instruments at the Staatliche Akademie der Tonkunst, München
?date	Otto Steinkopf studies music in Berlin und musicology with Curt Sachs

## Chapter 2

1925	First festival in Haslemere August Wenzinger learns to play viola da gamba Safford Cape goes to Brussels to study musicology with Charles van den Borren
1925-40	W. Landowska teaches at her own summer school
1925-8	W. Landowska teaches at the Curtis Institute in Philadelphia
1926	Paul Grümmer establishes a viola da gamba class at the Musikhochschule in Köln Boston Symphony purchase Casadésus' instruments
1927	Hoesch forms Kabeler Kammermusik in Hagen Wenzinger goes to study with Paul Grümmer in Köln
1928	Fritz Neumeyer meets Curt Sachs and becomes interested in early instruments. Josef Mertin teaches performance practice at the Vienna Musikakademie and forms the Erstes Wiener Kammerorchester for the performance of early music.
1929	Musikheim founded in Frankfurt/Oder to research historical performance practice and the application of their discoveries in the present.
1930	Ralph Kirkpatrick teaches himself the harpsichord Kammermusikkreis Scheck-Wenzinger founded
1930-3	Kabeler Kammermusiken (Hoesch).
1931-2	R. Kirkpatrick studies with W. Landowska in Paris & then Dolmetsch at Haslemere
1932	E. Bodky publishes Der Vortrag alter Klavier Musik
1933	Paul Sacher in Basel founds the Schola Cantorum Basiliensis Safford Cape forms Pro Musica Antiqua in Brussels Fritz Neumeyer founds the Vereinigung für Alte Musik in Saarbrücken
1933-4	Ralph Kirkpatrick teaches harpsichord at Mozarteum Salzburg
1933-8	E. Bodky in Amsterdam
1934-45	Gustav Scheck teaches in Berlin
1935	First Kleine Höfische Musikfest in Schloss Rheda for early music
1937	Nadia Boulanger records Monteverdi
1938	Nadia Boulanger teaches at the Radcliffe College in Boston a course called "Early & Modern Music – A Comparative Study" & becomes faculty member at Longy Music School Erwin Bodky begins teaching HIP at Longy until 1958
1939	Eduard Müller starts teaching at SC Basel
1939-44	Fritz Neumeyer teaches in Berlin
1940	R. Kirkpatrick starts teaching at Yale
1943	E. Bodky forms Cambridge Collegium Musicum to illustrate findings of musicologists
1945	Harnoncourt goes to study with Paul Grümmer
?after 1945	Thurston Dart goes to study musicology in Brussels with C.v.d.Borren
1946	Freiburg Musikhochschule founded by W. Gurlitt & Gustav Scheck
1946-64	G. Scheck teaches in Freiburg
1946-68	F. Neumeyer teaches in Freiburg (historische Tasteninstrumente)
1947	Thurston Dart starts teaching at Cambridge

## Attributions of value in the past

	Archiv is started up by Deutsche Grammophon for early music recordings
1947-50	G. Leonhardt studies organ & harpsichord with E. Müller in Basel after this he studies musicology in Vienna for one year
1948	Alfred Deller forms Deller Consort
?date	Wenzinger records for BBC
1949	Eduard Melkus forms the Wiener Gambenquartett Wenzinger records for first time at the WDR
1950	W. Landowska starts up her summer school in Lakeside (USA)
1950-3	O. Steinkopf worked as restorer of instruments at the Institut für Musikforschung in Berlin & begins copying instruments
?1952	Frans Brüggen graduates in Recorder (first person to do this) from the Muziek Lyceum Amsterdam (studied flute at the Lyceum, recorder with Kees Otten)
1952	N. Greenberg forms Pro Musica Antiqua in New York.
1952-5	G. Leonhardt teaches at the Vienna Academy of Music
1953	Cappella Coloniensis & Concentus Musicus are formed in Köln and Vienna respectively
1954	Gustav Leonhardt teaches harpsichord in Amsterdam until 1988 Thurston Dart's book The Interpretation of Music published
1955	Leonhardt Consort founded.
1956	Frans Brüggen becomes professor at Den Haag.
1957	First public performance of Concentus Musicus.
1958	Eduard Melkus teaching baroque violin at Musikakademie in Wien
1959	Helmut Fincke and Otto Steinkopf build the first Clarintrompete.
1959-72	S. & W. Kuijken perform with earlier members of S. Cape's group as L'Ensemble Alarius de Bruxelles.
1960s	Studio für Alte Musik started at Musikhochschule Frankfurt/Main
1963	Interpretation of Early Music Robert Donington published.
1964	J.E. Gardiner forms Monteverdi Choir.
1965	J.E. Gardiner forms English Baroque Soloists.
1967	D. Munrow forms Early Music Consort of London. J-C Malgoire forms La Grande Écurie et la Chambre du Roi.
1972	Sigiswald Kuijken forms La Petite Bande
1973	First edition of Early Music in London C. Hogwood forms the Academy of Ancient Music. T. Pinnock forms the English Concert. R. Goebel forms Musica Antiqua Köln.
1983	Michael Schneider becomes head of new HIP dept Frankfurt/Main
1986	Thomas Albert forms Akademie für Alte Musik in Bremen



## **Chapter 3: Enablers: the cultural decision-makers**

### **3.1 Description**

The first group of people “involved in HIP” are those are in a position to support HIP at an institutional level. This chapter analyses the transcripts of interviews I conducted with five cultural decision-makers, categorising the values to which they made reference in the context of HIP. One new value the enablers considered inherent to HIP concerned the impression the enablers had that HIP performers were particularly successful at working together as teams, something which they correlated with a high level of emotional communication during a concert, both between performers and with the audience. I have called this value “team” and consider it in the context of the extensive interdisciplinary literature in section 3.3.2 below.

#### **3.1.1 Method**

The first of the five interviews discussed in this chapter took place in 2011 and marked the beginning of my fieldwork. The answers I received helped me to devise the survey questionnaires for the orchestral musicians, students, and audiences. I was lucky to be able to interview five cultural decision-makers who all had a direct influence on HIP musicians’ employment prospects. At the time of the interviews, which took place between 2011 and 2013 as and when my interviewees were available, the positions they held were: general manager of a prominent concert venue; head of a music college without a HIP programme; head of the HIP department of a music college; programme manager at an important (for classical music) radio station; chief conductor of a mainstream orchestra who also worked in HIP.

My interviews were semi-structured, allowing my interviewees the space to elaborate on any ideas they felt were important, or to add anecdotes that they felt pertinent to the subject.

Interview questions

General:

- What does the term “Historically Informed Performance” mean for you?
- How did you come into contact with HIP?
- Is there something about HIP you particularly like?
- What motivated you to become involved in HIP?
- In your opinion, is there a difference between HIP and mainstream concerts?
- If so, how are they different?
- As a listener, what is the hallmark of a good concert?

Specific aspects of HIP:

- How would you characterise the difference between HIP and mainstream instruments?
- Do you prefer to listen to HIP or to mainstream concerts?
- Has the sound of historical instruments ever contributed significantly to your enjoyment a concert?
- Do you believe that a musician can gain useful insights from studying historical instruments?
- Do you believe that such insights can contribute to a “good” concert?
- Do you believe that performing from critical editions, facsimiles or first editions can create added value for a musician?
- Do you believe that study of such special texts can contribute to a “good” concert?

More general questions:

- Do you think that HIP has something to offer today?
- If so, what?

I find that HIP musicians often ascribe themselves a particular status in the musical world:

- What is your opinion on this?
- How do you think the HIP musician pictures himself?
- Which status would you ascribe to him?
- Do you think that HIP musicians believe they have a mission?
- In your opinion, what might this mission be?
- Do you think they are successful in the context of their mission?

### **3.1.2 Analysis**

As described by Kvale (2007), I did not follow one particular analytical method: “A researcher may read through his or her interviews again and again, reflecting theoretically on specific themes of interest, write out interpretation and not follow any systematic method or combination of techniques. We shall note that in several influential interview studies of the last few decades, leading to new knowledge in their discipline, no specific systematic analytic tools were used to analyse the interviews.” (Kvale, 2007:117).

The interviews were transcribed by a professional transcription service, including all the “um”s and “aah”s. When I quote my interviewees, I quote an edited text, leaving out these words and other repetitions and stutters.

In this chapter I consider each interviewee in turn, describing their answers to each question I asked and noting which cultural values they touched upon in their answers. In the section from 3.3, I consider the cultural values uncovered in these interviews compared to those my research with the other HIP groups uncovered in Chapters 4, 5 and 6. In section 3.3.2 I consider the new value I call “team” in the context of the literature on that subject.

## **3.2 The interviewees**

### **3.2.1 AB**

AB is a professional instrumentalist who still performs regularly, despite having a professorship for HIP at a German music college and also being head of the modest HIP department of that college, which offers a Masters programme, but not a Bachelors, in HIP.

For reasons of anonymity I will not refer to his instrument, although in my interview he often spoke about HIP from the point of view of a performer of his instrument.

AB’s response to the question “What does the term HIP mean to you?” was very specific: “the examination and analysis of sources appropriate to the music’s date of composition, that is, written sources, but also material sources such as instruments.”<sup>123</sup>. He elaborated and qualified this statement in detail, forwarding a provocative stance definitely at odds with historical

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<sup>123</sup> “die Auseinandersetzung mit der Musik jeweils zeitsentsprechenden Quellen, also schriftliche Quellen, aber auch sachlichen Quellen wie Instrumentarium.”

musicology (in Germany at least, according to him<sup>124</sup>), and also with the current teaching ethos: “After a few years of intensive engagement with baroque music in general, the intrinsic structures of the music are so clear that I don’t need the written sources any more.”<sup>125</sup>. This ties in with a later statement (below p. 87) regarding the historical instrument itself as an excellent teacher of musical style in the repertoire for which it is appropriate.

AB became involved in HIP almost as soon as he began playing the recorder, aged 6. At this point he had a teacher who had studied early music in Holland, and who introduced AB to early music and its performance practice almost immediately. He listened to recordings of early music (the Scheck & Wenzinger generation) his parents had in their record collection. This led to the formation of a particular expectation with regard to the way baroque music in particular should sound. This meant that when he began playing an orchestral instrument, he felt that on the modern instrument he was unable to realise his own sound expectation for baroque music. This in turn led to the study of the historical instrument.

AB felt that there is indeed a difference between HIP and mainstream concerts, and that generally HIP concerts are less rigidly set in the concert-going traditions of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. He described them as having “workshop” or “salon” character, by which he meant that often works of completely unknown composers are performed alongside well-known works of the same period, in which context the musicians or a presenter talk to the audience during the concert and explain how the musics interact with each other. He remarked that as a musician, this leads to more interaction with the audience, also after the performance “The audience is much more interested, the audience is generally invited to engage in a dialogue, and after the concert one more often finds oneself in a conversation with the audience.”<sup>126</sup>. He however observed that in recent years a trend is emerging in which HIP concerts are being subsumed into mainstream concert practice and that these positive characteristics are slowly being lost, something he finds very regrettable.

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<sup>124</sup> “...the discussion with musicologists, who mostly maintain the opposite is true. You have to read the sources first, otherwise you don’t know how to play it. And then I tell them that there are a few of the most important general rules of how to play this music that simply aren’t written down in any of the sources.”  
“... die Auseinandersetzung mit Musikwissenschaftlern, die natürlich meistens das Gegenteil da behaupten. Man muss erstmal die Quellen lesen, sonst kann man es nicht spielen. Und denen sage ich dann manchmal als Beispiel, dass ein Paar von den wichtigsten Grundregeln, wie man diese Musik spielen muss, gar nicht in den Quellen drinstehen.”

<sup>125</sup> “Nach ein paar Jahrzehnten Beschäftigung mit der Barockmusik generell, sind die musikimmanenten Strukturen so klar, dass ich die Quellen nicht mehr brauche.”

<sup>126</sup> “Das Publikum ist viel interessierter, das Publikum wird auch viel mehr zum Dialog herausgefordert, auch nach dem Konzert ist man häufig noch im Gespräch mit dem Publikum.”



He defined a good concert as one which engages him at all levels.<sup>127</sup>

AB characterised the difference between historical and modern instruments as follows: “the historical instruments are, for one, quieter. However, because of their overtone spectrum, they [carry well] ... The biggest differences arise as a result of playing style.”<sup>128</sup> He went on to qualify this at length in the context of my question regarding whether he would prefer to listen to a concert performed on historical rather than modern instruments, tying this back in to his comment regarding the structural understanding of baroque music which he believes results from the study of HIP (see above p. 86): “playing style is much more important. ... It has a lot to do with whether I notice that someone has not understood the music ... that is, that the structures intrinsic to the music are not being communicated, I find that definitely lousy, regardless of the instrument.”<sup>129</sup>

He was convinced that every instrumentalist should actively experience working on historical repertoire with the appropriate instrument to hand, that this would lead to an enormous personal and musical gain because the instrument itself is such a good teacher of musical style: “... for example, as far as articulation is concerned on the [modern instrument], the [historical instrument] is an excellent teacher” and “I think that every [instrumentalist] should actively experience this. In order to then carry these experiences over to their performance on the [modern instrument].”<sup>130</sup>

He also found that very much was to be gained by performing from first editions, facsimile or critical editions: “Well, firstly the involvement with the music has to take place in a much more active way if you have to think of your own fingerings when there aren’t any already marked in there because your teacher and teacher’s teacher did it that way. And that applies to all the other parameters as well. In fact the more original the source, the better. ... What takes place is a real

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<sup>127</sup> “wenn ich mitgenommen werde”

<sup>128</sup> “die historischen Instrumente sind ja erstmal leiser. Aber durch ihr Obertonspektrum sind sie [tragfähiger].... fähiger Umfang. Die größeren Unterschiede ergeben sich eigentlich eher durch die Spielweise.”

<sup>129</sup> “die Spielweise ist viel wichtiger. Die Persönlichkeit natürlich, und natürlich die Spielweise. ... wenn ich merke, jemand hat die Musik nicht verstanden. ... Also dass die musikimmanenten Strukturen nicht transportiert werden, dann finde ich es in jedem Fall ätzend, egal was für ein Instrument.”

<sup>130</sup> “Und zwar zum Beispiel, was Artikulation betrifft bei [Instrument], da ist [hist. instrument] ein wahnsinnig guter Lehrer.” “Ich denke auch, dass jeder [Instrumentalist] diese Erfahrungen aktiv machen sollte. Um die auch dann übertragen zu können, wenn er auf [modern instrument] spielt.”

work procedure.”<sup>131</sup>. He described what his own “work process” in this case looks like: “Well, for example, I also find it interesting to take such a source and to assign an emotion to each figure, to really spell it out, to properly and exactly consider what does each figure mean? ... What feeling does each figure have?”<sup>132</sup>. He believed that a “work process” of this kind is very necessary to achieve a good concert performance.

My final questions pertained to HIP’s place in today’s world. AB’s answer to whether HIP has something special to offer today emphasised the fact that HIP is a discipline: “well, as far as teaching is concerned, we with our historical instruments, we have a special role. We have, as it were, a luxury role, because unlike our colleagues we don’t have to prepare [students] for an audition. On the contrary, we can regard an involvement with the *music* as our most important objective and don’t have to work within other constraints.”<sup>133</sup>. This comment clearly places HIP in a kind of world of its own, far from the reality of salaried orchestral jobs.

AB agreed with my statement that HIP musicians credit themselves with a particular importance, which also ties in with the idea of the “otherness” of how he perceives what they do and why they do it: “Well, it’s almost certainly because they are all free-lance. Or nearly all. And when one is free-lance then it’s clear that one has more freedom than colleagues with an orchestral job. It’s more possible to do what one feels like doing, to play as one feels like playing. And one is less likely to have a conductor under one’s nose, telling one what to do. ... Therefore one feels particularly good about oneself, because it’s possible to develop one’s creativity as one pleases.”<sup>134</sup>.

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<sup>131</sup> “Also erstmal muss die Auseinandersetzung mit der Musik viel aktiver vonstattengehen, wenn man sich selber seine Fingersätze überlegen muss und die nicht schon drinstehen, weil schon der Lehrer und der Lehrer vom Lehrer das so gemacht hat. Und das betrifft jetzt alle anderen Parameter auch. Also je originaler die Quelle sein kann, desto besser. ... Das ist ein Arbeitsprozess, der dann stattfindet”

<sup>132</sup> “Also ich finde zum Beispiel dann auch spannend, so eine Quelle zu nehmen und jede Figur erstmal mit einer Emotion wirklich zu benennen, so richtig genau zu überlegen, was bedeutet welche Figur? ... Was für ein Gefühl hat jede Figur?”

<sup>133</sup> “also was den Lehrbetrieb betrifft, da haben wir mit unseren historischen Instrumenten eine Sonderrolle. Wir haben sozusagen eine Luxusrolle, weil wir nicht wie unsere Kollegen für ein Probespiel vorbereiten müssen. Sondern wir können wirklich die Auseinandersetzung mit der *Musik* so als wichtigstes Ziel betrachten und müssen nicht für irgendwelche anderen Zwänge irgendwas herstellen.”

<sup>134</sup> “Also das ist mit ziemlicher Sicherheit deswegen auch so, weil die ja alle Freiberufler sind. Oder fast alle. Und wenn man freiberuflich tätig ist, dann ist ja klar, dass man freier ist als die Kollegen, die irgendwo eine Orchesterstelle haben. Man kann eher machen, was man will, und eher so spielen, wie man will. Und hat weniger oft einen Dirigenten vor der Nase, der sagt, was man machen muss. ... Das heisst, man fühlt sich besonders gut dabei, weil man dann Kreativität einfach so entfalten kann, wie man gerade Lust hat.”

He clearly saw HIP musicians' "mission" to be specialists and to pass on their specialisation: "Well, I'd like to put it like this: specialisation is always a mission. Because a specialist specialises in order to pass on the insights gained from specialisation to others who are less specialised. In this sense it is a mission, yes."<sup>135</sup>. He goes on to describe one area in which he feels HIP musicians have been successful with regard to their mission: "... another example is intonation, that is, mindfulness with regard to intonation. This has increased enormously thanks to involvement with historical instruments, also with sources. And where today there is a totally different standard compared to, let's say, 30 years ago. Not only in the case of early music orchestras, also in the case of normal orchestras. ... The approach to vibrato ... There are so many things that by now have rubbed off on normal every-day musicianship. And then a course of study at an institution like this one ... I really do find very important that specialists are there as persons of reference for example for other colleagues, who indeed take advantage of this offer."<sup>136</sup>.

He clearly sees his own activity as a teacher and also his institution and others like it as being of central importance to the success of the mission. He came back to one point he had made earlier with regard to the nature of the HIP concert as he sees it, underlining a trend he perceives to be detrimental to HIP's mission: "... in the concerts business I see a tendency to return to soloist-worship etc: faster, further, higher, louder. Something which actually has nothing to do with our original ideals and intentions."<sup>137</sup>

### Summary

AB's idea of what HIP is, is based on what and how he learned about HIP at the beginning of his career. Two important cultural values he emphasised were structural hearing and audience communication, the one being applicable to the music profession, the other to HIP's place in society today. His ideas of how these two values manifested themselves were however based on

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<sup>135</sup> "Also ich will das mal so formulieren: Spezialistentum ist immer einen Auftrag. Weil ein Spezialist, der spezialisiert sich auf was, um aus seinen Erkenntnissen der Spezialisierung auch was weitergeben zu können an Leute, die weniger spezialisiert sind. Insofern finde ich das einen Auftrag, ja."

<sup>136</sup> "Da ist noch eine anderes Beispiel, also Intonation, die Intonationsbewusstsein. Das ist ja extrem gesteigert worden durch die Beschäftigung mit alten Instrumenten, mit Quellen auch. Und wo heute ein ganz anderer Standard ist als vor, sagen wir mal, 30 Jahren. Und zwar nicht nur im Bereich der Alte-Musik-Orchester, sondern auch im Bereich der normalen Orchester. ... der Umgang mit Vibrato ... . Also es sind einfach ganz viele Sachen, die inzwischen schon abgefärbt sind auf den ganz normalen Musikeralltag. Und so ein Studium an so einem Institut wie hier ... schon ganz schön wichtig ist, finde ich, dass Spezialisten da sind als Ansprechpartner für die Kollegen einmal, die das auch in Anspruch nehmen."

<sup>137</sup> "... im Konzertbetrieb sehe ich eben diese Tendenz wieder zurück zu einer Solistenanbetung und sowas: Schneller, weiter, höher, lauter. So, was gar nicht eigentlich unseren ursprünglichen Idealen und Intentionen entspricht."

a vision of HIP that came from his youth. For example, despite his belief that HIP concerts should have a more communicative nature, he felt that they often do not any more, because HIP has now become corrupted by mainstream concert practice.

The idea of “music for music’s sake” – that is, as he explained from his perspective, not having to prepare students for orchestral auditions and therefore being able to concentrate on musical expression itself – is an expression of the cultural value “creative freedom”, which my research with the students in Chapter 5 confirmed is an inherent value of HIP study. AB’s emphasis on this heightened freedom for both students and teachers is problematic because it is misleading in the context of the musicians’ job market students will encounter after graduation. In AB’s youth, the free-lance scene was not saturated, though it certainly is today, and if a HIP student chooses musical and creative freedom, they also choose the extreme constraint of having minimal job prospects of any kind when they graduate, and not necessarily being prepared for this by the course of study they have undertaken. By drawing a comparison to the mainstream graduates, who have chosen possibly less creative freedom, but who have definite job prospects despite fierce competition, we gain insight into the choices HIP students prioritise when choosing a course of study, and the mind-set which informed those choices: in this case, creative freedom apparently has a high status.

The results of my audience surveys suggested that the historical instruments themselves are inherently important to being able to categorise a performance as historically informed, because the sound of the historical instruments is so different to that of the mainstream equivalents. AB’s opinion on this was very different: he felt that it was the performer who needed to be “historically informed”, and that the choice of instrument was absolutely secondary, and should depend on other factors such as the size and acoustic of the performing venue, which might not be at all appropriate for the historical instrument.

In agreement with the results of my research with the audiences, he considered an emotional experience to be central to a good concert.

He felt that HIP should be taught for the sake of specialisation and passing special knowledge on, and this does not make HIP any different to any other specialised discipline. He did not particularly underline what the students found important about studying HIP – that the course of study was much broader than mainstream and therefore better.

### 3.2.2 CD

CD is the chief conductor of a mainstream orchestra. He studied a mainstream orchestral instrument, he did not study HIP. I spoke to him on the occasion of his first time conducting an early music orchestra.

CD's response to my first question regarding the meaning of HIP referred specifically to technical aspects, differing from AB's response in that it placed more importance on contemporary sources such as treatises and the instruments as such than on the music itself: "That one has an idea about the [historical] instruments. That is, the instruments, the way they are constructed, how they are played. Phrasing and ornamentation within this knowledge. Phrasing according to contemporary sources."<sup>138</sup>.

CD came into contact with HIP via recordings before he began his studies. He studied a mainstream instrument at a conservatoire which had a HIP department. Later on in the interview he described how there generally was not much communication between the HIP and mainstream departments, though he himself regarded their proximity as an opportunity from which he could gain by informing himself<sup>139</sup>. He spoke about his good fortune in having a teacher of the mainstream instrument who himself had experimented with the historical instrument and was able to lend CD equipment to try out baroque repertoire. CD said that thanks to that he believes he developed a feeling for how HIP works<sup>140</sup>.

His main reason for a continued interest in HIP despite not being a full-time HIP practitioner had to do with the specific sounds of the historical instruments and their balance within the orchestra: "I like the sound quality of particular instruments. I like ... the strings for instance, that it is possible to articulate exactly without sounding hard. ... I like the woodwinds for certain particularly delicate passages, the tender sound, a really moving colour ... what I like in the brass is that they can really let go without covering the rest of the orchestra. So in fact it's simply the

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<sup>138</sup> "Dass man eine Ahnung hat über das Instrumentarium. Also Instrumente, wie sie gebaut sind, wie sie gespielt werden. Phrasierungen, Verzierungen in dieser Kenntnis. Phrasierungen anhand von zeitgenössischen Texten."

<sup>139</sup> "Dann habe ich in meinem Studium in [city] studiert. Also da ist die [early music institute] gleich daneben. Und habe mich auch informiert." "Well, I did my studies in [city]. And the [early music institute] is right next door. And indeed I acquainted myself [with HIP]."

<sup>140</sup> "... ich habe ihn ausprobiert, und ich habe da ein Gefühl, hoffe ich, gekriegt." "... I tried it out and, I hope, got an impression [of how it works]."

balance.”<sup>141</sup>. He recounted hearing a performance on the baroque oboe for the first time and how this was tantamount to an eye-opening revelation for him, particularly with regard to the manifold possibilities of achieving musical expression: “... with the baroque oboe ... and it was, for me, a revelation ... truly, how one [creates] these colours, a larger overtone spectrum and nevertheless totally moving. ... And without only using vibrato, on the contrary, simply with pressure some of the time, breath control, how one can create expression.”<sup>142</sup>. He was motivated to continue an involvement with HIP as a passive consumer rather than an active practitioner because of these aspects.

CD described how HIP’s influence on his musical taste led him to working with his own mainstream orchestra in a different way for repertoire from the baroque up to and including Brahms, particularly regarding use of vibrato, and the use of natural horns and trumpets. He elaborated on the orchestra’s and the audience’s positive reaction to this HIP influence in a mainstream context, particularly in the music of Haydn: “Well, I would maintain that everything from the early classical to classical period can be carried over successfully. ... I notice this firstly with the musicians’ reaction. That it is fun to do, and that the symphonies from that time become witty. This [humour] pleases not just the musicians, but also the audience. The audience, even if they aren’t aware that it’s a five-bar phrase, that he [the composer] is making a joke, they feel that something is going on there. And Haydn symphonies for example, when performed in this manner, they go down with the audience like a house on fire, incredible. They’re really enthusiastic about this music.”<sup>143</sup>. This comment is interesting because it describes HIP’s real live positive influence on mainstream performance, recounted first hand, and exemplifies HIP’s importance in the mainstream performing world. In this sense also, CD felt that one need not speak of a particular difference between HIP and mainstream concerts regarding the instruments at least, but that for particular repertoire (baroque to classical) it was extremely beneficial to incorporate HIP techniques in a mainstream context. In the case of his own concerts, he felt that

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<sup>141</sup> “Mir gefällt die Klangfarbe gewisser Instrumente. Mir gefällt ... Streicher zum Beispiel, dass genau artikuliert werden kann, ohne hart zu werden. ... Mir gefallen die Holzblasinstrumente für gewisse zarte Stellen, diese weiche Farbe, diese ganz berührende Farbe .... was mir beim Blech gut gefällt, ist, dass es auch richtig mal loslassen kann, ohne gleich das ganze Orchester zu überdecken. Also es ist einfach die Balance.”

<sup>142</sup> “... mit der Barockoboe ... Und das war für mich eine Revelation ... wirklich, wie man diese Farben [kreeirt], ein größeres Obertonspektrum und trotzdem unglaublich ergreifend. ... Und ohne eben nur Vibrato, sondern einfach mit auch Druck zum Teil, Atemführung, wie man da Ausdruck schafft.”

<sup>143</sup> “Also ich würde meinen, alles aus Frühklassik und Klassik geht gut zu übertragen. ... ich merke es erstens an der Reaktion auch der Orchestermusiker. Dass das Spass macht, dass also dann eben diese Sinfonien ... einen Witz kriegen. Die nicht nur die Musiker dann erfreuen, sondern auch das Publikum. Das Publikum, auch wenn die nicht mehr wissen, dass eine fünftaktige Phrase ist, also dass er da einen Witz macht, aber die spüren, dass da was passiert. Und so Haydn-Sinfonien zum Beispiel, die schlagen ein in dieser Aufführungsart beim Publikum, unglaublich. Also die sind begeistert von dieser Musik.”

one couldn't differentiate between HIP and mainstream, however that in the case of other mainstream concerts that did not incorporate HIP, there was a noticeable difference.

CD's definition of a good concert (as an audience member) centred around the emotional experience of being deeply moved: "Magic. Well, when something happens in the concert that's really difficult, something that rarely happens. ... When one is deeply moved. That is, when something occurs that one can't express in words."<sup>144</sup>.

In answer to my question regarding whether he preferred to listen to concerts in HIP or in mainstream, CD remarked that for professional reasons he hears more mainstream concerts than HIP ones. He qualified this however, saying that for baroque repertoire he always listened to HIP performances or recordings if at all possible, but also to historical recordings from the beginning of the twentieth century, because he feels that it is possible to learn a lot from these too<sup>145</sup>. He gave two examples of performances where the sound of the historical instruments (in contrast to AB, who felt that the performer's personality is simply more important than the instrument) had significantly contributed to his enjoyment of a performance<sup>146</sup>. From all these comments it was clear that CD believes a musician can gain useful insights by studying historical instruments, and that this in turn can contribute significantly to good concert performances.

In response to my question regarding whether CD believed that musicians can gain anything by studying critical editions, facsimiles and first editions, he explained that he himself rarely had time to do this, though he felt it was a good idea, and therefore worked closely with a musicologist, who undertook this preparation for him. He passed an interesting remark regarding urtext editions, which he didn't hold to be as good as original manuscripts or facsimiles, reflecting the dubious (in his eyes) position of the editor unable to subtract himself from his own time: "... of

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<sup>144</sup> "Magie. Also wenn etwas passiert im Konzert, irgendetwas, was halt ganz schwierig, was selten passiert. .... Wo man berührt ist. Also wo irgendetwas vorgeht, was man nicht in Worte fassen kann."

<sup>145</sup> "Well, I actually listen to Bach only on historical instruments. ... when I perform Bach, I listen to the historical instruments. Although what also interests me are historical recordings. And in that case I sometimes also listen to, let's say, Adolf Busch, recordings from the 20s and 30s, how he played Bach. Because I can learn musically from that too." "Also Bach höre ich eigentlich nur mit historischen Instrumenten. ... wenn ich Bach aufführe, höre ich mir die historischen Instrumente an. Wobei, also was mich auch interessiert, sind historische Aufnahmen. Und da höre ich zum Teil auch, sagen wir Adolf Busch an, also Aufnahmen aus den 20er, 30er Jahren, der Bach spielt. Weil ich da auch musikalisch was lerne davon."

<sup>146</sup> "... a very early experience was with Jordi Savall. Who then actually performed Purcell or renaissance music with cornetts ... That was an incredible experience ... the Freiburger Barockorchester, the first time I heard it ... that was a totally new experience for me and in a certain way extremely pleasant." "... ein ganz frühes Erlebnis war mit Jordi Savall. Der aber dann wirklich Purcell gemacht hat, oder Renaissancemusik mit Zink ... Das war ein unglaubliches Erlebnis ... das Freiburger Barockorchester, als ich das das erste Mal gehört habe ... das war für mich auch eine ganz neue Erfahrung und irgendwie sehr schön."

course it's very good to take the time to do this. Because one probably comes to the shocking conclusion that these so-called urtext editions are not at all as urtext as they claim to be, rather they are surprisingly close to what the Zeitgeist dictates."<sup>147</sup>. He finds however that studying the actual manuscripts (or facsimiles thereof) can give a musician excellent and interesting insights into the character of the composer, which in turn influences the performance in a positive way. He cited the example of rehearsing Beethoven with his orchestra: "... when I am looking for an image, for example a particular passage, ... and then when one can say 'Here, this passage, that isn't intense [enough], here he tried this out 17 times and crossed them all out, and this, this must be so intense, this passage was really important to him, it mustn't be played casually'."<sup>148</sup>.

CD saw one particularly positive aspect of HIP's influence as being the reanimation of repertoire previously considered uninteresting: "What's positive is that it [HIP] has created a whole new way of approaching this repertoire, that is, classical, early classical and even earlier. That was really dead for a while. And since the 50s that has really effected a great reawakening, particularly for example for Haydn. So really, I am very grateful to my predecessors, who managed to reanimate that."<sup>149</sup>. This statement describes what CD felt HIP had contributed in the past, however, he was not clear whether he felt HIP had a particular contribution to make in the present or future. He elaborated in a critical fashion, pointing out one negative aspect of the HIP phenomenon: "... many HIP performances are very mediocre. And they are then burned on CD and are marketed as *the* definitive recording, despite the fact that what is created there is to some extent musically poor. But simply because it is on historical instruments doesn't guarantee that it is musically valuable."<sup>150</sup>.

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<sup>147</sup> "... das ist natürlich sehr gut, wenn man sich diese Zeit nimmt. Weil man ja dann zu wahrscheinlich manchmal schockierender Erkenntnis kommt, dass diese sogenannten Urtextausgaben eben gar nicht so Urtext sind, sondern erstaunlich was da auch der Zeitgeist diktiert."

<sup>148</sup> "wenn ich ein Bild suche, zum Beispiel eine gewisse Stelle, ... und dann wenn man sagen kann: 'Hier an dieser Stelle, das, das ist nicht intensive [genug], da hat er 17 Versuche gemacht und durchgestrichen, und das, das muss so intensiv sein, das war ihm wichtig, diese Stelle, die darf man nicht beiläufig spielen.'"

<sup>149</sup> "Das positive ist, dass sie eine ganz neue Zugangsweise eröffnet hat für dieses Repertoire, also von Klassik und Frühklassik und früher. Das war ja wirklich tot für einen Moment. Und das ist seit den 50er Jahren, das hat wirklich eine große Renaissance gewirkt, und vor allem zum Beispiel für Haydn. Also da bin ich sehr dankbar für meine Vorgänger, dies das so wiederbelebt haben."

<sup>150</sup> "... viele Aufführungen von historischer Aufführungspraxis sind sehr medioker. Und das wird auf CDs gebrannt und so, und das wird als *die* Aufnahme vermarktet, dabei ist es musikalisch dürftig zum Teil, was da produziert wird. Aber bloss weil es auf historischen Instrumenten ist, ist das noch lange nicht eine Garantie, dass das musikalisch wertvoll ist."



This criticism went hand in hand with CD's answers to my questions regarding how HIP musicians see themselves, and whether they feel they have a mission, questions I did not in fact ask, as he answered them within the context of his elaboration on HIP's general place in society today: "I see also a problem in that there aren't just conflicts of belief, but also zealots who then say ... '... such repertoire has to be performed in this way.' That means that with my orchestra, I'm *not allowed* to perform Bach, because I [perform on] modern instruments. And there, I refuse to cooperate."<sup>151</sup>.

As mentioned above, CD spoke of his time as a student and how he noticed that the HIP players generally kept themselves to themselves, even going as far as having their own dress code, and how he was one of the few students of his generation who cooperated with the HIP people in music projects. He saw the exclusivity of the HIP community in a negative light and compared it to his experience performing contemporary music, and how the musicians and audiences in this field also created a closed community. I suggested that the HIP people's closed community might be the result of their wish to rebel against a mainstream status quo which they did not like, and that possibly the closed community has changed and opened up in the last 20 years, however he attributed a change in this closed community to issues of increasing self-confidence: "... the barockies ... are successful. So a new self-confidence emerged."<sup>152</sup>.

I was interested to discover how his negative experience as a student of "zealots" and "closed community" compared with his experience of working with HIP musicians for the first time – the occasion on which this interview took place. He admitted that he was pleasantly surprised at how positive the experience was, and that he had worried about whether the orchestra would accept him, given that he had never worked professionally in the HIP scene: "I must say, that it has been a wonderful encounter, this one with [name of orchestra], because initially I was indeed rather nervous, because I didn't know if it still existed [his negative impressions of the HIP scene], whether I would be accepted in that context."<sup>153</sup>. Whilst CD did not specifically answer the question regarding whether he believed HIP musicians are successful in the context of a mission they might have, he did elaborate on his positive experience with the HIP orchestra, mentioning

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<sup>151</sup> "Ich sehe auch ein Problem, dass es nicht nur Glaubenskämpfe gibt, sondern auch Zeloten, also die dann sagen ... '... solches Repertoire muss so gespielt werden.' Also ich mit meinem Orchester *darf* kein Bach spielen, weil ich auf modernen Instrumenten [spiele]. Und da weigere ich mich."

<sup>152</sup> "... die Barockler ... auch erfolgreich sind. Also da ist auch ein neues Selbstbewusstsein entstanden."

<sup>153</sup> "Da muss ich sagen, dass das jetzt für mich einen wunderbare Begegnung war, diese mit dem [name of orchestra], weil ich tatsächlich am Anfang ein bisschen nervös war, weil ich nicht genau wusste, ob das noch existiert [his negative impressions of the HIP scene], ob man mich akzeptiert in dem Sinn."

how pleasant it was that the musicians were able to play what he hoped to hear without him having to explain this to them in great detail<sup>154</sup>. He compared this favourably to working with his mainstream orchestra.

### Summary

CD's understanding of what HIP might be was based entirely on knowledge a musician might acquire from contemporary sources: he emphasised HIP's knowledge base. Unlike AB he did not place importance on the personality of the musician or involvement with the music, rather on the knowledge of instruments and written source materials. This possibly reflects the fact that he himself is not an active HIP practitioner.

CD is above all a consumer of HIP, and valued the sound of the instruments very highly, echoing what my audience research discovered, where "sound" was the most popular of all the values my results disclosed. The correlation of "sound" with emotional expression was particularly important to him. This falls under another of the values expressed by my audiences, "approachability", which is an aspect of communication between the stage and the audience on a musical and therefore emotional level.

Despite not being a HIP practitioner in the sense that he is not involved in the HIP scene, his use of aspects of HIP in his work with his own mainstream orchestra showed him how audience communication, in this case not on a verbal level (as described by AB) but on a directly musical level, was heightened by the implementation of HIP aspects. A possible negative development, as observed by AB, that audience communication on the verbal level appeared to be diminishing over the years as HIP took over more mainstream concert practices, can be compared to what CD observed, that incorporating HIP into mainstream today increased audience communication and interest on a non-verbal level. On the communication level, this exemplifies how the two types of performance practice interrelate and how they influence each other.

CD also felt that an emotional experience was central to a good concert. Unlike AB he said that the sound of historical instruments had indeed contributed to his enjoyment of a concert, and as his description of how he experienced the sound of historical instruments is full of references to emotional communication, I infer that there appears to be an important correlation between the two values "sound" and "approachability".

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<sup>154</sup> "... the point is not that one can say that they wouldn't want to play it that way, but one would need far more time to explain why it had to be that way." "... es ist nicht so, dass man sagen könnte, die würden das jetzt nicht machen wollen, aber man bräuchte viel länger zu erklären, warum das so wäre."

With both his positive and negative descriptions of what HIP has achieved, CD painted the picture of the HIP musician as being curious, being innovative by calling received tradition into question and devising new ways of performing current repertoire, but also of being narrow-minded and evangelical about having superior knowledge compared to mainstream musicians. Certainly both the one and the other describe very energetic characters, and this would seem to support one cultural value, “passion”, that the audience in City 1 felt was a typical part of a HIP performance, and which also contributes to better emotional communication with the audience.

### 3.2.3 EF

EF is the general manager of a major German concert hall. He engaged in musical activity as an amateur, but did not study music in any form.

EF’s response to my first question “What does the term HIP mean for you?” differed from the two respondents before in that it touched on an imaginative aspect of the process: “Simply to have carried oneself back to the time of Rameau and the time immediately before Rameau in order to realise which motives Rameau might have had for notating something the way he did, and how then, in the best of all cases, it might have sounded in his time.”<sup>155</sup>.

EF described how in the 1970s, based on their study of written sources and historical instruments, musicians experimented with HIP because the norm for musicians in mainstream orchestras was to perform “... Brahms and then Rameau, as if it were a piece by Brahms.”<sup>156</sup>. He believed that in the 30 to 40 years following, the definition or aims of HIP haven’t changed, but because times have changed, the way one interprets what exactly falls into the category HIP might have changed, although what definitely connects the two time periods is the premise that Rameau should not be played in the same way as Brahms.

EF described his initial involvement with HIP (as an adolescent) as coincidental, simply because HIP concerts were programmed in the local venue: “Well, there was the concert programming. And then one simply went along. One is curious.”<sup>157</sup>. In response to the questions whether there was anything he particularly liked about HIP, similarly to the other interviewees he stressed the

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<sup>155</sup> “Einfach wieder sich zurückversetzt haben in der Zeit von Rameau und die Zeit unmittelbar vor Rameau, um dann festzustellen, welche Beweggründe Rameau gehabt hat, um etwas auf eine bestimmte Weise zu notieren, und wie dann im besten Fall in seiner Zeit geklungen haben könnte.”

<sup>156</sup> “... die Musiker, die damals in einem Orchester erst Brahms gespielt haben und danach Rameau, als sei es ein Stück von Brahms.”

<sup>157</sup> “Tja, es gab das Konzertprogramm. Und dann ist man da mal hingegangen. Man ist ja neugierig.”

importance of the musician's personality over and above a performance style: "... I like very much the way HIP musicians play, but one can't generalise and say that I like something *because* it's HIP. The musician behind the HIP-practitioner remains important."<sup>158</sup>. The implication here, echoing what both AB & CD said, is that when a musician decides to specialise in HIP, it is probably because he as a musician had a lot to offer in the first place, that the HIP musician's personality brings with it a natural curiosity that correlates with a tendency to be successful in performance (insofar as the musician's technical ability on the instrument is adequate).

Because EF is not an active HIP practitioner, I was curious to find out on what basis his professional involvement with HIP took place, in this case the reasons for programming HIP in the venue he manages: "It is completely appropriate today. Well, I don't believe that one can conceive a programme in a concert hall ... in which a municipal [mainstream] orchestra performs all the baroque music. That would have been possible in the 70s, today in 2011 it's absolutely impossible. Apart from that, a concert hall reflects what the music market offers. And the music market offers very many varied ... early music orchestras. And these are programmed because they have their audiences. And [because] by now baroque music without HIP is simply not performed any more."<sup>159</sup>. This shows clearly how over the last 30 to 40 years the audiences' expectations regarding the performance of baroque music at least have impacted the way concert halls are programmed, and influenced mainstream practice in a negative way for the mainstream orchestras, seeing as they have lost a significant part of the repertoire (and presumably audiences) to the HIP practitioners.

EF's definition of a good concert also centred on a positive emotional experience: "That at least one particular emotion arises from the orchestra, also from the [other] performers, and [is transferred] to the audience ... it's about emotional aspects."<sup>160</sup>.

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<sup>158</sup> "... mir gefällt sehr gut, wie [die HIP] Leute spielen, aber man kann nicht generalisiert sagen, etwas gefällt mir, *weil* es historische Aufführungspraxis ist. Es gibt immer noch den Musiker hinter diesem historischen Aufführungspraktikant."

<sup>159</sup> "Es ist komplett zeitgemäß. Also ich glaube nicht, dass man noch ein Konzerthaus programmieren kann, ... dass das städtische Orchester da mal die ganze Barockmusik spielt. Das wäre noch möglich gewesen in den 70er Jahren, ist jetzt 2011 absolut nicht mehr möglich. Außerdem, ein Konzerthaus ist natürlich auch eine Abspiegelung von [dem], was sich im Musikkommerz [an]bietet. Und der Musikkommerz bietet einfach sehr viele varied ... Alte-Musik-Orchester. Und die programmiert man da, weil die natürlich ihr Publikum haben. Und mittlerweile die Barockmusik ohne historische Aufführungspraxis nicht mehr gegeben wird."

<sup>160</sup> "Dass mindestens eine bestimmte Emotion aufkommt vom Orchester auf, auch Interpretatoren auf das Publikum. ... Es geht um emotionale Punkte."

EF's reply to my question regarding the characterisation of historical instruments as compared to mainstream underlined the importance of the performer, rather than the instrument: "What really matters is the correlation between the instrument ... and the player's technique ... and then in the long run it's about how the player deals with the whole thing in order to realise a historical performance practice."<sup>161</sup>. The picture emerging here is that whilst the historical instruments are important for the practice of HIP, in the end it is more about the musicians' personality than about the historical instruments themselves: the historical instrument is simply the means to an end, the agent by which the musician can develop his musical personality in a way which might lead to success in a professional context.

EF further underlined this attitude in his response to my question regarding whether he would prefer a HIP to a mainstream concert. Initially his answer was that he simply preferred good concerts, but when I specified repertoire, in this case Mozart, which might be programmed one way or the other, he again qualified his preferences according to the musical personality of the conductor directing the orchestra: "Well basically it is about *how* the conductor has thought about this music and how he can realise this with a group of musicians, *whichever* practice they come from."<sup>162</sup>. Interestingly though, the two conductors he mentioned in the context of Mozart – Bruggen and Harnoncourt – very definitely come from HIP, which suggests that he indeed does prefer Mozart at least performed in a HIP manner, even if the orchestra is performing on mainstream instruments.

EF acknowledged that historical instruments had definitely contributed to his enjoyment of a concert. This referred to his concert experience particularly of baroque music, for which he said he cannot really imagine listening to this repertoire on mainstream instruments<sup>163</sup>. He definitely believed that a musician can gain by studying HIP, in fact, he ascribes a heightened value to the musician who bothers himself with HIP: "If the musician allows himself the time to engage with this historical performance practice, then the man has a much greater value. Because then he

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<sup>161</sup> "Dass es sehr viel darauf ankommt, wie die Konstellation ist zwischen Instrument ... und die Technik des Spielers ... Und das es dann letztendlich auch ist ... wie geht der Spieler mit dem ganzen Ding um, um eine historische Aufführungspraxis in die Realität zu bringen?"

<sup>162</sup> "Also es ist im Grunde genommen, *wie* hat der Dirigent über diese Musik nachgedacht und wie kann er das mit einer Gruppe von Musikern, *welche* *plumage* dann auch, umsetzen."

<sup>163</sup> "I believe I can't imagine pieces by Bach, the Matthew Passion, B minor Mass, with an old-fashioned, municipal [mainstream] orchestra ... It's really a different sound, a different atmosphere, that develops." "Glaube, ich kann mir Stücke von Bach, Matthäuspasion, H-moll Messe, eigentlich nicht mehr denken mit einem altmodischen, städtischen Orchester. ... Es ist schon ein anderer Klang, es ist eine andere Atmosphäre, die dadurch entsteht."

might do the same with other things that have nothing to do with baroque music ... he displays a certain curiosity. And that is really very good.”<sup>164</sup>. As far as ascribing value is concerned, this comment is particularly interesting because coming from a non-musician in a position to decide whether a HIP musician might have work or not, it shows exactly how the cultural decision-maker’s perception of the HIP mind-set increases the value of the musician in question. This begs the question why, if the HIP musician inherently has more value than the mainstream musician, at least in the eyes of the people deciding which musicians have employment, is the economic situation of the HIP musician so precarious compared to the salaried, pensioned security the mainstream musician enjoys?

EF’s comparison between what happens in a HIP orchestra compared to what happens in a mainstream orchestra (at least his perception of this) illustrates aptly how in his opinion the study of HIP can directly contribute to a good concert: “When one concerns oneself with it [HIP], and does that in an orchestra of 30 people who are all sitting there and asking themselves how such music can and *should* sound, then that is certainly a different concert to 30 musicians who are simply following what the conductor standing in front of them requires them to do.”<sup>165</sup>. The implication is that the HIP musician, even in an orchestral context *with* a conductor in front of them, is actively contributing to the interpretation of the music as opposed to mainstream players, who are passively implementing the conductor’s ideas. This is a picture of a synergy between the team (the orchestra) and its leader (the conductor) in which every player has an active role in the creation of a product (the performance). This ties back to the results of my research with the orchestral musicians in Chapter 4 (p. 148), where I discovered that HIP practitioners display marked entrepreneurial characteristics, and are able to create a team out of people with leadership personalities.

EF thought that musicians could definitely gain by performing from facsimiles, manuscripts or first editions on the condition that they really had taken the time to acquaint themselves with the meaning of the symbols on the page. This he considered to be of value<sup>166</sup>.

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<sup>164</sup> “Wenn sich der Musiker sich die Zeit gönnt, [sich] hier mit dieser historischen Aufführungspraxis zu beschäftigen, dann ist der Mann schon viel mehr wert. Weil das wird er dann vielleicht auch mit anderen Sachen. Die überhaupt nichts mit Barockmusik zu tun haben, auch machen. ... er zeigt eine bestimmte Neugier. Und das ist schon ganz gut.”

<sup>165</sup> “Wenn man sich damit beschäftigt und das im Orchester macht, wo 30 Leute sitzen, die sich damit beschäftigen, wie so etwas klingen kann und *soll*, dann ist das schon ein anderes Konzert als 30 Musiker, die nur folgen, was ein Dirigent, der davor steht, von denen verlangt.”

<sup>166</sup> “It’s really only about can they actually meaningfully interpret what is written? Because I might be able to read a score and or the notes, but I am not familiar with the level behind that. For example *that* certain

EF's answer to the question regarding whether HIP has anything particular to offer today was more of a description of a status quo in which he established what HIP had achieved to date: "It is everywhere, it is performed everywhere. And I believe that there is a generation which knows only this. ... one can also say that it has completely changed the orchestral landscape. Because there are now so many free-lance orchestras."<sup>167</sup>. In contrast to musical change brought about by HIP's influence (as described by CD above and even EF with regard to baroque music), this is a description of economic and market change.

EF agreed that HIP musicians see themselves as special, attributing this not only to their actual specialisation, but also to marketing strategy: "They see themselves as something special, they perform something special, and it is also a question of marketing. Because everyone can maintain that they are something special, they have something others don't, if they have the right marketing."<sup>168</sup>. EF summed up HIP's important contribution as being the fact that HIP had made forgotten repertoire available to the general public. Whilst this might be considered to have been a HIP mission in past decades, he felt that the possible rediscovery of forgotten 19<sup>th</sup> century works (of which he assumes there are many), does not fall in the category of a HIP mission any more, as this music is much more easily imagineable on mainstream instruments. He did though believe that this "mission" is valid to all musicians.<sup>169</sup>

### Summary

EF's personal definition of HIP strongly echoes the most popular audience response to this question: "old music sounding as it would have done when it was written", whereby EF describes this as an emotional process with a knowledge base, rather than just the knowledge process CD

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things were not written down because they were generally known. ... Then it has a purpose." "Es geht nur darum, können sie das auch *deuten*, was da steht? Weil ich kann vielleicht eine Partitur lesen und beziehungsweise die Notenschrift lesen, aber ich kenne nicht die zweite Ebene dahinter. Also *dass* bestimmte Sachen nicht geschrieben wurden, weil sie allgemein bekannt waren. ... Dann hat das Zweck."

<sup>167</sup> "sie ist überall, sie wird überall gespielt. Und ich glaube, dass es schon mittlerweile einen Generation gibt, die es gar nicht anders kennt. ... man kann auch sagen, es hat auch die ganze Orchesterlandschaft geändert. Weil es jetzt so viele freiberufliche Orchester gibt."

<sup>168</sup> "Sie sehen sich als was Besonderes, sie spielen etwas Besonderes und es ist aber auch eine Sache von Marketing. Weil jeder kann, wenn er das richtig vermarktet, meinen, dass er etwas Besonderes ist, was die anderen nicht haben."

<sup>169</sup> "I think that for all of us the 19<sup>th</sup> century is full of music that we don't know. And actually really needs to be rediscovered. ... It is a mission for musicians [not specifically HIP] to discover new music or rather salvage old music." "Ich denke, dass für uns alle noch das 19. Jahrhundert voll mit Musik ist, die wir auch nicht kennen. Und die eigentlich noch diese Entdeckung braucht. ... [Es] ist [ein] Auftrag an Musiker, um neue Musik zu entdecken beziehungsweise alte Musik wiederzugewinnen."

described above. Echoing what AB said, EF underlines the importance of the musician's personality. I infer from this that in the group of cultural decision makers a majority really feel that the musician likely to become involved with HIP has a different mind-set to other musicians in mainstream. This supports the results of my research in Chapter 4, where the "HIP personality" came across as being particularly entrepreneurial. The big difference between classical entrepreneurial and HIP entrepreneurial is also emphasized by the importance of emotional motivation attributed by the orchestral players and by the enablers, an indicator of the fact that HIP must be an activity with high cultural value, since a cultural value appears to be the main driving force.

EF's description of how HIP has changed the musical landscape over the past 30 years because HIP has created a new and convincing perspective for the performance particularly of baroque music supports the cultural value I called "innovation" that came up as second most popular in the audience surveys. Whilst EF feels this applies particularly to baroque and earlier repertoire, CD's descriptions above suggest that it can apply to works of the classical period too (particularly the rediscovery of Haydn's music – pleasurable both to musicians and audience, according to CD, because of an innovative approach).

EF's perception of how a HIP orchestra works, which is the subject of 3.3.2 below, ties in with ideas from Chapter 4<sup>170</sup>. I would argue at this point that a new cultural value has come to light, one which is about the difference in energy an orchestra projects when it is made up of potential leaders, in the sense that each team (orchestral) member has taken the responsibility of thinking about how they would perform the music if they were leading, yet nevertheless manage to channel this towards a common creative goal. Because of this I choose to call the value "team".

EF was clear throughout in ascribing a higher value to HIP musicians compared to mainstream musicians. He was also clear about his professional motivation for programming HIP concerts: that HIP had successfully created a demand in the market which he could meet.

### **3.2.4 GH**

GH is a programme director at a major German radio station. He did not study an instrument, although he did learn one to some proficiency. As with EF he comes into contact with HIP solely as an enabler of HIP performances, recordings and broadcasts, which is his main job description.

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<sup>170</sup> Gendron 2004



GH gave an extremely concise description of what the term HIP means to him: “HIP is, for me, performing music on original instruments. Or modern copies. That is, the original instruments that were in use at the time the music was composed. Firstly. And secondly, HIP is a way of making music that is guided by the interpretation standards and norms of the time it was written. And one reaches these standards and norms by studying sources. Sources regarding performance practice, but also secondary sources, including biographical sources and other commentaries. They can be secondary sources such as travel journals, observations regarding the size of the group of musicians on stage. In that case not necessarily just treatises about performance practice.”<sup>171</sup>. This seems like an exact blueprint of what EF suggested HIP musicians do – to immerse themselves in the time of Rameau for example, in order to then understand what he meant by the notes he wrote on the page.

GH did not come into contact with HIP before he began working for the radio, he attributed this to the geographical area of Germany in which he grew up, where, he said, there really was not anything along those lines going on in cultural life generally. GH’s description of which aspects he particularly likes about HIP ties in with what other interviewees said and also with the cultural values my research with audiences (Chapter 6) uncovered: “... I like the earnestness regarding the close study of the musical sources. I continue to like that impulse which was set by the musicians who initiated HIP in the 70s and 80s, this educational, progressive aspect, I mean the anti-traditionalist aspect, that one, as it were, reconsiders habitual procedures and reaches a new, also aesthetic, standard. ... Then I also continue to like the novelty of the sound that has emerged with this, which opens the possibility for a new structural music experience. And a sensual music experience. Anyway, in many ways it is a more exciting, more emotional way of making music.”<sup>172</sup>. This comment unites the values “passion”, “sound”, “authenticity”, “approachability”,

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<sup>171</sup> “Historische Aufführungspraxis ist für mich das Musizieren auf Originalinstrumenten. Beziehungsweise deren Nachbauten. Und zwar den Originalinstrumenten, die verwendet wurden zu der Zeit, als die Musik entstanden ist. Erstens. Und zweitens ist historische Aufführungspraxis eine Musizierweise, die sich an die Interpretationsstandards und Interpretationsnormen der Zeit, in der die Musik entstanden ist, orientiert. Und zu diesen Standards oder Interpretationsweisen kommt man durch das Studium von Quellen. Von Quellen zur Aufführungspraxis und Sekundärquellen, auch biografischen Quellen und sonstige Äußerungen. Können auch Sekundärquellen sein wie Reiseberichte, Beobachtung über Besetzungsgrößen. Also nicht nur im engeren Sinn aufführungspraktische Traktate.”

<sup>172</sup> “... mir gefällt erstmal die Ernsthaftigkeit in der Beschäftigung mit den musikalischen Quellen. Mir gefällt weiterhin, was auch so ein Impetus bei den Musikern, die damit in den 70er, 80er Jahren begonnen haben, dieses aufklärerische Moment, also diese Antitraditionalistische, dass man sozusagen Konventionen überprüft und jetzt zu einen neuen, auch ästhetischen Standard kommt ... Dann gefällt mir weiterhin auch die neuartigkeit des Klangs, die dabei entstanden ist, die dann ein neues strukturelles Musikerlebnis ermöglicht. Und auch ein sinnliches Musikerlebnis. Also es ist in vielen Teilen ein aufregenderes, emotionaleres Musizieren.”

“innovation”, and includes the idea of better structural insight, a value new in this chapter and already mentioned by AB and CD above.

GH’s response to the question of whether there are inherent differences between HIP and mainstream concerts was a testimony to HIP’s influence on the mainstream scene, in the sense as mentioned both by CD and EF that HIP’s influence has changed the mainstream scene significantly<sup>173</sup>. However, he picked up one difference which he felt can be manifest in HIP performances and unlikely to be in mainstream ones. This can be summed up by the value “passion” and he correlates it directly with the free-lance status of HIP professionals: “... what one can still sense, I believe, is a sort of strategic enthusiasm ... because early music is the music of the free-lance scene, at least in Germany it does not receive state support except maybe from time to time for specific projects. This means that from the beginning, a significant enthusiasm is part of navigating this scene, instead of opting for a salaried position in a symphony orchestra. And this position of entrepreneurship, this incessant having to prove oneself on the market, this engenders a kind of freshness, a spirit of awakening and entrepreneurial energy, that can clearly be felt in performance.”<sup>174</sup>. GH qualified this in respect of the mainstream salaried musicians, saying that this did not mean that mainstream orchestras were not enthusiastic.

His analysis of the reasons for the HIP performers’ “passion” included the aspect suggested by EF above, that the enthusiasm in a mainstream orchestra has a different origin: “... in this case it’s dependent on the conductor’s capacity for enthusiasm, whilst in early music there is a much stronger ‘ensemble’ culture, and the charismatic conductor personality doesn’t play such an important role.”<sup>175</sup>.

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<sup>173</sup> In response to my question “is there a difference?”: “That doesn’t really hold good any more. One can’t maintain that every mainstream instrumentalist performs early music unemotionally, or even in an *uninformed* manner... “ “Das gilt jetzt eigentlich nicht mehr strikt. Man kann das nicht sagen, jeder, der auf modernen Instrumenten spielt, spielt unemotional diese alte Musik, oder *uninformiert* diese alte Musik ...”

<sup>174</sup> “ ... was man aber, glaube ich, schon noch spüren kann, ist so eine Art Zweckenthusiasmus ... denn die alte Musik ist eine Musik der freien Szene, zumindest in Deutschland gibt es keine Subventionen oder nur hin und wieder Projektförderungen dazu. So dass von vornherein ein großer Enthusiasmus dazugehört, sich in dieser Szene zu bewegen, anstatt sich fest anstellen zu lassen in einem Sinfonieorchester. Und daraus, aus dieser Lage des eigenen Unternehmertums, des sich ständig am Markt Bewähren-Müssens kommt eine Art von Frische, von Aufbruchgeist und von Unternehmergeist, der dann auch in den Darbietungen zu spüren ist.”

<sup>175</sup> “... da hängt es aber eher dann so von der Begeisterungsfähigkeit eines Kapellmeisters oder eines Dirigenten ab, während in der alten Musik eine wesentlich stärkere Ensemble-Kultur herrscht und nicht die charismatische Dirigentenpersönlichkeit eine Rolle spielt.”

In stark contrast to the other interviewees, GH's definition of a good concert is: "A good concert is first and foremost a concert which has a high technical standard."<sup>176</sup> He later qualifies this, referring to the emotional side, as did the other interviewees: "And then of course the music *must absolutely* be moving, emotionally gripping."<sup>177</sup>

To my question regarding the characterisation of the differences in sound between historical and mainstream instruments GH was in agreement with the other interviewees above. He gave a detailed description of the differences: "... normally the historical instruments are characterised by a greater richness in the overtones. The sound is more ample. It is not so loud, it is not so one-dimensional. It has many more tonal facets, a larger spectrum. They are mostly quieter than the modern instruments, but more varied."<sup>178</sup>

Unlike AB and EF he did not mention the importance of the technical abilities of the player, in fact at a later point he definitely said that he would always prefer to hear baroque repertoire on a baroque oboe for example, and gave a specific context in which he had listened to an oboist who had a great deal of experience on the baroque oboe but was performing Telemann on the modern oboe, and how this was an unsatisfactory experience for reasons of sound: "Well, in the case of the oboe I find it really problematic when the oboe performs as a solo instrument with historical repertoire and a modern instrument. That sounds somehow glib, mechanical or even metallic, almost. ... And when the as it were somewhat nasal richness of sound which harmonises better with the stringed instruments is missing."<sup>179</sup>

Generally GH said that he would not want to listen to a concert of baroque music on modern instruments. Unlike EF, who felt that romantic repertoire need absolutely not be heard on historical instruments, GH said he would always choose period instruments for romantic repertoire if the technical standard of the performance met his requirements, because in the HIP version his perception of the music would be deepened due to the way HIP musicians perform: "I prefer to listen to it in the version from the time it was composed, because the sound is richer,

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<sup>176</sup> "Ein gutes Konzert ist erstmal ein Konzert, was handwerklich auf einem hohen Niveau stattfindet."

<sup>177</sup> "Und dann *muss* Musik natürlich bewegen, emotional ergreifen."

<sup>178</sup> "... normalerweise zeichnen sich die historischen Instrumente durch einen höheren Obertonreichtum aus. Also der Klang ist reichhaltiger. Er ist nicht so stark, er ist nicht so eindimensional. Er hat viel mehr Klangfacetten, ein größeres Klangspektrum. [Sie] sind meistens leiser als die modernen Instrumente, aber vielfältiger."

<sup>179</sup> "Also bei Oboe finde ich es wirklich ein Problem, wenn die Oboe als Soloinstrument auftritt mit historischem Material und ein modernes Instrument. Das klingt irgendwie glatt, mechanisch oder metallisch fast. ... Und wenn da nicht sozusagen der etwas näselnde reichhaltige, sich besser mit den Streichinstrumenten mischende Ton der historischen Oboe [ist]."

more varied, more transparent. And also as regards the way of playing, ... other musical correlations are revealed.”<sup>180</sup>.

He touched in this case on the reasons why often HIP performances of romantic repertoire are not of a sufficiently high technical standard (in his opinion) and correlated this with the problems of free-lance orchestras as opposed to mainstream salaried orchestras: “As far as romantic music is concerned ... by now I’m a little bit uncertain ... it’s almost always because of the free-lance scene, and too little money, and the number of rehearsals is then limited. And then the technical level of performance is often deficient. ... Whilst in the classical [mainstream] symphony orchestras there is usually a higher technical level of performance, because they work together for a longer period of time, because they rehearse more, because they simply work as a body.”<sup>181</sup>. So whilst it appears a lot can be gained, musically, towards an excellent performance situation by harnessing the mind-set of free-lance HIP players, due to economic constraints this cannot always be fully realised. Also GH was quite clear that whilst individual musicians can definitely gain useful insights by studying the historical instrument, he still would prefer to hear the music on the instruments written for it. In this case he placed much more emphasis on the instruments themselves and their sound than did any of the other interviewees.

In response to the question regarding possible useful insights a musician might gain from studying and performing from manuscripts, facsimiles, and first editions, GH strongly believed that all professional musicians who took themselves seriously were careful to have the best possible music edition<sup>182</sup>. He felt that particularly committed performers would consult an autograph if possible in order to determine how an editor had made his decisions in an edition, and that this pursuit is absolutely positive<sup>183</sup>. He pointed out that his idea of how musicians work is supported

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<sup>180</sup> “Ich höre es lieber in der Version der Entstehungsbedingungen der Zeit, weil dann der Klang reichhaltiger, vielfältiger, durchhörbarer [ist]. Und auch eben was die Spielweisen anbelangt, das sind ja die beiden Facetten historischer Aufführungspraxis, Spielweisen und Instrumentenbildung, andere musikalische Sinnzusammenhänge [werden] einem eröffnet.”

<sup>181</sup> “Es ist bei der romantischen Musik ... bin ich mittlerweile ein bisschen schwankend geworden. ... es handelt sich meistens um freie Szene, und wenig Geld, ist die Anzahl der Proben limitiert. Und das spieltechnische Ergebnis ist oftmals defizitär. ... Während in den klassischen Sinfonieorchestern ein höheres spieltechnisches Niveau herrscht in der Regel, weil sie länger zusammen arbeiten, weil sie mehr proben, weil sie einfach als Klangkörper funktionieren.”

<sup>182</sup> “That’s part of every musician’s tools of the trade, to acquire the best possible music.” “Das gehört zum Handwerkszeug eines jeden Musikers, sich die bestmöglichen Noten zu beschaffen.”

<sup>183</sup> “... I go and look at the autograph or the first edition. Very committed musicians do this and find there ... information which might be useful for their own interpretation.” “... ich gucke nochmal in das Autograph oder den Erstdruck und so weiter. Das machen sehr engagierte Musiker, und finden da ... doch noch Informationen, die für ihre Interpretation wichtig sein können.”

by the fact that a significant business exists publishing critical editions, which, he assumes, satisfy a market that must exist. It was clear from his opinions on this that he believed a performance could benefit from performers' engagement with original notational materials.

GH saw HIP's main contribution in the present day as the rediscovery and performance of forgotten music. He was quite sure that neither has everything that is lost been rediscovered, nor will we ever run out of music to be rediscovered<sup>184</sup>.

GH found that HIP musicians do indeed see themselves as something special: "Yes, they ascribe themselves a particular value. ... in the way they speak they convey the attitude 'I have a knowledge advantage, I know better, I have experienced more. ... in terms of interpretation, I am more advanced.'"<sup>185</sup>. The way he talked about this suggested that he wasn't necessarily in favour of this attitude (unlike EF, who felt that it was fair enough for HIP practitioners to consider themselves special because they were indeed actually doing something special), and qualified this later in the interview: "Well, if I said earlier that HIP musicians have a knowledge advantage, an advantage with regard to competence, what is also true on the other hand is that in many cases ... there are deficits in the level of technical ability on the instrument."<sup>186</sup>.

When I asked my audiences the question regarding technical ability (Chapter 6, Q.9b p. 199 and p. 216), all but 13 people were quite sure that the musicians on stage were not technically inferior in any way. My other interviewees in this chapter touch on the fact that some musicians are technically more proficient than others, but GF's comment is the only one which generalises regarding technical inferiority for HIP performers compared to mainstream. I would argue that this is partly because HIP has not yet produced a soloist to match international mainstream standards, and that it is not fair to compare chamber and orchestral HIP musicians to internationally acclaimed mainstream soloists. Possibly one of the reasons that HIP has not produced soloists of that category is because, harking back to what AB said above, that is simply

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<sup>184</sup> "Yes, rediscovery is what it is. ... we are putting on first performances of old music, of historical music, in our own time. There is an inexhaustible supply of this. ... We aren't through it yet." "Ja, Neuentdeckung ist das ... wir machen Uraufführungen von alten Werken, von historischen Werken in unserer Zeit. Da gibt es unerschöpflich viel. ... Wir sind noch nicht durch."

<sup>185</sup> "Ja, sie schreiben sich schon den Wert zu. ... in der Art zu sprechen, kommt schon auch so ... die Haltung durch: 'ich habe einen Wissensvorsprung, ich weiß es besser, ich habe mehr erfahren. ... Ich bin *interpretationstechnisch* weiter.'"

<sup>186</sup> "Also wenn ich vorher sagte, die Musiker der historischen Aufführungspraxis haben einen Wissensvorsprung, einen Kompetenzvorsprung, so gilt auf der anderen Seite in vielen Fällen auch ... dass da Defizite einfach im instrumentaltechnischen Niveau da sind."

not what HIP is, or should be, about, despite the fact that in his opinion, HIP is becoming more and more mainstream in that it is beginning to place too much importance on soloists (and technical ability).

GH described how he saw HIP's mission as it was and is embodied by musical directors who have been internationally successful for 30 years: "Well, if I [think about] someone like [name of musical director] in the best possible way, someone who truly has produced extraordinary performances, one of his outstanding features *is not* that he is an excellent conductor, but that he manages to come closer to the spirit of the music because of a mission to throw light on something, going back to the sources, back to the spirit."<sup>187</sup> However, he felt that times certainly had changed, and that in the younger generation the idea of a mission was no longer relevant: "... their own vision is, I think, no longer that they [embody] the impetus to throw light on something, the missionary zeal, that doesn't matter any more."<sup>188</sup> (comment regarding a musical director with less than a 10-year career).

### Summary

GH's definition of HIP echoed both CD's and EF's as far as the importance of the instruments and knowledge of sources was concerned. Whilst it suggests, as EF's did, that HIP musicians immerse themselves in the time that the music was written, it does not describe an emotional process, but emphasises knowledge alone, as did CD's definition.

GH's quote above manages to unite nearly all the cultural values my research with musicians, audiences, and enablers uncovered, with the exception of "Museum" and "Excellence": "... I like the earnestness regarding the close study of the musical sources ("authenticity"). I continue to like that impulse which was set by the musicians who initiated HIP in the 70s and 80s, this educational, progressive aspect ("education", "innovation"), I mean the anti-traditionalist aspect, that one, as it were, reconsiders habitual procedures and reaches a new, also aesthetic, standard ("innovation"). ... Then I also continue to like the novelty of the sound that has emerged with this ("sound"), which opens the possibility for a new structural music experience ("structure"). And a

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<sup>187</sup> "Also wenn ich jetzt im besten Sinne jemanden wie [name of musical director], der nun wirklich bemerkenswerte Aufführungen zustande bringt, zu dessen Alleinstellungsmerkmal gehört *nicht* in erster Linie, dass er ein hervorragender Kapellmeister ist, sondern dass er mit der Mission des Aufklärerischen, an die Quellen zurückgehen, an den *Geist*, an den historischen Geist der Musik näher herankommen kann als jemand anders. Das ist sein Alleinstellungsmerkmal."

<sup>188</sup> "... ihre eigene Vorstellung ist, glaube ich jetzt nicht, dass sie so sehr in der aufklärerische Impetus, dieser missionarische Impetus, das glaube ich, spielt keine Rolle mehr."

sensual music experience. Anyway, in many ways it is a more exciting, more emotional way of making music (“passion”, “approachability”, “emotional communication”)”.

In fact it would appear that whilst all the groups found that immersion in and engagement with primary and secondary source material is an intrinsic HIP activity, the groups “musicians” and “enablers” differed from the audiences in their perception of this activity’s objective: audiences believed HIP performers were recreating soundscapes of the past, whilst the other two groups considered the activity to be an expression of creative freedom to reach an individual and innovative interpretation for today’s stage. This was the least popular option favoured by the two audiences in my survey, receiving just under 30% and just over 20% in City 1 and City 2 respectively, and yet it seems to be the actual reality of what the HIP performers feel they are doing and one reason why the enablers continue to support HIP.

In his subsequent remarks, GH picks up on EF’s observations regarding “team” and the different status of a conductor in the HIP context, and how these facets can engender heightened emotional communication with the audience.

In stark contrast to AB, GH felt that it was not just about the musician’s personality, it really was about the historical instruments themselves. In this context GH mentioned the financial constraints which led to free-lance period instrument orchestras not being able to afford adequate rehearsal time for romantic repertoire, leading to his personal choice to avoid these performances due to lack of technical excellence. He implied that given enough financial backing, HIP orchestras would be able to reach the technical excellence required for this repertoire, and if that financial backing were available, he himself would always choose to listen to romantic repertoire on historical instruments.

This further reinforces the question I posed above: why, when HIP seems to be so successful, are the musicians suffering from inadequate financial returns in comparison to their mainstream colleagues? At a first glance it would appear that this might be connected to HIP’s high cultural value, which leads to high psychological returns (procedural utility, Chapter 5, section 5.4), and causes the musicians to be particularly susceptible to falling prey to cultural decision-makers wishing to save or make money at the musicians’ expense.

### **3.2.5 IJ**

IJ was at the time of the interview the head of a music college which did not offer any tuition in HIP. He himself is a conductor who did not study an orchestral instrument, and he performs regularly with both mainstream and HIP orchestras.

IJ's definition of HIP touched on all the categories mentioned above: "... it is a kind of music-making which is based on knowledge ... of historical facts, historical books, historical materials. ... you try, as it were, with what you read in old books, ... on reconstructions of instruments, to make use of it. And you try in this way to provide the music with its own charm, its own identity."<sup>189</sup>.

Unlike the other interviewees, IJ's first contact with HIP was extremely negative – in fact it led him to turn his back on HIP entirely: "... because I didn't understand that way of making music ... when it was together, that was quite nice. But then it wasn't at all in tune ... it was as a musical experience, as musical expression, completely inadequate for me. ... I always tuned out because it set such a forbiddingly bad example."<sup>190</sup>.

Given the fact that IJ now regularly performs with period instrument orchestras, I was curious to discover how his complete about turn happened. He described how as a young conductor, when he had to conduct works from the classical period with mainstream orchestras, he encountered incredible frustrations regarding questions of balance: "... I increasingly came into conflict with the fact that what is marked in the score could not be heard. ... Beethoven, even if he was deaf, he can't possibly have been so *stupid*, that it is impossible [i.e. he was unable] to compose a balance [between the instruments] ... an insoluble problem. Either you have grumbling musicians, or you yourself grumble, because you can't get the sound picture you are reading [in the score]."<sup>191</sup>.

In fact, this dissatisfaction caused him to turn his back on the classical repertoire entirely and concentrate on contemporary music. He also mentioned in this context Beethoven's tempo markings, which the mainstream orchestras he worked with at the time refused to even attempt to play. All the more surprising then, that many years later, when a colleague suggested he come and conduct Beethoven with the colleague's period instrument orchestra, he agreed, because he hoped he might find answers to the insoluble problems mentioned above. He explained that he

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<sup>189</sup> "... das ist eine Form des Musizierens, die auf der Kenntnis ... historischer Fakten, historischer Bücher, historischen Materials beruht. Und für uns heute mit dem, was sich jetzt so als Stilistik herausgebildet hat. ... du versucht quasi, mit dem, was an in alten Büchern liest, ... auf nachgebauten Instrumenten nutzbar zu machen. Und versucht, auf diese Weise die Musik ihren eigenen Reiz oder ihre eigene Identität zu verschaffen."

<sup>190</sup> "... weil ich von der Art des Musizierens nichts verstand ... wenn es zusammen war, ist ganz schön. Aber dann war es zumindest nicht sauber ... es war einfach als musikalisches Erlebnis, als musikalischer Ausdruck, überhaupt nicht adäquat für mich. ... ich habe das als abschreckendes Beispiel immer weggedreht."

<sup>191</sup> "... [ich] kam immer mehr in Konflikt mit der Tatsache, dass das, was in den Noten steht, überhaupt nicht zu hören ist .... Beethoven, selbst wenn er taub war, aber so *blöd* kann er nicht sein, dass es nicht möglich ist, einen Klangbalance zu schreiben ... ein unlösbares Problem. Entweder man hat maulende Musiker, oder man mault selber, weil man das Klangbild, was man liest, nicht kriegt."



had, in the mean time, spent time “informing” himself, reading about how articulation and phrasing “and that sort of stuff”<sup>192</sup> might be realised, motivated by the fact that he did not want any orchestral musician to tell him that it couldn’t be played in that way. His experience with the period orchestra was so positive that he decided to continue working in that sector.

IJ felt that by now a certain mainstream has begun to appear in the HIP scene too – this was in agreement with AB<sup>193</sup> - but that there were clear differences between concerts of HIP and mainstream, which had primarily to do with the differences in sound quality of the instruments: “The difference is that the sound qualities still remain different. You can articulate well with a modern orchestra, you can phrase extremely well with a modern orchestra, you can speak, there is no question of that. But it’s still really difficult to reach a balance in sound between strings and winds and brass ...”<sup>194</sup>. He went on to explain how because of this he had asked the trumpeters of a modern orchestra he works with regularly to have instruments built that were so light, that they matched the string sound in the sense that they began to sound brassy when they are still quite quiet: “... that did sound quite like historical instruments, because when they played relatively quietly there was that buzzing or rattling quality to the sound, like the [historical] trumpet. And then I didn’t need to say ‘sound brassy please’ and they destroyed the rest with their fortissimo.”<sup>195</sup>.

This difference is one which I would like to highlight at this point by including something which I picked up outside of my research, but which is particularly relevant. When I was rehearsing works by Beethoven with John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique (period instruments), at an open rehearsal my trumpeter colleague Michael Harrison was invited to explain to the audience what the difference was for a trumpeter to play Beethoven on a historical instrument as opposed to a mainstream one (Michael plays both). He explained how the experience of playing Beethoven, with his extreme dynamic markings, on the natural trumpet was similar to driving a formula one racing car in a race: you were at the limit all the time, it was

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<sup>192</sup> “und so Zeug”

<sup>193</sup> “... with historical instruments ... I find that a certain mainstream has begun to appear ... “ “... mit historischen Instrumenten ... da finde ich, beginnt sich auch schon so ein Mainstream auszuwachsen.”

<sup>194</sup> “Es unterscheidet sich darin, dass die Klangqualitäten eines Barockorchesters nach wie vor andere bleiben. Du kannst mit einem modernen Orchester gut artikulieren, du kannst mit einem modernen Orchester sehr gut phrasieren, man kann sprechen, überhaupt keine Frage. Aber man kriegt nach wie vor extrem schwer rein die Klangbalance zwischen Streichern und Bläsern und zwischen Blech ...”

<sup>195</sup> “... dann war das schon in der Art der alten Instrumente, weil in einem relativ leisen Bereich tatsächlich schon dieses Schnarren oder Rattern auch der Trompete hatte. Uns da brauchte ich nicht sagen ‘Schmettern Sie mal’, und die machten mir mit ihrem Fortissimo alles tot.”

extremely hard work, and you felt as if the “car” would fall apart the minute you had crossed the “finish line”. On the other hand, with a modern instrument you had to be careful to play quietly most of the time and play well within the limits of what the instrument was capable.

It is this experience which for sound reasons IJ was trying to create for his performance by asking the musicians to play a different type of modern trumpet. Musicians playing historical instruments on stage for Beethoven at least experience having to push themselves out of the instruments’ comfort zones, which creates a different sound, but also a different emotional experience, for the musicians and hopefully also for the audience. This cannot be achieved with modern instruments, as IJ discovered.

Of all my interviewees, IJ was the only one whose definition of a good concert centred on the emotional aspect of telling a good story: “... whether mainstream or not, it [a good concert] must tell me a story.”<sup>196</sup>.

As IJ had already spoken a good deal about the difference between mainstream and historical instruments, I left that question out and moved to the one regarding whether a musician had something to gain by studying the historical instrument.

IJ said that a musician definitely had much to gain and went on to describe what he had gained from his study of HIP, in this case less the instrument (as a conductor), than the subject itself: “... my engagement with HIP has taught me things, how to read music more exactly, ... that the same notes can mean something different to me today than they did yesterday. And that I can have a completely different attitude to the same score five years from now than I do today. ... And it also taught me that I can’t just fill a phrase with notes, but that there must be an idea behind them. And that behind these notes, they don’t just make up a beautiful line, but that this beautiful line has to say something. ... There is a whole list of aesthetic concerns which I have completely revalued for myself.”<sup>197</sup>.

He also brought up another aspect he had learned from HIP, one which describes the new cultural value I will choose to call “structure”, and which both AB, CD and GH considered to be important

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<sup>196</sup> “ ... egal ob Mainstream oder nicht, es muss mir was erzählen.”

<sup>197</sup> “... meine Beschäftigung mit der alten Musik hat mir Sachen gelehrt, Noten genau zu lesen, ... dass die gleichen Noten mir heute etwas anderes sagen können als gestern. Und dass ich zur gleichen Partitur in fünf Jahren ein völlig anderes Verhältnis haben kann als heute. ... Und sie hat mich eben gelehrt, dass ich nicht nur eine Phrase mit Noten fülle, sondern dahinter auch eine Idee haben muss. Und dass hinter diesen Noten, es ist nicht nur eine schöne Linie, sondern diese schöne Linie muss etwas sagen. ... Es gibt eine ganze Reihe von ästhetischen Belangen, die ich völlig neu bewertet habe für mich.”

aspects of the “HIP process” and its results: “... and that I can read most contemporary scores far more easily since I have gained an understanding of baroque music. Because of the structure. Lately I’ve found it much easier to read structures.”<sup>198</sup>.

In answer to my question regarding whether HIP has anything special to offer today, IJ differentiated, at my suggestion, between my three groups of performers, enablers, and consumers. The main tenor was that HIP provides reasons for discussion amongst musicians, and that the subsequent benefit for the other groups derived directly from this: “... for argument. For musicians it is quite clear that one can get into wonderful arguments, and then one ... remains alert and gets into discussions [and something new arises].”<sup>199</sup> and “I think the audience enjoys the vitality with which this music is performed”<sup>200</sup> – a vitality which he believed came directly from potential arguments and discussions. He found that it was even possible to see this process: “And also the way it [the music] is presented. Baroque orchestras still continue to play enthusiastically, well, they *look* more enthusiastic than modern mainstream orchestras.”<sup>201</sup>. This ties in with my value “passion” and the heightened emotional communication my audiences in Chapter 6 felt was happening when they listened to a HIP concert. As far as the enablers were concerned, he simply saw them as meeting a market demand which really exists: “The promoters, they earn money with it [HIP]. ... That is obviously possible these days.”, ascribing no particular cultural value to the exercise.

IJ was in total agreement with my suggestion that HIP performers ascribe themselves a special status, and also that this was justified: “Yes. Quite rightly. ... because they certainly are the ones who have thought about music a lot more than all the others. ... thanks to HIP and thinking about the possibility of variation, ... and also the redefining of a particular score for instance, life looks a lot different. Much more courage has entered into the modern, mainstream world.”<sup>202</sup>.

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<sup>198</sup> “... und dass ich ein Großteil von zeitgenössischen Partituren viel leichter lesen kann, seit ich mich mit Barock verstehe. Wegen Struktur. Ich lese neuerdings Strukturen viel leichter.”

<sup>199</sup> “... für den Streit. Für den Musiker ist es ziemlich klar, man kann sich herrlich streiten, und man ... bleibt wach und kommt ins Gespräch und [da entsteht neues – my concluding comment, agreed on by IJ].”

<sup>200</sup> “Ich glaube, das Publikum genießt die Lebendigkeit, mit der diese Musik gemacht wird.”

<sup>201</sup> “Und auch in der Darreichungsform. Barockorchester spielen nach wie vor engagiert, also *sehen* auch engagierter aus als moderne Mainstream Orchester.”

<sup>202</sup> “Ja. Zu Recht. ... weil sie natürlich diejenigen sind, die über Musik viel mehr nachdenken als alle anderen. ... durch die alte Musik und das Nachdenken über Variationsmöglichkeiten, ... und auch das neufinden einer Partitur zum Beispiel, sieht das Leben doch ganz anders aus. Da ist viel mehr Mut in den modernen Mainstream reingekommen.”

He explained in a later comment how the mainstream world has been influenced by HIP, and how this informed his reasons for wanting to introduce HIP in his music college as a subject of study:

“One day a [professional mainstream orchestral musician] stood in front of me and said ‘we urgently need to do something about our education system, because we now have people like [HIP conductor] in front of us, who flings terms around that we first have to look up in order to know what he is talking about. We need to educate people in this.’.”<sup>203</sup>

As far as IJ’s opinion regarding a “mission” was concerned, he felt that one negative aspect of discussion and ascribing themselves a special status was an inclination to the insistence on being right. Generally though he felt that it was less about a mission than about the personality of the musical director, and that anything which might look like a “mission” was more likely to come from the musical director’s personality than anywhere else. So generally, he did not feel HIP has a mission.

### Summary

IJ’s definition of HIP emphasised a knowledge base as a means to an end, that is, convincing musical expression. All of IJ’s reasons for becoming involved with HIP had to do with the balance of the instruments in the orchestra, or lack of the same in mainstream, and IJ’s dilemma regarding creating for himself and the audience what he saw the composer had written in the score. Whilst this sounds as if it were “adhering to the composer’s intentions”, the way IJ puts it suggests that it is more about his own interpretation, based on the assumption that the composer knew what he was doing when he orchestrated the music in question. Whilst IJ does not explicitly categorise this process as being part of the cultural value “structure”, I would argue at this point that it is this very value which is being expressed here. “Structure” as a value is extremely important to IJ: he mentions it explicitly towards the end of the interview, explaining how he has learned to read the structures in contemporary music better because of his involvement in HIP.

IJ found the value “sound” in the context of balance and of expressive possibilities extremely important, but not just in these contexts. IJ expressed the innovative side of leaving the instrument’s “comfort zone”, which was the result of playing the music on the instruments for which it is written, more exactly than any of the other interviewees. The way he described it showed the different emotional impact a performance might have on the audience due to the fact that the instrumentalist himself is outside of his comfort zone because of the demands placed by

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<sup>203</sup> “Dann stand eines Tages ein [professional mainstream player] auf und sagt: ‘wir müssen dringend in der Ausbildung was tun, weil wir jetzt so Leute wie [HIP conductor] vor uns haben, der schmeißt mit Begriffen um sich, da müssen wir erstmal nachschlagen, was das eigentlich ist. Wir müssen das ausbilden.’”

the composer on the instrument. This is another aspect of the value “emotional communication”, which results in “innovation”. It also reinforces the importance of the actual historical instruments to the process of “doing HIP”, although that still does not necessarily mean that only concerts on historical instruments can be HIP. It does mean though, that as in the cases of IJ and CD, mainstream orchestral concerts could be possibly considered to be HIP because the conductor was “historically informed” (had studied the scores in the context of HIP), and the style of playing arose with direct reference to the historical instruments. Certainly in either context, the conductors in question felt they were “doing HIP” when they approached the repertoire in this way.

In IJ’s opinion, the fact that HIP has a high potential for arguments amongst its producers (because it calls performance parameters into question) leads to more vitality in performance, which in turn creates more audience enjoyment. This ties in with what EF said about the “team of leaders” aspect of HIP as compared to mainstream, and touches on the cultural values “emotional communication” and “team”.

IJ was clear about his explanation for the programming of HIP: similarly to EF he felt that HIP had created a demand in the market which enablers were able to satisfy without suffering financially.

### **3.3 What is HIP?**

#### **3.3.1 Summary of values expressed in this chapter**

All five of the “enablers” in this chapter were, at the time of interview, in a position to make a difference to HIP musicians’ work opportunities. None of them were surprised by any of my questions, all of them had given the subject “HIP” much thought. One enabler was not a musician at all, one of them had had training, but no longer played, two had studied an orchestral instrument, one of these two no longer played but only conducted, and the fifth was a conductor who had not studied an orchestral instrument. Two were important figures in institutes of higher education, two directly decided on job opportunities for musicians, two straddled the HIP and mainstream scenes as musical director. The practitioners all had varying degrees of contact with HIP, from very little to practically exclusively HIP.

One value all of these people agreed on with regard to HIP was “emotional communication”. This included the enthusiasm with which the musicians were perceived to perform, a value I called “passion” in the audience chapter, and the fact that this enthusiasm was perceived to engender feelings in the listener, a value I called “approachability” in the audience chapter. Both of these values are better described together by the general term “emotional communication”, a value

which all of my groups have agreed on as being part of the process of “doing HIP” and a motivation for becoming involved in HIP.

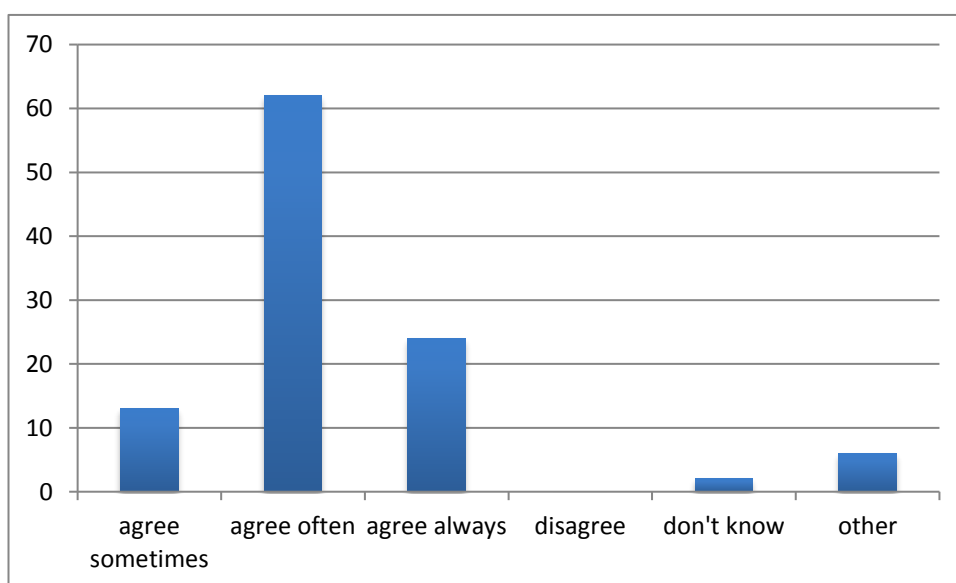
The other value my interviewees all agreed on was “knowledge”. HIP is a knowledge-based process – without the knowledge, it’s not HIP. Knowledge was not a value that figured in my audience surveys, it also did not appear amongst individual answers participants were invited to give, but it did figure highly as a reason why students chose to study HIP, which was considered a broader-minded course than mainstream because of the knowledge element.

Two new values came to light as a result of my interviews: “structure” and “team”. The value “team” is the subject of part 3.3.2 below. The value “structure”, felt to be important by all but one interviewee (EF), is not just applicable to professionals such as the two conductors who felt that they could read scores better, understand musical structure better: when GH talked about structure, he was referring to the listener’s understanding of the music, and whilst he himself had professional training as a musician and surely is able to gain more insights listening to music than an audience member without formal training, yet the results of my audience surveys show that “structure” is also an important aspect of HIP performances, directly because of the historical instruments:

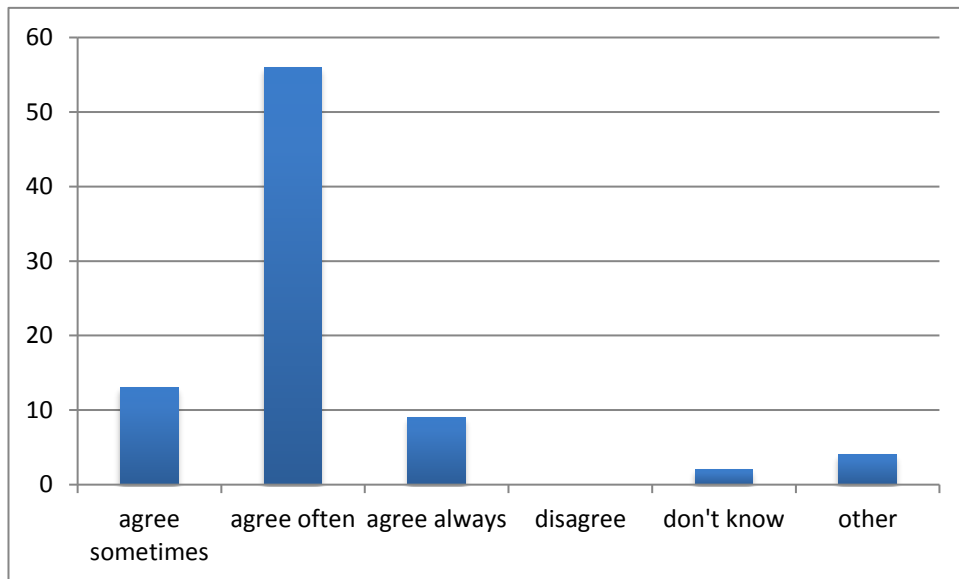
Q.9e “Every instrument in the orchestra was easy to hear (the orchestral sound was transparent)  
87% City 1 83% City 2 in agreement with this statement.

Table 4 Q.9e City 1 and City 2 responses

City 1



## City 2



The results of my audience surveys showed how the historical instruments themselves were considered extremely important by listeners. Interestingly, only three interviewees felt that the instruments themselves were important – AB and EF both felt that the personality of the musician was more important than the instrument he might be playing. AB felt that the musician’s personality plus his knowledge was important, EF felt it was rather personality plus passion and entrepreneurial drive. This entrepreneurial aspect, which was very strong in the professional HIP musicians (Chapter 4), was also picked up on by CD and IJ. Whilst GH was adamant that it was really only HIP if it was played on historical instruments (he was the only interviewee who would always choose to listen to the repertoire on the instruments for which it was written), CD and IJ both felt that it was important that a reference to the historical instruments could be heard: that is, that the musician had played the historical instrument and was able to play the mainstream equivalent in the same style. Both CD and IJ are conductors who also work with mainstream orchestras, asking their mainstream players to try and recreate HIP “style” on their mainstream instruments.

Another value which was important to the audiences was “innovation” – doing something new. Only three of my interviewees really felt HIP was about innovation. However, the value “creative freedom”, one which all the musicians in my research felt is inherent to the practice of HIP and a high motivation for getting involved in it in the first place, was either implicitly or explicitly mentioned as a highly positive aspect of HIP (AB & GH explicit; CD, EF & IJ implied).

The value “education” as an aspect of HIP was also agreed on by four out of five interviewees. “Education” is a value that came to light in the audience members’ individual responses to my question regarding what HIP has to offer today. Closely linked to this was my interview question above asking about a possible “mission” HIP might have. CD and IJ did not feel that HIP has a particular mission. The other three interviewees felt that HIP’s mission fell into the category “education”: AB felt it was about specialisation and the dissemination of this knowledge (as in any academic discipline); EF and GH felt it was about rediscovering forgotten repertoire (they were sure there was plenty more to rediscover) and making it available to the public. This ties in with the value “museum”, even though the enablers are clear that this does not mean trying to recreate soundscapes of the past, which is what the audience felt they were buying with their concert tickets.

One value which was important to all the other groups was only really mentioned by one interviewee: “authenticity” in the sense of creating a meaningful experience for the people involved in it. GH felt that HIP was also about being authentic in this sense.

Table 5 Table of values and interviewees subscribing to them

	AB	CD	EF	GH	IJ
Structure	X	X		X	X
Innovation		X	X	X	
Sound		X		X	X
Emotional communication	X	X	X	X	X
Team			X	X	X
Creative freedom	X	(X)	(X)	X	(X)
Knowledge	X	X	X	X	X
Education	X		X	X	X
Entrepreneurial		X	X		X
Authenticity				X	



### 3.3.2 The value “team”

The value “team” was expressed by EF, GH, and IJ in connection with emotional communication, with passion, vitality, and successful presentation on stage<sup>204</sup>, and always in the context of an orchestra. The HIP orchestra performances were compared favourably to mainstream orchestral performances, and HIP players were characterised as being empowered team members, in the sense that enablers felt they had thought about how the music ought to be played and realised this in their performance. The results of my research suggest that the mind-set of people choosing HIP is such that their work choices engender a different working environment with respect to the psychological returns or procedural utility they experience there compared to mainstream musicians.

Two studies of mainstream orchestral musicians examine how musicians feel about their job. Allmendinger et al. (1996), an international study of symphony orchestra musicians across 4 countries, asked questions about satisfaction, including general satisfaction and satisfaction with growth opportunities. This touches on musicians’ perception of their own creative freedom, a facet which has come up as being very strong in HIP, confirmed by both producers and enablers. Allmendinger et al. found that whilst internal work motivation amongst symphony orchestra players was extremely high, their general satisfaction and satisfaction with growth opportunities lagged behind: for internal work motivation, musicians were at the top of the 13 different professions the authors compared; for general satisfaction only 7th of 13; for growth opportunities only 9th.

Pichanick and Rohrer (2005) studied job satisfaction in musicians of a major symphony orchestra compared to a regional symphony orchestra in the USA. They found that unlike other professions which had been studied, job satisfaction did not necessarily increase with length of tenure. Their explanation for this is interesting in the context of my research because it involves the lack of creative freedom even top players found their orchestral work to give them over the years. This is ascribed to the inherent structure of the symphony orchestra in question: “ ‘The younger people,

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<sup>204</sup> EF: “When one concerns oneself with it [HIP], and does that in an orchestra of 30 people who are all sitting there and asking themselves how such music can and *should* sound, then that is certainly a different concert to 30 musicians who are simply following what the conductor standing in front of them requires them to do.”

GH: “... in this case it’s dependent on the conductor’s capacity for enthusiasm, whilst in early music there is a much stronger ‘ensemble’ culture, and the charismatic conductor personality doesn’t play such an important role.”

IJ: “... for argument. For musicians it is quite clear that one can get into wonderful arguments, and then one ... remains alert and gets into discussions [and something new arises].” and “I think the audience enjoys the vitality with which this music is performed”

when I first came, who are now in their forties? I guess they sort of...‘mellow’ is not the right word. They break down, they’re broken down by the system. To the outsider, it may look like a glamorous job, but it’s not. It’s a factory job with a little bit of art thrown in” (Pichanick & Rohrer, 2005:102) and “Playing in the symphony orchestra is really a lot like being a good soldier in an army. They call it the rank and file . . . without any kind of independent or creative role.” (2005:104).

Pichanick and Rohrer found that musicians in the regional orchestra, who had far less job security and earned considerably less than their major orchestra counterparts, were forced to seek other employment to supplement their income. These regional orchestra musicians showed higher job satisfaction after long tenure than did their major orchestral counterparts, and the researchers suggest that this may be because they had to take on multiple roles in order to achieve financial stability.

Before drawing a comparison to my own results, I feel it is important to make two points. Firstly, Allmendinger et al. showed that US orchestras experienced the authority of the music director as being more absolute than German orchestras (1996:200), and that the job satisfaction questions put to orchestral musicians by Pichanick and Rohrer happened in this US context. Secondly, issues of tenure have no relevance to my research, because of 13 company members in the orchestra in my survey, only 11 took part, and all the other 53 musicians free-lance in whichever orchestras call them, and have no guarantee that any one of these might hire them over a long period of time.

As far as the first point is concerned, the issue of creative freedom that individual orchestra members might have when there is not always a musical director (the case of the orchestra in my study) may not be as extreme in Germany as in the USA. However, there does appear to be a difference between HIP and mainstream, and my interviewee EF did correlate this with heightened responsibility for creative decisions he felt HIP players were shouldering – and which their work context allowed them to do – that mainstream musicians did not.

The second point regarding tenure is relevant particularly with regard to the responses from the regional orchestra musicians and the researchers’ suggestion that higher job satisfaction over time might be correlated with valued participation in more than just the orchestral job. Any free-lancer, whether HIP or not, has to take on multiple roles, because at least one other role apart from playing involves going out and looking for work. HIP players have particularly varied opportunities to engage in other roles, because of HIP’s knowledge base, which requires the HIP musician to be in a state of life-long learning, as more source materials are discovered and discussions of how to implement newly discovered techniques arise.

One other important point about the free-lance HIP scene in Germany is that musicians are required to create a team within the space of a few days, with or without a conductor, and in constantly differing constellations, because the groups are never put together in the same way twice due to musician availability. From the comments made by the enablers, it would appear that they are successful in creating functioning teams within a short space of time.

### 3.3.3 Does the value “team” correlate with “creative freedom”?

Extensive work has been done on how teams work, what characterises a team that works well, and how these characteristics can lead to better performance of an organisation. One “musical” team which has been the subject of J. Richard Hackman’s research is the Orpheus Chamber Orchestra<sup>205</sup>, which *does* include job security for its members, *does not* include the knowledge base required by HIP, and even though these musicians can and do function without a musical director, they are limited in their repertoire because of this. For these reasons their case is significantly different to the case of the musicians in my research, who have to form teams with colleagues with whom they do not work on a day-in day-out basis, and play any repertoire with and without a conductor up to the beginning of the twentieth century.

So what kind of “team” is it that the enablers find so successful? The individual musicians are characterised as having a significant knowledge base, which leads them to call into question old assumptions of how to perform music. This quality usually characterises leaders rather than team players: “Intellectual stimulation, a dimension of transformational leadership, ... involves such leader behaviors as questioning old assumptions, traditions, and beliefs, stimulating new perspectives and ways of doing things, and encouraging the expression of ideas and reasons.” (Leung et al. 2014:813). In their study, Leung et al. propose that if creativity is the goal of your organisation, you either need intellectual stimulation or learning orientation to nurture challenge motivation, where challenge motivation is defined as follows: “Challenge intrinsic motivation is concerned with the interest in and excitement of solving problems and tackling complex tasks, whereas enjoyment intrinsic motivation is concerned with the enjoyment of task activities for self-expression and self-entertainment.” (2014:811). It would appear that HIP integrates both intellectual stimulation and learning orientation, where “individuals with a stronger learning orientation may be expected to be more intrinsically motivated to seek out creative activities that

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<sup>205</sup> Lehman EV & Hackman JR (2002) *Nobody on the podium: Lessons for leaders from the Orpheus Chamber Orchestra* (case number 1644.9). Cambridge: Case Program, Kennedy School of Government, Harvard University; see also <https://youtu.be/HtblP6ECnbl> (accessed 15.3.2016)

by definition involve uncertain and untried approaches that possess a high likelihood of error or potential failure.” (Hirst et al. 2000:281). Hirst et al. also correlate learning orientation with higher creativity, and with the value “innovation”: “To our knowledge, although no published research has tested the relationship between learning orientation and creativity, Janssen and Van Yperen (2004) found that a learning orientation had a positive relationship to innovative behavior.” (2000:282).

The question of intrinsic motivation and procedural utility is the subject of section 5.4 in Chapter 5. According to Self-Determination Theory, humans need to meet three psychological needs if they are to report feeling happy about how they are living: autonomy, relatedness, and competence (Deci & Ryan 2000). The orchestral musicians in the studies mentioned above complained about lack of autonomy, or creative freedom. Despite financial insecurity, the musicians in my research did not specifically complain about low subjective well-being, seemed to have high intrinsic motivation, and mentioned autonomy as being one of the aspects they valued about their job. How subjective well-being and intrinsic motivation correlate positively is the subject of a paper by Gagné and Deci (2005), and the positive influence of teamworking on intrinsic rewards is recorded by Bacon and Blyton (2003).

Knowledge sharing and cooperative goals are also important to teamworking, team-learning, and intrinsic motivation (Bartol & Srivastava 2002; Gagné 2009; Wang et al. 2014). As stated above, HIP requires its producers to remain in a state of life-long learning in order to be able to implement the findings of new sources. In such an environment it would be fair to assume that a good system of knowledge exchange between the producers is in place, and this might be a topic for further research: “The study of knowledge in organizations has included studies on the nature of knowledge and on the process of knowledge sharing (Ipe, 2003). Knowledge is defined as ‘a fluid mix of framed experience, values, contextual information, and expert insights’ (Davenport & Prusak, 1998, p. 5). Knowledge sharing is the process of mutually exchanging knowledge and jointly creating new knowledge (van den Hooff & de Ridder, 2004); it implies synergistic collaboration of individuals who work toward a common goal (Boland & Tenkasi, 1995).”<sup>206</sup>. Certainly the ad-hoc teams in a HIP context are working towards a common goal, and can only be successful in that if their work is a “synergistic collaboration”.

This suggests that team learning also takes place in the HIP context. Team learning is defined by Bui et al. thus: “team learning is the process by which combined efforts and involvement of team members improve their ability to perform, leading to a change in their actions and outcomes.”

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<sup>206</sup> Gagné 2009:571-2

(Bui et al. 2015:30). They note that most scholarly attention to the process of team learning has taken place in the business sector. Moreover, Wilson et al. (2007) note how team or group learning processes in groups that come together for only a short while before they disband are not adequately understood<sup>207</sup>, indicating another area of further research, given that HIP ad-hoc teams are perceived to be successful in what they achieve in a short space of time and the individual musicians appear to be satisfied with their growth opportunities, suggesting overall job satisfaction over time.

Also tying in to subjective well-being is the concept of loyalty to an organisation: “Organizational commitment is the relative strength of an individual’s identification with, and involvement in, a particular organization. Conceptually, this construct can be characterized by at least 3 factors: (a) a strong belief in and acceptance of the organization's goals and values; (b) a willingness to exert considerable effort on behalf of the organization; and (c) a strong desire to maintain membership in the organization (Mowday, Porter, & Steers, 1982).” (Bishop et al. 2000:1114). All of these apply to the HIP “ad-hoc” team member, and Bishop et al. recommend to managers that “... if job performance is the issue, a manager may want to examine the degree to which member interaction within teams engenders a supporting, caring environment in which the members' contributions are recognized, valued, and acknowledged.” (2000:1128).

Identification with the organisation, or organisational citizenship, is particularly interesting in the case of HIP, where orchestras are slung together from a pool of players. If the enablers, particularly EF, feel that “team” still comes across, that is because the players perceive themselves as belonging to something. This must entail loyalty to HIP, and/or loyalty to the orchestra and/or section. Knowledge sharing, discussed above, is also correlated with organisational citizenship and other voluntary behaviors by Gagné (2009)<sup>208</sup>, and organisational citizenship is seen as a result of successful teamwork by Bishop et al: “Research has shown that many of the benefits associated with teams are related to the level of an individual's commitment to both the organization and to his or her work team (Becker. 1992; Bishop & Scott. 1997: Bishop. Scott, & Casino. 1997).” (2000:1114).

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<sup>207</sup> Wilson et al. 2007:1054-5 “Most of the larger computer emergency groups we studied functioned together for several hours or a few days, but then never met again. The question is how do the processes of sharing, storage, and retrieval occur in these very different kinds of groups? Can we talk about group-level learning for a group that lasts for three hours, disbands, and never meets again?”

<sup>208</sup> Gagné 2009:572 “it is often assumed that knowledge-sharing behavior shares similarities with many other voluntary behaviors, such as helping and prosocial behaviors and organizational citizenship behaviors (Frey, 1993).”

The findings outlined above suggest that the value “team” does correlate with “creative freedom”. Creative freedom, seen from the perspective of the HIP musician, is part of the autonomy required for subjective well-being. Autonomy is shown above to be important in exerting a positive influence on intrinsic motivation. Intrinsic motivation together with internalised extrinsic motivation in the form of cooperative goals engenders knowledge sharing and loyalty towards the “organisation” (organisational citizenship, or relatedness in terms of SDT) which leads to higher performance and better outcomes for whatever the organisation is seeking to achieve. It would appear that because of the nature of HIP study, the HIP musician brings optimal preconditions for becoming an “empowered” team member, or a team member with leadership skills, who is able to effectively reach in a short space of time a common goal. These abilities, engendered by the HIP mind-set, are what the enablers EF, GH, and IJ particularly valued in the HIP “team”.

It would appear that teamwork and team-learning, including knowledge sharing, cooperative goals and a performance orientation (Hirst et al. 2000), lead to creativity, higher performance, and innovation, and that the HIP musicians fall into the set of people who typify these traits.

### 3.4 Conclusions

This chapter analysed the interviews I conducted with five people in a position to support HIP at an institutional level. This analysis revealed values such as innovation, sound, authenticity, entrepreneurship, structure, emotional communication, and education which are shared by other groups. One value which was new to this group was the value “team”. The interviewees’ perception was that HIP musicians were particularly good at team-working and that this heightened the quality of their performances, particularly in the area of emotional communication.

HIP players were characterised as being empowered team members in the sense that they had all individually thought about how the music should be performed. This is a result of HIP’s knowledge base which HIP players are expected to continuously add to during their professional lives. The enablers felt the musicians were all shouldering creative responsibility, and this was creating better performances, particular on the level of emotional communication.

A review of the literature shows that creative freedom of individual members in a team can affect the team’s performance positively. The particular type of knowledge-based creativity musicians in teams are showing is usually associated with leadership. The concept of shared leadership originated in the realm of industrial organization psychology and has been influential in the field of sports psychology (Kleyn 2016).

In his MA thesis researching the subject of shared leadership in chamber ensembles, Kleyn (2016) notes that research into leadership in music relates to one defined leader of an ensemble – either the conductor or one leading player – whereas the work on this topic in sports psychology “has been increasingly viewing leadership as a set of interactions that can be exhibited by any team member” (2016:11).

According to Kleyn, the structures studied in sports contexts were significantly different to the ad-hoc teams the musicians in my research were expected to form, as the teams existed in a stable form over a long period of time. The types of leadership roles that were taken on by various players find no equivalent in my research context: “Furthering their research, Loughhead, Hardy and Eys, (2006) examined and formulated specific shared leadership roles that existed in sports teams. Formal leadership roles included elected positions, like coach or team captain. Informal roles were categorized as task leader, social support leader and external leader. Task leaders were focused on training and instruction. Social leaders organize social events and include members outside of practice or games. External leaders represented the team or group outside of the club in meetings, press conferences, or similar settings.” (Kleyn 2016:22).

The expectation within the work context of the musicians in my study is such that they are expected to come to rehearsal with knowledge about the performance style and instruments required by the repertoire to hand. The rehearsals are a coordination of all that knowledge in order to achieve a common goal, and suggestions for performance decisions were welcomed from more than just section principles in rehearsal – this would not be the case in a mainstream context.

This means that formally, no other leadership roles are being allotted, but informally responsibilities usually associated with leadership are being shared to some extent amongst more players than just the designated leaders.

Despite the fact that the model of shared leadership is not quite the same as in sports teams, it is interesting to note that “In sports teams, coaches were asked to indicate the preferred number of athlete leaders on a given team. Coaches preferred to have about 85% of their team comprised of leaders in one way or another” (Kleyn 2016:14). Further research would be necessary to define exactly how shared leadership takes place in the free-lance HIP context, and whether this figure of 85% leaders from sports psychology has any relevance for music performance and can perhaps help to clarify why HIP orchestra performances are perceived to be particularly successful.

## Chapter 4

In Chapter 7 (p. 253) I consider which implications the way “team”, “creative freedom” and “emotional communication” interrelate in the context of HIP could have for music education in general.



## Chapter 4: Performers – the orchestra

### 4.1 Orchestral musicians

This chapter is about the musicians in a German HIP orchestra. There are three orchestras in Germany<sup>209</sup> which work internationally on such a regular basis that they cannot be considered to be simply "project orchestras", orchestras which assemble for longer or shorter projects sporadically over the course of a year. Only one of these orchestras enjoyed a slight state subsidy<sup>210</sup> at the time of the research project. The orchestra I have chosen is a *Gesellschaft bürgerlichen Rechts*, a company constituted under civil law which is not subsidised by the German state but receives some funds from the EU and has some sponsorship from German companies as well. The permanent members who are also *Gesellschafter* (company members or partners) hire extra players to make up the numbers required for whichever project is currently underway. My project with the orchestra ran from January to April 2012. During this period I ran a survey with the musicians and office staff in which 41 out of 67 people agreed to participate<sup>211</sup>, amongst these 11 *Gesellschafter* took part (the total number of company members is 13) and 3 people working in the office, two with permanent salaried positions and one trainee. I consider primarily the results of the musicians, since the office staff are their employees, not company members, and therefore do not have the same employment status as the musicians with its concomitant insecurity.

Given the fact that in Germany it is possible to apply for a salaried job as a musician in a state-run orchestra, I was curious to find out which values the musicians in my study considered inherent to the process of HIP and which had influenced their decision to become free-lance or self-employed, and also how many of the players worked in other branches of music-making outside of HIP.

My survey asked questions about the participants' socio-economic background in order to investigate whether there is a correlation between their choice of profession and the socio-economic class in which they grew up. I tried to determine this by finding out the participants'

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<sup>209</sup> Akademie für Alte Musik Berlin, Concerto Köln, Freiburger Barockorchester

<sup>210</sup> 15% of their yearly budget according to their managing director who was kind enough to provide me with this information.

<sup>211</sup> 67 people included: all the musicians called for work as per rehearsal schedule (56 people); musicians called for single rehearsals & not listed on the rehearsal schedule (5 people); interested company members not involved in the productions (2 people); office staff (4 people).

parents' highest educational qualifications, assuming that a high level of education would mean that the participants themselves had high cultural capital, because they had experienced the possibility of enjoying a good education and financially comfortable upbringing<sup>212</sup>. I was interested in discovering whether a secure socio-economic background might mean the participant was more optimistic about choosing self-employment over a salaried position, and whether the participants' parents might emerge as "hidden sponsors" of the HIP movement in the sense that their children have embarked on a career supported by a significant amount of cultural capital coming from their family background. I also wanted to discover whether there are any other "hidden sponsors" (people or institutions who make the decision to become free-lance less daunting) in the form of well-earning spouses or life-partners or other sources of income from teaching or other jobs. To this end I asked what employment relationship the participants had outside of performing, and that of their partners if applicable, assuming that any employment relationship that involved regular income of some sort would exert a positive influence when deciding to be free-lance.

Finally, I wanted to ascertain how participants viewed the economic future of their branch and also whether they felt they were earning enough to live well. I asked three questions regarding possible past and future trends, and one question asking the participant how many of their colleagues they felt were able to make ends meet, assuming that this would reflect their own position and that their answer would be more objective as they wouldn't feel they had to divulge personal (and possibly sensitive) information.

Whilst the survey considered the possible socio-economic motivations or deterrents for the choice to become a free-lance musician, the interviews allowed participants to speak about any emotional or other choices that informed this decision. My question to my interviewees was simply "Why did you choose HIP?". I spoke to 14 musicians about this decision in a short interview situation. I was interested to hear whether the decision to become free-lance with its advantages and disadvantages would figure at all in any of their answers.

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<sup>212</sup> This seemed a reasonable assumption for the participants' parents' generation since the musicians' average age being 45 meaning that their parents were likely to have begun work in the 1950s or 1960s at which point the norm was to keep your job for your entire working life, unlike today where it is more likely people will change jobs due to changing labour market policies and financial crises.

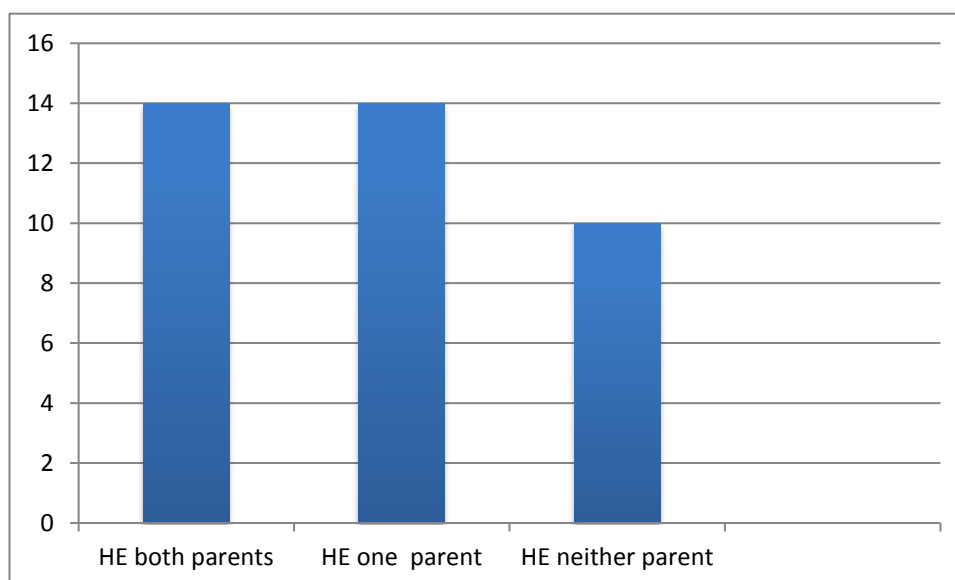
## 4.2 Socio-economic background

### 4.2.1 Survey data

The average age of the musicians participating in the survey was 45, just over half (55%) were male, 84% lived in Germany and 74% had German nationality. 74% of them had been working in HIP for over 15 years, 89% had studied at higher education level, and 68% of the musicians had actually studied HIP at college, and of these, 14 (37% of the entire group) had studied it only at postgraduate level. Given that the ages of the participants ranged from 25 to 59 years this possibly reflects the fact that for anyone aged 40 upwards, either there was not much possibility of studying HIP at undergraduate level<sup>213</sup>, or that interest in HIP arose during the participants' study of "mainstream" instruments.

66% of musicians' fathers had qualifications from institutes of higher education, this was also the case for 45% of musicians' mothers. Table 4 shows the distribution of educated parents per musician. The distribution suggests that cultural capital may be an influence in the decision to free-lance for the 74% of musicians who came from a middle-class background, but that this is unlikely to apply to the 26% with a working-class background.

Table 6 Distribution of musicians' parents with HE qualifications (n=38)

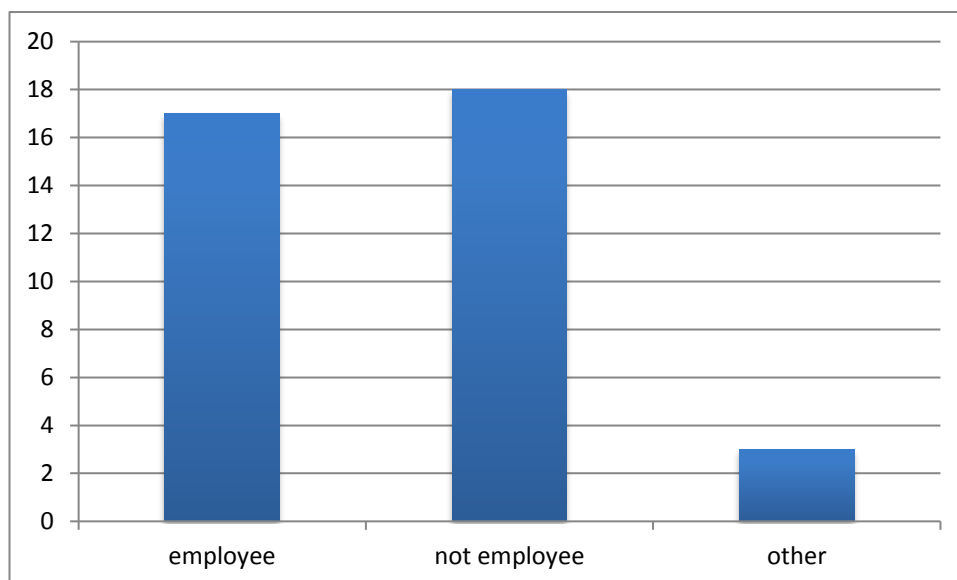


<sup>213</sup> Colleges offering undergraduate courses in HIP in Germany including dates the HIP departments were founded: Bremen 1986, Leipzig 1992, Trossingen 1992  
<http://www.goethe.de/kue/mus/alt/str/aus/de7999427.htm> (accessed 15.3.2014)

The age-range of the 10 musicians whose parents did not have an HE qualification ranged from 37 to 59 years and all but one had European nationality. This suggests that the education level of their parents was not necessarily due to factors such as origins in poor countries but might have been influenced by lack of opportunity to study in Europe after World War 2.

Of the 38 musicians, 2 did not respond to the question regarding the employment status of a life partner, 17 had partners with employee status in some form, whilst 15 had partners who were either self-employed or free-lance.

Table 7 Employment status of life partner (n=38)



10 musicians had teaching jobs (6 at HE level), and whilst 23 people in total said they had other work than just performing, only one of these had employee status, the rest of them were free-lance or self-employed. Of all the musicians, 45% earned all their income from HIP and 37% earned more than 80% of their income from HIP.

The following tables show the distribution of employment status across respondents. In order to discover how musicians coped with the potential precariousness of free-lance performance, it was important to examine whether they had another employment status outside of their performance work which might contribute to more security with regard to regular income. Whilst 2 musicians reported an employee status in their other work, the remaining respondents with income outside of performance were all free-lance or self-employed. This shows that a possible income safety-net

## Performers – the orchestra

in the form of a salary did not contribute to an optimistic view of free-lance precariousness in the case of these musicians.

Table 8 Distribution of employment (n=38)

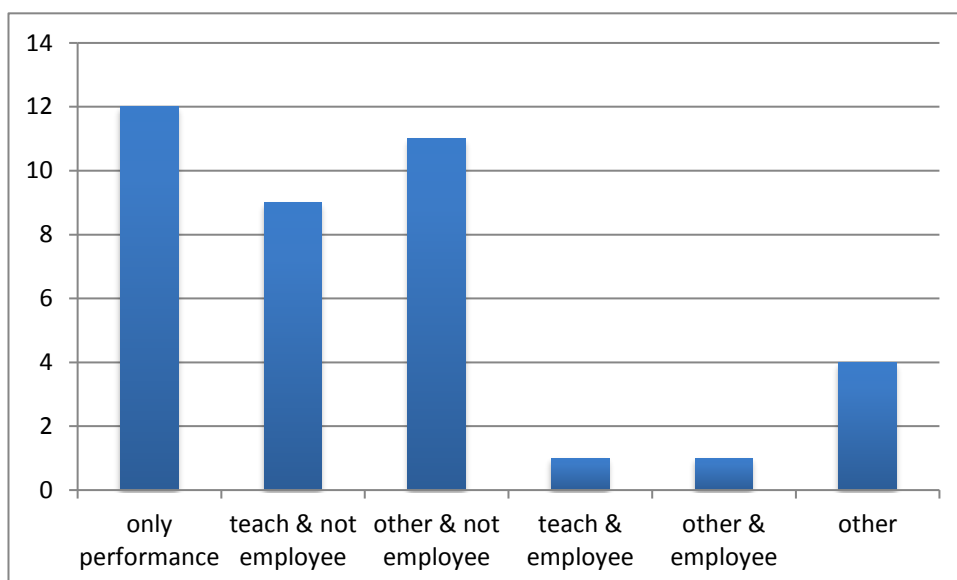
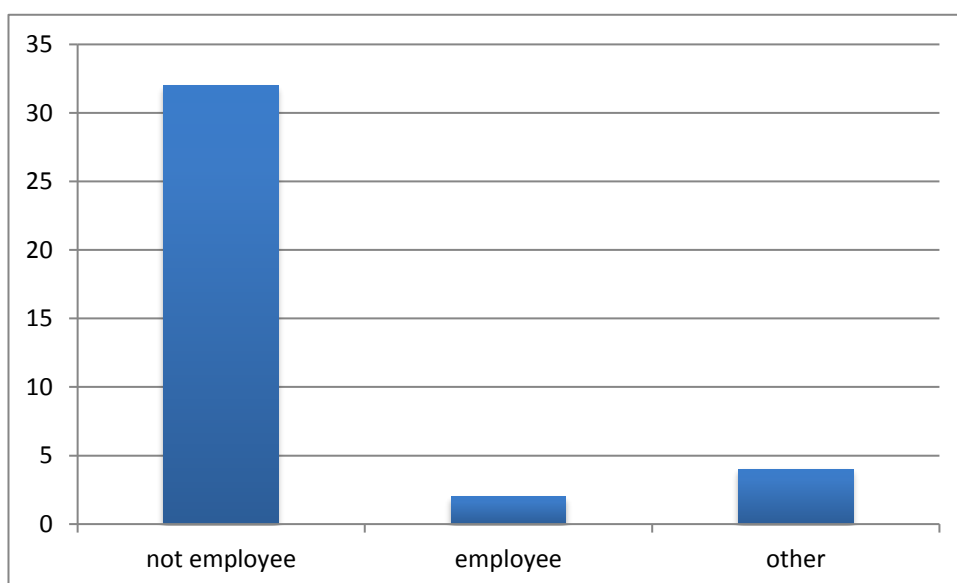


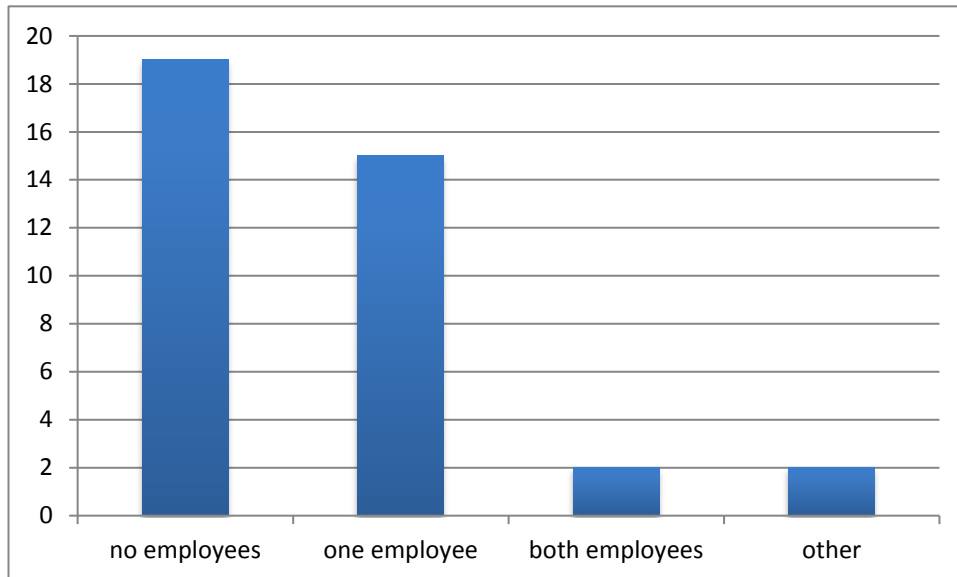
Table 9 Distribution of employment (n=38)



The following table displays the results of the musicians' employment status outside of their performance work together with the employment status of their life-partner, showing expectation of any kind of regular income per partnership. More than half of the partnerships (53% of respondents to this question) had no expectation of regular income of any kind,

suggesting that partners should not be considered “hidden sponsors” supporting a decision to choose potentially precarious free-lance work.

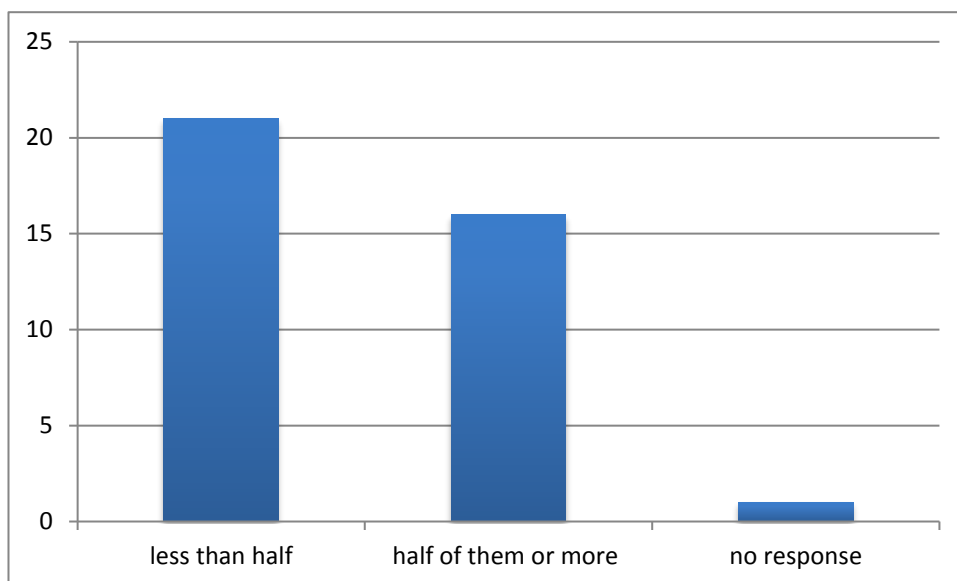
Table 10 Status of regular income across life partnership (n=38)



Four questions sought to discover how the musicians felt about the precariousness of their work.

The first question asked participants to estimate how many of their colleagues in the orchestra they thought had difficulty making ends meet. 55% ticked the box "less than half find it difficult to make ends meet" and 42% thought that half of them or more had difficulty making ends meet. No one thought all of them had difficulty making ends meet, but no one felt they could all easily make ends meet.

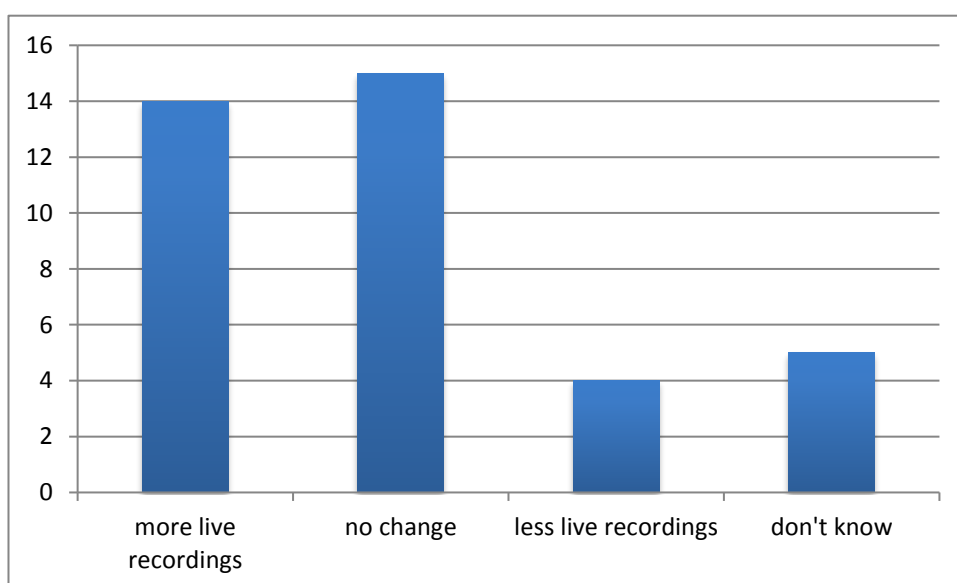
Table 11 How many of your colleagues in this orchestra do you believe have difficulty making ends meet? (n=38)



Two questions asked which trends the participants had observed with regard to live recordings and studio productions over the last 10 years.

33 answered the question about live recordings, 14 (36%) felt that numbers of live recordings had increased, whilst 15 (39%) felt that there had been no change.

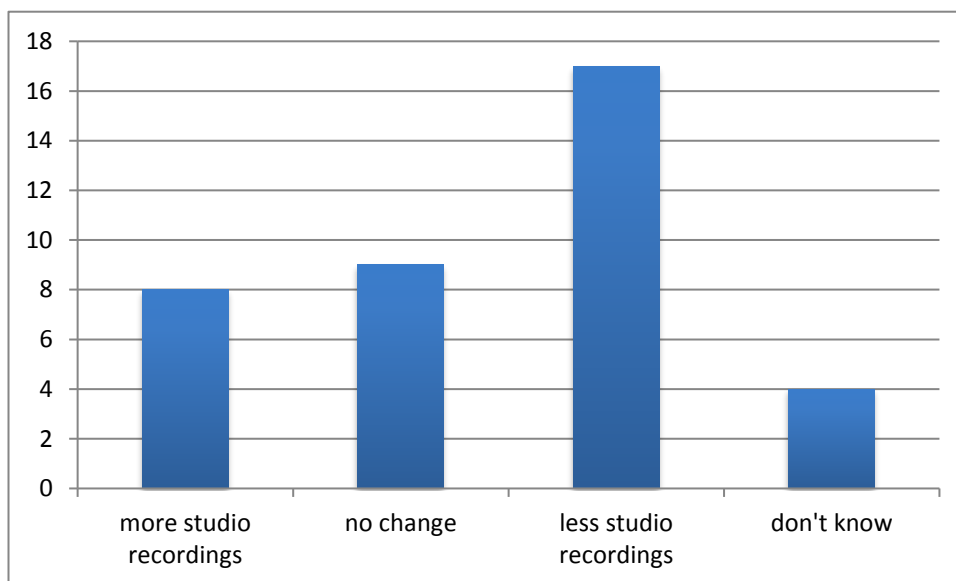
Table 12 Response to question re. live recordings (n=38)



34 answered the question about studio productions, 17 people (45%) felt that less CDs were being recorded, whilst 9 (24%) felt the situation had remained unchanged and 8 (21%) even felt more CDs were being made.

The average age of the 17 people who felt that less CDs had been recorded was 49 years, it included 7 of the 11 company members participating in this study, and all but one musician had been working in HIP for over 15 years. By comparison, the average age of the group of 8 people who felt that the number of CDs recorded had increased was 44 years, 2 of whom were company members and 2 of whom had been working in HIP for less than 15 years, and the average age of the third group of 9 people was 43 years, of which 3 had been working in HIP for less than 15 years. This seems to suggest that the time-span of "10 years" was possibly "stretched" in the memory of the older people who remembered a time when indeed more CDs were being recorded, and that the feeling of the other two groups may well have been influenced by the fact that they - on average - had started working in HIP 10 years ago, and therefore had less work per se including less recording work.

Table 13 Response to question re. studio recordings (n=38)



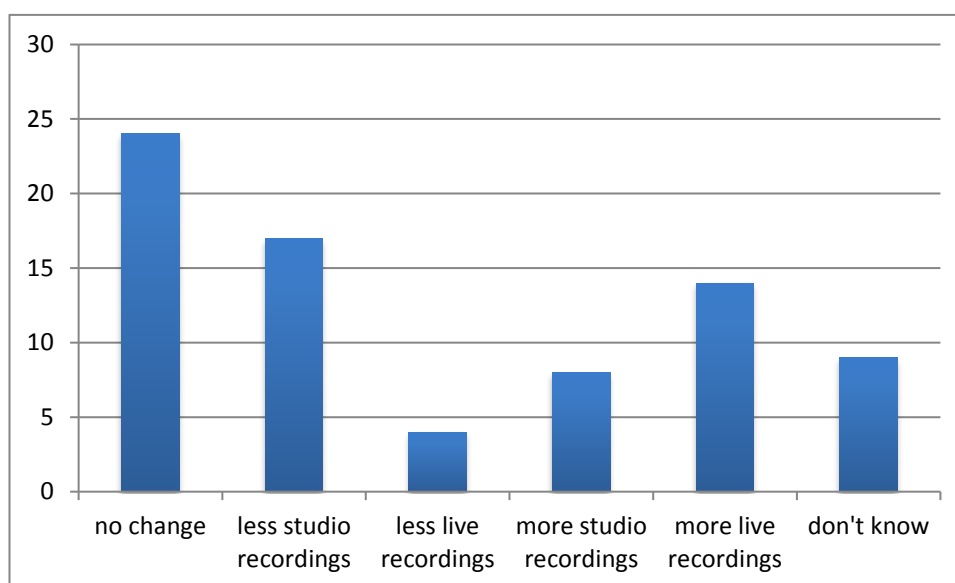
Taking the last two questions together, the pattern which emerges is that 38% think the situation hasn't changed significantly in 10 years, 24% think more recordings have been made, and 22% think less recordings have been made. The real difference is the type of recording being made, as shown by Table 12 below, where the perceived trend away from more costly studio productions to cheaper live recordings is clear. This means that 41% of responses suggest that the trend over the past 10 years has been to invest less money in recordings. Comparing this to the 38% who



found that there was no change, this suggests that the general trend regarding income from recordings over the past 10 years is perceived to be negative.

Taken in the context of the question regarding difficulties in making ends meet, the steady loss of income due to changing expenditure by recording contractors was felt to impact less than half of respondents (42% thought half or more could not make ends meet easily). I infer from this that the musicians were on average only slightly negative about their job prospects.

Table 14 Difference in number of recordings made (n=38)



One further question asked about perceived trends in the future, "Which development with respect to HIP performers do you expect to see in the next 10 years?", with the option of ticking any appropriate number of the 5 replies provided. Of 50 ticked boxes the most popular was "the situation won't change much" (40%), followed by "they will find it increasingly difficult to make ends meet" (28%) and "the number of concerts will decrease" (18%). The answers "the number of concerts will increase" received 8% and "they will find it easier to make ends meet" just 2%, whilst 2 participants did not tick any of the boxes.

The musicians' prognosis for the future is similar to their perception of the past with regard to recordings, and even to the present with regard to earnings. Whilst here also the response which received the most support was that there will be no change (Table 13), because it was possible to tick more than one box, there are various variations which can be split into positive and negative tendencies. The options offered were as follows:

## Chapter 4

- a) they will have an increasing number of concerts
- b) the situation will not change much
- c) the number of concerts will decrease
- d) they will find it easier to make ends meet
- e) they will find it increasingly difficult to make ends meet
- f) no response

By grouping all the responses that combined “they will find it increasingly difficult to make ends meet” with any other option together with “the number of concerts will decrease” (which I regard as a negative trend), the picture which emerges is that a very small percentage of the musicians believe that their situation will improve, whilst a slight majority believe it will worsen, with 14 of them (39% of respondents, 37% of the entire group) predicting that, for whatever reason, musicians would find it increasingly difficult to make ends meet (Table 14).

Table 15 Q. 20: "Which development with respect to HIP performers do you expect to see in the next 10 years?" (tick as many boxes as appropriate; n=50)

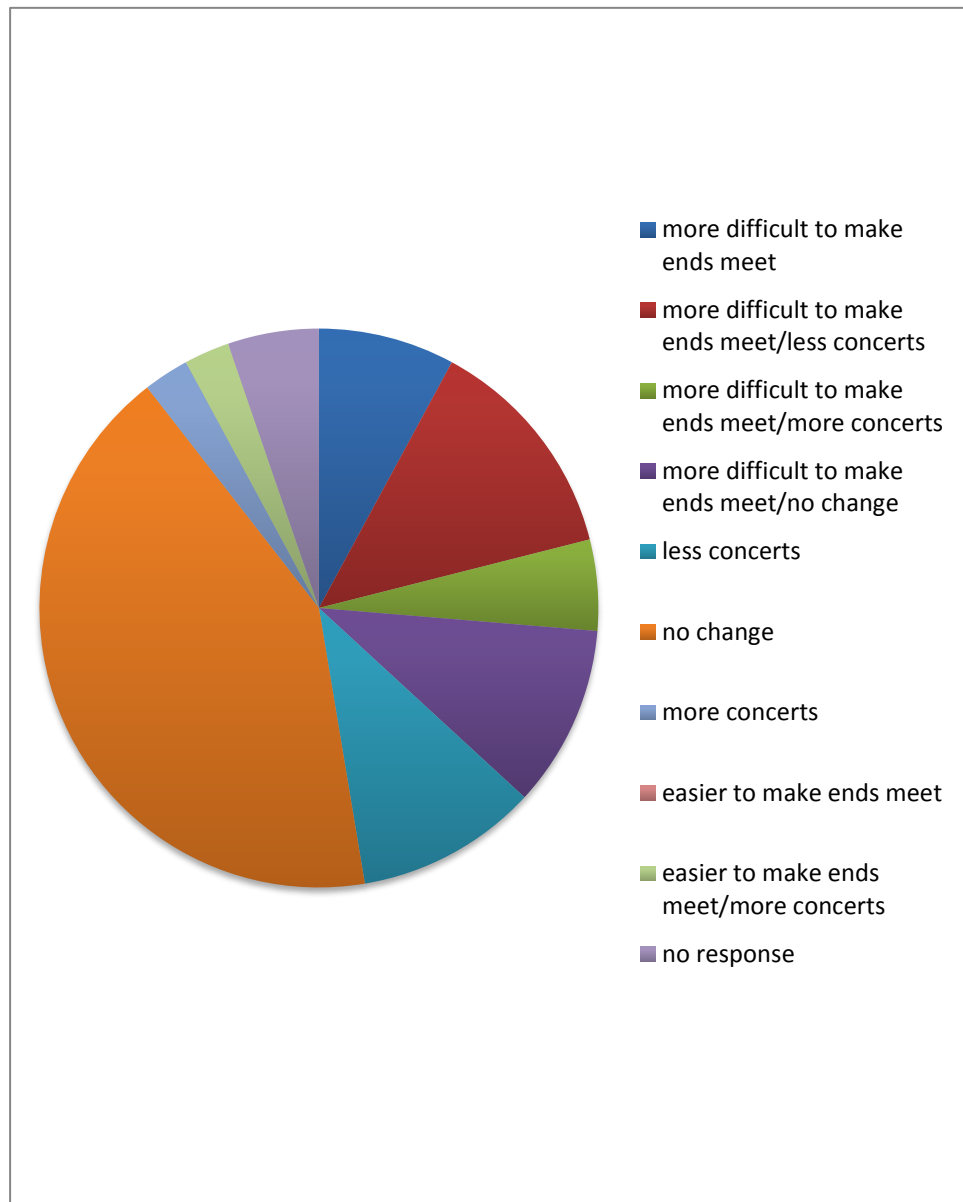
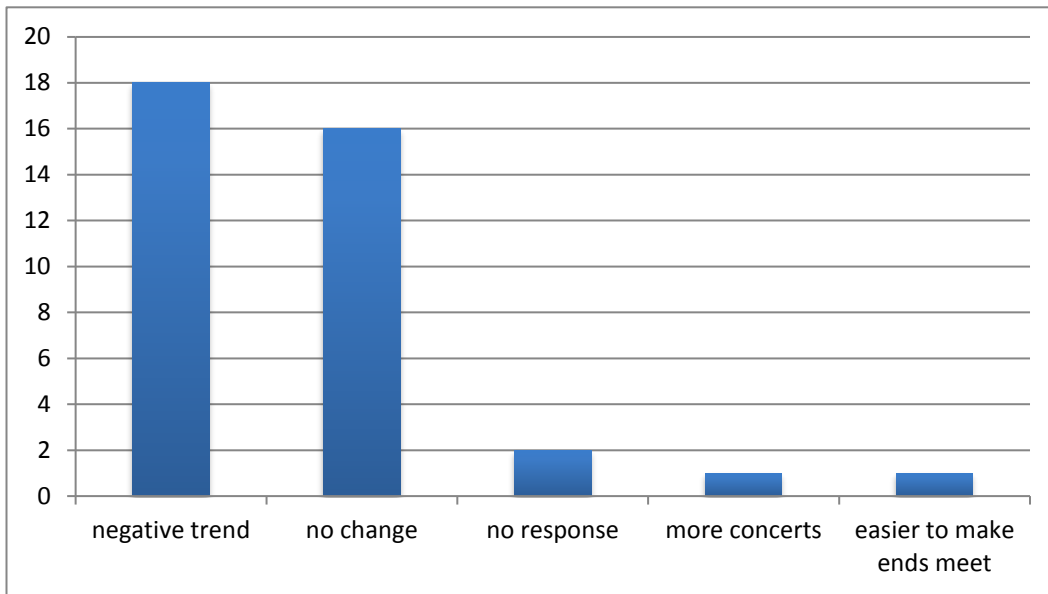
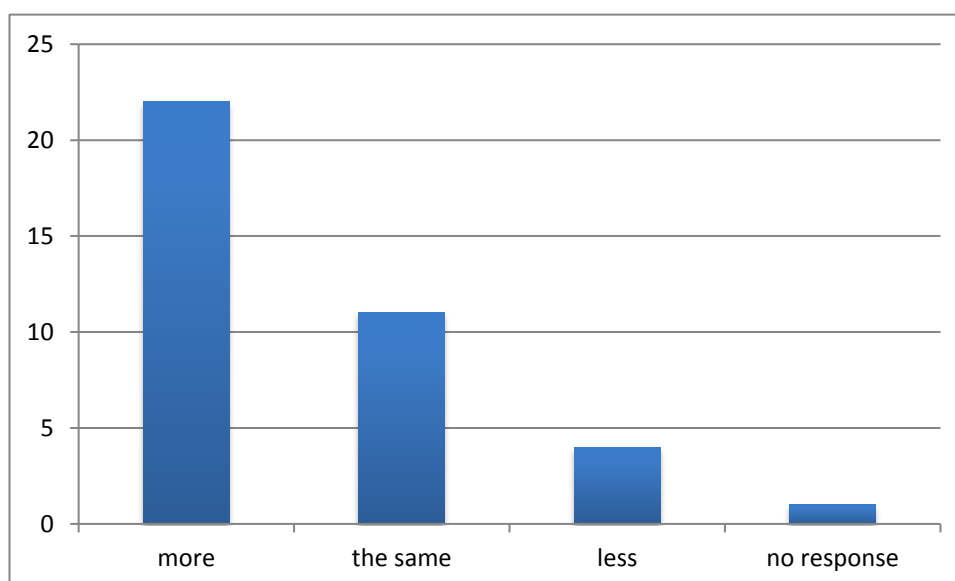


Table 16 Answers to Q.20 organised into negative and positive trends (n=38)

My final survey question asked whether the musicians felt they had to invest more money in instruments than their mainstream counterparts. More than half the group (58%) believed that they had to invest more in instruments than their mainstream counterparts. Correlating this with the results above, these musicians feel that they are in a line of work that is experiencing a negative trend with regard to income, they do not have a significant economic safety net, and they have to invest more in their work materials.

Table 17 Do HIP musicians invest more money in instruments than mainstream? (n=38)

#### 4.2.2 Summary

Considering the results of the musicians' perception of developments over the last 10 years together with their prognosis for the future, I infer that the reasons they have chosen to be HIP professionals have little to do with a positive outlook on the economic remuneration in their line of work. It also seems that cultural capital from their family background plays some role in countering this negative perception of their job situation with regard to money, with 74% of musicians coming from a middle-class background, and that regular income from a job outside of performance or from a life-partner plays a negligible role.

In this instance my results suggest that the musicians' socio-economic class plays a certain role in their choice of profession, but cannot solely account for a safety net in the context of a negative outlook with regard to income. This suggests that other cultural values played an important role in the musicians' decisions to engage in a work situation which counts for 80% of their income for the majority<sup>214</sup> of respondents, and which they do perceive to be precarious.

<sup>214</sup> 82% earned 80% or more of their income from HIP

### 4.3 Attribution of cultural value

In order to ascertain which cultural values musicians attribute to the process of HIP I spoke to them in the context of short interviews or informal conversations in the breaks between rehearsals.

#### 4.3.1 Interviews

I spoke with 14 musicians about their decision to choose HIP and with 3 others about related HIP issues and my research work.

The musicians were:

brass & percussion: 1037 & 1046, 1035, 1036

wind players: 1030, 1061, 1045

string players: 1007, 1003, 1018, 1049, 1011, 1014, 1006, 1008, 1059, 1054

For reasons of anonymity I discuss the results of my interviews in the context of the orchestral section to which the players were affiliated. The HIP circuit in Germany is small enough that mentioning a gender in conjunction with a specific instrument can in the case of some instruments narrow down the possible players in question to 1 or 2 people. I have chosen to divide the players into their sections because whereas it is fairly easy to study HIP in some form as a string player, there are significantly less possibilities as a wind player and to my knowledge only one possibility of studying historical percussion in Germany, a course set up very recently<sup>215</sup>.

#### Brass and percussion

3 of the 4 musicians in this group experienced HIP for the first time during their studies of "mainstream" instruments. In the case of one player, HIP was the only possibility they had of playing their instrument in a professional context. This was different for the other two, one of

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<sup>215</sup> HIP for percussion instruments can be studied since 2011 at Trossingen, but only as part of a mainstream undergraduate course (information provided by the tutor in Trossingen on 9.12.2016)

whom spoke in warm terms of the experience of playing a historical instrument in the context of a project with Nikolaus Harnoncourt. Playing the same Mozart symphony shortly afterwards on a "mainstream" instrument caused that musician to decide that the only way they felt Mozart should be heard was on historical instruments "it must be played the way Harnoncourt does it"<sup>216</sup> – it was musically inspiring. Similarly, the fourth musician in the group, whose experience with historical instruments began during their professional career, spoke about the difference in sound between "mainstream" and historical instruments. The historical instruments' sound, in this musician's opinion, have the flexibility of being able to play much more quietly than the mainstream equivalents, meaning that problems of balance with the rest of the orchestra do not occur "basically, with modern instruments one is always too loud in the quiet parts"<sup>217</sup>. They felt that the particular tonal qualities of the historical instruments blend much better with the rest of the orchestra (for "historical" repertoire), even in the context of a mainstream-instrument orchestra, and this player said they always tried to use historical instruments fitting the repertoire they had to play, regardless of which instruments the rest of the orchestra was playing. Failing that, they tried to reproduce the sound of the historical instruments on their mainstream equivalents. One percussionist noted that whilst it was easier to play in tune on plastic skins, choosing goatskin was historically more accurate and more difficult, but "I consider this to be a particular challenge, to have to take more care dealing with intonation"<sup>218</sup>.

Three of the four musicians took part in the survey, one of these earns 50% of their income in HIP, one earns 50%-80%, the third earns more than 80% in HIP.

### Wind players

I spoke to two wind players about their decision to study HIP and to one about issues relating to my research.

One of the wind players' first experience of HIP occurred before they went to study their mainstream instrument at a music college, as this person's teacher played both historical and mainstream instruments. This however did not motivate the musician to choose to study the historical instrument as they saw themselves pursuing a career on the mainstream instrument. Later the player experienced a colleague and prominent soloist on the historical instrument and

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<sup>216</sup> "eben so wie Harnoncourt muss das sein"

<sup>217</sup> "man ist im Grunde mit modernen Instrumenten immer zu laut an den leisen Stellen"

<sup>218</sup> "ich sehe es als Herausforderung sich mehr um die Intonation kümmern zu müssen"

was greatly inspired by this performance to take up the historical instrument and pursue a career in HIP. This musician did not take part in the survey and did not give any information regarding their earnings with respect to HIP.

The other wind player earns 100% of their income in HIP and did not mention when they first came into contact with historical instruments. They did however speak about their reasons for choosing HIP, saying that the historical instruments “sound better, more transparent”<sup>219</sup>, even for romantic repertoire. This echoes the opinion of the musician from the brass and percussion group, who felt that problems of balance are less likely to occur with historical instruments (transparent orchestral texture).

The wind player to whom I spoke about my research did not want to take part in the survey because of concerns regarding anonymity. They felt that the circuit in Germany is so small that giving answers to questions regarding nationality and age could give a reader strong clues as to the identity of the musician in question. This person felt however that my research is a good thing, as they think that free-lance musicians in HIP today cannot make ends meet any more and therefore cannot really be regarded as professional in the same sense as their mainstream colleagues. I infer from this that this person's worries regarding the financial situation of HIP musicians in general mirrors their own personal experience, which has nevertheless not deterred them from choosing to remain working in HIP.

### String players

I spoke to more string players than to other instrument groups because there simply are more string players than anything else in an orchestra. The string players spoke at much greater length about HIP in general and their own decisions to work in HIP, so in this section I will summarise the interviews player by player.

#### **1018**

This player chose HIP particularly because of HIP's innovative (compared to mainstream) approach to baroque and classical repertoire. In this person's view baroque and classical repertoire consists of a creative process between the listener, the player, and the composer. In this context, the musician should be "translating" for the listener and the listener should hopefully see that there is something to be understood "intellectually" about this repertoire. In his opinion this changes in

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<sup>219</sup> “klingt besser, durchsichtiger”



the Romantic Era, where the cult of the ego, the soloist, and the conductor is born, and the gap between stage and audience widens. For this musician, the primary concerns of HIP – different instruments, thinking about how the works might have been performed then, informing interpretational decisions by reading what contemporaries to the works in question wrote – lead to a more interactive performing experience between musician and listener, something which they find very satisfying. This person summed up their passion for HIP very philosophically, admitting that they were in agreement with and influenced by much written by Nikolaus Harnoncourt (1982) in *Musik als Klangrede*: “solace in communion with others in the context of mortality”<sup>220</sup>. This musician earns 100% of their income in HIP.

#### 1049

For this musician HIP means taking delight in *Musiknähe* (“closeness” to the music) and in *Auftreten*: the act of actually going on stage and performing. They found that these qualities are lacking in mainstream practice and spoke from personal experience of the latter. The free-lance aspect figured in this person's rendition. They enjoyed the self-determination that comes with a free-lance status, saying that “you are not just a cog in the wheel”<sup>221</sup>, which they considered positive, and had observed that salaried musicians from state-run orchestras who were interested in HIP shared the general enthusiasm for music and performance that they themselves experienced as ubiquitous in HIP. This person felt that the whole process of HIP is something firmly anchored in “today” – “the art form and the people who do this are in the now”<sup>222</sup> – and that HIP gives performers the opportunity to test the limits in all aspects of performance and interpretation whilst still being able to make ends meet. In this person's opinion, this no longer applied to jazz, which they felt was by now too commercialised to offer the same possibilities. This musician summed up HIP as being “the opportunity to actively live creativity in its every possible aspect and still be able to earn a living”<sup>223</sup>. This musician earns more than 80% of their income in HIP.

#### 1011 & 1014

I spoke to these two musicians together, they shared similar experiences with HIP. Both of them came into contact with HIP whilst studying a mainstream instrument and preferred the style of HIP

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<sup>220</sup> “Trost im gemeinschaftlichem angesichts der Endlichkeit ”

<sup>221</sup> “Du bist nicht nur ein Rad im Betrieb”

<sup>222</sup> “die Kunstform und die Leute, die das machen, ist im Jetzt”

<sup>223</sup> “die Möglichkeit, Kreativität in allen Richtungen auszuleben, und trotzdem davon leben können”

performance for baroque and classical repertoire choosing HIP “for reasons of taste”<sup>224</sup>. Both felt that it was acceptable to perform romantic music on mainstream instruments, but they could no longer accept baroque repertoire on mainstream instruments. One of these musicians earns more than 80% of their income from HIP, the other one earns 100% in HIP.

### 1054

This musician experienced HIP for the first time at an exceptionally young age. They told me that they had grown up in a household where 16th-century recorder music was played regularly by their parents, something which this person had enjoyed very much. When they later took up a stringed instrument, they looked for orchestral opportunity congenial to HIP and joined the orchestra at a school where the conductor placed importance on HIP style regardless of the mainstream instruments being played. They found the HIP style seemed “much more logical and suited to the music”<sup>225</sup>. This player purchased their first historical instrument aged 15 and earns 100% of their income in HIP.

### 1006

This musician chose HIP initially for financial reasons, similarly to the musician in the brass and percussion section. This person told me that they first came into contact with HIP during their studies of the mainstream instrument, and that it seemed to be a market niche, offering more interesting job opportunities than state-run orchestras. The sound of the HIP instruments came to please this person too, but it was particularly the high energy with which HIP players went about their job which attracted them. This player was offered company membership of a HIP orchestra at an early stage and liked the idea of personal responsibility that each company member had. This musician felt that the high energy which HIP performers bring to their performances is matched only by two mainstream orchestras - the Berlin Philharmonic and the Kammerphilharmonie Bremen - and pointed out that neither of these orchestras are state-run and both of them have the same corporate form as the HIP orchestra in this study (*Gesellschaft bürgerlichen Rechts* or company constituted under civil law). This musician earns more than 80% of their income from HIP.

### 1008

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<sup>224</sup> “aus geschmacklichen Gründen”

<sup>225</sup> “schien viel logischer, durchsichtiger für die Musik”

This musician also came across HIP whilst studying their mainstream instrument and took the decision to perform HIP by a process of elimination: when asking themselves "where does high-energy performance take place?"<sup>226</sup>, they found that only HIP performances met their expectations and decided accordingly. This person did not take part in the survey and therefore didn't provide any information regarding earnings.

#### 1059

This musician was exposed to HIP style with their very first teacher, who used Wenzinger's edition of Bach's works as teaching material on the mainstream instrument. Later this musician went on to study their mainstream instrument and was frustrated by their college teacher's proscriptiveness regarding performance practice: the editions of Bach's works used as teaching material at higher education level were all heavily edited 19<sup>th</sup>-century versions. This person told me: "if you've actually started thinking [about the music], you don't ever stop doing that"<sup>227</sup>, and constantly asked themselves how early repertoire might actually have sounded: "what would it have sounded like if [the musician's name] had played it then?"<sup>228</sup>. In the end this attitude ("you can't play it like that!"<sup>229</sup>) led to a specialisation in HIP with a change of teacher and the realisation that "it is indeed possible!"<sup>230</sup> to play it differently from the "traditional" way taught in mainstream. This musician also did not take part in the survey and therefore didn't provide any information regarding earnings.

#### 1003 & 1007

I did not speak to these two string players about their reasons for choosing HIP but about related issues. During the time my project with the orchestra ran I observed that the musicians rarely spoke about HIP amongst themselves: HIP seemed to be something that they simply did, as if any talking about it had happened, if at all, many years previously when they decided to take it up. This conversation with these two musicians was one rare occasion on which HIP was discussed in any form. This conversation was about a difficult passage of music which had been tried out with three different bowings, none of which were found satisfactory for all of the players in the section at one time. These two string players wondered about what would have been done at the time of first

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<sup>226</sup> "wo wird energetisch musiziert?"

<sup>227</sup> "wenn man einmal zu denken anfängt, hört man nicht damit auf"

<sup>228</sup> "wie hätte es geklungen, wenn [Name] es damals gespielt hätte?"

<sup>229</sup> "das kann man so nicht spielen!"

<sup>230</sup> "es geht doch!"

performance and the sad fact that no one can prove that one particular bowing might have been used for the passage in question. They questioned the premise that all players in a section would have used the same bowing at all and felt that this coordination of bow direction in a section was a throwback from mainstream orchestral practice that had not yet been called into question properly and that it was not "authentic". This discussion was more pragmatically than philosophically oriented, as the conclusion the string players came to was that the passage might indeed sound better if every player was allowed to choose the bowing they could do best. That it would possibly have the added bonus of being "historical" seemed to be of secondary importance. Of these two musicians, one earns more than 80% of their income from HIP, the other earns 100%.

### 4.3.2 Summary of interview findings

Of the 17 musicians involved in an interview situation only 12 took part in the survey. 10 of the 12 earn over 80% of their income in HIP and 8 of them had been working in HIP for over 15 years. All of them had studied a mainstream instrument and had at some point consciously decided to become involved with HIP. Whilst their decisions were sometimes very individual, there were some aspects that were common to more than one person:

- 1) The sound of historical instruments was found to be more appropriate for earlier repertoire:

1037, 1046, 1035, 1006, 1045, 1011, 1014

- 2) The question "how would it have been played when the music was written?"; that it brings forth inspiring soloists whose playing can motivate a career change; that it offers unlimited creative potential:

1006, 1049, 1059, 1003, 1007

- 3) The high energy levels in performance were considered convincing:

1006, 1008

- 4) The high amount of personal responsibility each musician in HIP had to bring to their job because of its free-lance nature was considered appealing:

1049, 1006

- 5) The feeling that HIP performance is more communicative and interactive (with the audience) than mainstream:

1018, 1049

- 6) It was felt that HIP offered better job opportunities:

1006, 1036

But equally seen to be dangerous with regard to the instability of income/employment:

1030

- 7) Whilst growing up with HIP from early childhood, there was no reason to call it into question or choose something else; it is a manifestation of the Zeitgeist:

1054, 1049

#### **4.3.3 Conclusion – which values did the musicians attribute to the process of HIP?**

Economic value, either positive or negative, hardly figured in the interview situations. I spoke to 14 musicians of whom only one mentioned the precariousness of HIP work. Two musicians spoke of enhanced work possibilities with regard to HIP, although for one of them, other aspects were just as important. Overwhelmingly, the musicians spoke about cultural values which had motivated them to become HIP performers. Some of these correlate with historical attributions of value to HIP in the past such as Sound and Innovation; others correlate with findings from the other groups I researched: Passion/Emotional Communication, Zeitgeist, Creative Freedom.

One value is particular to this group: Entrepreneurship. The feeling of having more responsibility for one's work and enjoying this (being willing to take risks in order to realise a vision) – not just at an artistic but also at a business level, was important for 1049, 1006, and the values Innovation (1059, 1003, 1007) and Passion (1006, 1008) correlate strongly with this. The fact that only one person voiced concerns with regard to the precariousness of free-lance work, despite the fact that the group as a whole considered themselves to be part of a negative trend with regard to income, and also felt they had to invest more in their work materials, suggests that as with "classic" entrepreneurs, the financial risk does not play an important part in the decision to choose this profession. The important difference between these musicians and "classic" entrepreneurs is that the latter value the possibility of financial gain above cultural values.

## 4.4 Entrepreneurship

### 4.4.1 The entrepreneurial character

My research into which values HIP professionals attribute to their work shows that economic wealth is certainly not their main focus, with only two people who mentioned better job prospects and only one really worried about lack of income in the face of a precarious work relationship. This is different from the “classic” entrepreneur, who shares the HIP musicians’ passion to innovate and create their own business in order to fulfil their needs<sup>231</sup>, but also considers financial gain a main aim: “entrepreneurs may be different from non-entrepreneurs in their preferences for monetary outcomes and non-monetary outcomes.” (Douglas 2009:5) and “the entrepreneur almost certainly has a preference for more, rather than less, income” (Douglas 2009:12).

Indeed, whilst in Germany musicians do have the option of applying for a salaried position in a mainstream orchestra with job security until retirement, HIP professionals seem either oblivious to the risk involved in choosing a free-lance career, or they feel that this aspect is not particularly important. How “classic” entrepreneurs perceive risk correlates with how the musicians see their work relationship: “...we note that entrepreneurs not only tend to perceive opportunities differently but also tend to perceive themselves differently. They tend to see themselves as more competent than non-entrepreneurs.” (Douglas 2009:5). The entrepreneur believes himself capable of mastering a situation perceived by a non-entrepreneur to be risky, and the risk factor diminishes in importance in the entrepreneur's perception of the situation. In the HIP context, this is reflected by the musicians' views that they believe they are better at doing “historical” repertoire than their mainstream counterparts<sup>232</sup>.

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<sup>231</sup> “Entrepreneurs have the same motivations as anyone for fulfilling their needs and wants in the world; however, they use those motivations in a different manner - they create ventures rather than just work in them.” (Carsrud et al. 2009:143)

<sup>232</sup> musicians 1014, 1011, 1037, 1045, & 1046

Mc Grath and MacMillan (2000:2-3) define entrepreneurship as follows:

**"Defining Characteristics of the Entrepreneurial Mindset**

Habitual entrepreneurs have five characteristics in common:

1. They passionately seek new opportunities. ...
2. They pursue opportunities with enormous discipline. ...
3. They pursue only the very best opportunities and avoid exhausting themselves and their organizations by chasing after every option. ...
4. They focus on execution - specifically, adaptive execution. Both words are important. People with an entrepreneurial mindset execute - that is, they get on with it instead of analyzing new ideas to death. Yet they are also adaptive - able to change directions as the real opportunity, and the best way to exploit it, evolves.
5. They engage the energies of everyone in their domain. ... "

My results suggest that the musicians in my study embody the personality traits outlined above, however the HIP "personality" has one major difference to that of the classic entrepreneur: the focus of all these aspects is "creating future new businesses" (Mc Grath and MacMillan, 2000:345 note 1), with the aim of accruing economic capital.

It seems that in the eyes of a HIP professional, a free-lance career is considered desirable<sup>233</sup> and feasible (despite financial insecurity) because the HIP professional considers himself to be particularly competent: "If an individual perceives entrepreneurship as feasible and desirable (i.e., in general holds a positive attitude), considers entrepreneurship to be in line with his overall goals in life and additionally sees an opportunity to perform an entrepreneurial act (the two latter constituting a positive attitude toward performing an entrepreneurial activity), then he is likely to form an entrepreneurial intention." (Elving et al. 2009:30). Hindle et al. (2009) state that the reasons for forming an entrepreneurial intention are influenced by three aspects inherent to the entrepreneur's personality: human capital, social capital, and gender, where women are likely to be better qualified to form an entrepreneurial intention than men (Hindle et al. 2009:44; 45% of the participants in my research project with the orchestra, 49% of overall musicians called for the

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<sup>233</sup> musicians: 1018, 1049, 1011, 1014, 1045, 1059.

work were women, compared to the salaried orchestra in the same city with job security until retirement, in which only 34.2% were women<sup>234</sup>).

HIP professionals feel competent in the face of the free-lance risk in terms of human capital due to the specialisation they have all undergone: “ ‘Human capital theory indicates that both experience and knowledge strengthen the cognitive capability of individuals to recognize opportunities to by allowing the 'connecting the dots' more effectively among various market forces.’ ” (Ucbarasan and Westhead (2002) quoted in Hindle et al. 2009:41) <sup>235</sup>. Whilst only some of the participants in my study actually specialised at higher education level, all of them learned how to play the historical equivalents of their mainstream instrument and had informed themselves regarding the manner of performing early music. In both of these points they differed from their mainstream colleagues who only studied the mainstream instrument. Therefore the HIP professionals feel they are better qualified to play historical repertoire than their mainstream counterparts.<sup>236</sup>

Social capital results from the connections between people, as opposed to human capital, which is about what is contained in the people themselves: "Social capital includes the benefits derived from social networks including extended family, community, or organizational groups and individuals (Coleman, 1990; Aldrich et al., 1998)<sup>237</sup>. Social capital is expected to enhance the entrepreneur's human capital by enhancing the individual's ability to identify opportunities, gain access to resources, and so on (Birley, 1985; Greene and Brown, 1997)" (Douglas 2009:7). The free-lance HIP scene depends very heavily on networking at the level of the individual musician, because whilst in mainstream orchestras it is mandatory to audition for a job, this seldom happens in HIP. More usual is that a musician will be invited to work in a HIP orchestra because a member of the orchestra knows them personally and can recommend them. This means that the free-lance HIP musician who is not a company member of an orchestra needs a significant network in order to find employment. It seems fair to assume that HIP musicians feel that they

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<sup>234</sup> data accessed on the mainstream orchestra's website on 9.10.2013, name omitted for reasons of anonymity

<sup>235</sup> Ucbarasan D, Westhead, P (2002) "Does entrepreneurial experience influence opportunity identification?" In: Reynolds PD, Autio E, Brush CG, Bygrave WD, Manigart S (eds.). *Frontiers of Entrepreneurship Research*.

<sup>236</sup> musicians 1011, 1014, 1056.

<sup>237</sup> Coleman J (1990) Social capital and the creation of human capital. *American Journal of Sociology* 94: 94-120

Aldrich HE, Renzulli LA, Langton N (1998) Passing on privilege: Resources provided by self-employed parents to their self-employed children. *Research and Social Mobility* 16: 291-317



have adequate social capital, and certainly the requirements of the HIP career choice are likely to enhance this.

#### **4.4.2 Are the musicians “cultural entrepreneurs”?**

The musicians in my research project show many characteristics inherent to the entrepreneurial mind-set. However, one big difference is that their focus is on cultural values and not on economic value. This raises the question of whether they can be considered to be “cultural entrepreneurs”.

Two slightly differing definitions of the term “cultural entrepreneur” are suggested by Blaug and Towse (2011) and Swedberg (2006).

Blaug and Towse define cultural entrepreneurship as follows: “A *cultural* entrepreneur is an innovator, usually but not necessarily an individual, who generates revenue from a novel cultural activity. Cultural entrepreneurs do much more than manage the activity; typically, they discover it and exploit its revenue possibilities. They have the one quality that cannot be bought or hired, namely alertness to revenue-generating arbitrage, involving either new products, new material, new processes or all of these in some combination.” (2011:157).

In this definition, cultural entrepreneurs’ main focus is to generate financial revenue, which they do by means of cultural activity. Blaug and Towse emphasise that to be considered entrepreneurial, not only must the main characteristics of the entrepreneurial mind-set be present, but the focus must be also on financial value: “we must hang on to its distinguishing characteristics, namely novelty of action, leadership in the sense of being ahead of the pack, wealth-creating and individuality.” (2011:157). The musicians in my study certainly intend to generate income, but as my results have shown, it is not their main focus.

Swedberg (2006) addresses the issue of defining cultural entrepreneurship, basing his own definition on the writings of Schumpeter, Simmel, and Durkheim. He proposes to differ from the view held by Blaug and Towse (2011) that cultural entrepreneurs are artists who are also economically entrepreneurial. He defines cultural entrepreneurship as “*the carrying out of a novel combination that results in something new and appreciated in the cultural sphere.*” (2006:260), and differentiates between economic and cultural entrepreneurship as follows: “economic entrepreneurship aims at creating something new (and profitable) in the area of the economy, while cultural entrepreneurship aims at creating something new (and appreciated) in the area of culture.” (2006:260). One aspect common to both types of entrepreneurship “the element of

*combination* – of combining things in a novel manner ...” he considers to be “... at the very heart not only of entrepreneurship in general but also of cultural entrepreneurship.” (2006:260).

According to Swedberg’s definition, the musicians can be considered cultural entrepreneurs because they combine old music with a new perspective for performance, thereby creating something new (see the audience responses in Chapter 6 p. 229 regarding “innovation”) in the area of culture, and which is appreciated and valued by consumers and enablers (Chapter 3).

Drawing a parallel between the classic entrepreneur, whose aim is to accumulate economic capital, and the cultural entrepreneur (according to Swedberg’s definition), raises the following question: if the cultural entrepreneur does not aim to accumulate economic capital, which kind of capital does he aim to accumulate?

### 4.4.3 Emotional capital

As noted above, having high social and human capital is considered integral to forming an entrepreneurial intention, and entrepreneurial activity in HIP will concomitantly increase social and human capital in the form of increasing expertise and widening professional networks.

Social and human capital are not the only non-economic returns that musicians can expect to accrue through their work in HIP. The perspective an entrepreneur might have with regard to his work and “psychic income”<sup>238</sup> is described by Douglas (2009) as the “purple lens effect” by which entrepreneurs “perceive more intensely the emotional benefits associated with an entrepreneurial opportunity, as compared with others who look at the same new venture opportunity.”<sup>239</sup>, as if they were seeing the world through glasses with purple lenses. This perspective stresses the emotional importance of the non-monetary and psychic benefits of being an entrepreneur - being one's own boss, winning the title of pioneer, excelling by doing something perceived as difficult, accruing recognition, appreciation, approval, acknowledgement. This correlates with my results as exemplified by musicians 1049 and 1006.

Gendron (2004) uses the term “emotional capital” to describe this type of psychic income, and correlates it with a business context, defining it as the group of emotional competencies used in decision-making, where the amount of emotional competency depends on the amount of emotional intelligence a person has. Emotional capital is about how likely it is that a person will

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<sup>238</sup> Thurow 1978

<sup>239</sup> Douglas 2009:13

handle emotions successfully<sup>240</sup>. This suggests that accruing emotional capital can be considered one focus of people with an entrepreneurial mind-set.

Gendron stresses the central importance of emotional capital as an enhancer for other capitals: "Referring to emotional intelligence, we show that emotional capital, more than an additional capital, is a booster capital potentializing or energizing the human, social and cultural capitals. EC is critical to enable human capital formation, accumulation, and its optimal exploitation for individuals, and crucial in knowledge management in today's increasingly complex and competitive global workplace for companies and organisations."<sup>241</sup> She suggests that without sufficient emotional capital, human capital might not exist at all<sup>242</sup>, and that "It [emotional capital] heavily influences the formation and acquisition and use of human capital, as it facilitates personal, social, and economic well-being. It is also a crucial resource allowing individuals and institutions to be more effective in achieving common objectives."<sup>243</sup> .

Gendron suggests here that emotional capital is essential for successful team-building. I consider how orchestras work as teams and what makes them different to other team situations in "regular" work contexts in section 4.4.4 below. My research results discussed in Chapter 3 (p. 119) suggest that HIP orchestras are particularly good at teamwork, which in turn implies that the nature of their work requires a high level of emotional capital.

Gendron also correlates decision-making ability (an important entrepreneurial characteristic) with a high amount of emotional capital: "effective decision-making requires a balance of rational and emotional competencies, where rational competency depends on a person's level of human, social, and cultural capital, and emotional competency depends on levels of social, cultural, and emotional capital" (2004:9). Gendron illustrates this with the example of gender bias in the teaching of primary school children (in France), showing how girls are more encouraged to acquire emotional intelligence than boys<sup>244</sup>. She argues that this is the root cause of gender based

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<sup>240</sup> Gendron 2004:7

<sup>241</sup> Gendron 2004:1

<sup>242</sup> 2004:9 "If social and cultural capitals and human capital are often complementary (Coleman, 1993)<sup>242</sup>, emotional capital has a particular place between those different capitals. It is first a catalyser capital as it is essential for the constitution of the human capital. Indeed, human capital constitution might never happen if basic or appropriate emotional capital is not here... Also, emotional capital is a potentializing - boosting - capital more than a simple additional capital as it is essential for utilizing effectively social and human capitals."

<sup>243</sup> Gendron 2004:12

<sup>244</sup> tables in Gendron 2004:22 and 25

differing leadership styles at adult level, characterising the masculine style as "win-lose" within a rigid hierarchy, and the feminine as "win-win" within "flat" relationships<sup>245</sup>.

In the feminine structure, she argues, individuals have higher emotional intelligence and more autonomy than in a hierarchical structure. She writes: "Indeed, autonomy may itself be a source of incentive"<sup>246</sup>, and: "... a number of current studies (Goleman, 1998)<sup>247</sup> have shown that increasing the emotional intelligence of organisations brings advantages, such [as] higher quality innovation, improved return on investment from new strategies, technologies and acquisitions, greatly increased talent retention and also improved productivity." (2004:26).

This ties in with what Hindle et al. (2009) found regarding the higher likelihood of women to be able to form an entrepreneurial intention and the higher percentage of women in my study as compared to the local mainstream orchestra<sup>248</sup>, also suggesting that there might be significant differences between HIP (freelance or self-employed) work and mainstream (salaried) work with regard to emotional capital.

#### **4.4.4 How does emotional capital impact orchestral work in HIP and what does this mean?**

The way musicians attribute value to what they do leads them to make life-style choices that contribute to their subjective well-being. My research results suggest that the mind-set that underlies the decision to become HIP performers includes valuing emotional capital so highly that the risk involved in being free-lance or self-employed is given relatively little importance by the musicians. Gendron has shown that emotional capital is a "booster capital" that can enhance other capitals. In this section I consider research done on how orchestras work as closed systems and how musicians implement and increase emotional capital through orchestral work.

The literature on orchestras I refer to includes studies on the life and work of symphony orchestras (Almendinger et al. 1996), on job satisfaction in symphony orchestra musicians (Pichanick and Rohrer 2002), and a redefinition of the leadership role played by the conductor of an orchestra (Koivunen 2003 and 2011).

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<sup>245</sup> Gendron 2004:27

<sup>246</sup> Gendron 2004:27

<sup>247</sup> Goleman, D. (1998), *Working with emotional intelligence*. New York: Simon and Schuster.

<sup>248</sup> 45% of the participants in my research project with the orchestra, 49% of overall musicians called for the work were women (of a total of 55 musicians called), compared to the salaried orchestra in the same city with job security until retirement, in which only 34.2% were women

Almendinger et al. (1996) asked questions about player motivation and satisfaction and correlated this with the different types of structure they encountered in different countries. They found that compared to other professions, players' internal work motivation outranked other jobs, but that with regard to general satisfaction and growth opportunities they lagged behind (7<sup>th</sup> and 9<sup>th</sup> places respectively, in both instances behind federal prison guards 1996:201-2). Amongst the different orchestras, the authors note that the players from the self-governing London orchestras are happy about nearly every category except job security.

My research did not set out to ask questions about subjective well-being, but my results do suggest that musicians chose HIP because they believed that a high internal work motivation would be rewarded in the context of self-governing or free-lance work. This is exemplified by musician 1049's comment about HIP as opposed to a salaried mainstream job: "*Du bist nicht nur ein Rad im Betrieb*" - "You are not just a cog on the wheel". This entrepreneurial stance requires more decision-making than in a salaried context, both requiring and enhancing emotional capital.

Pichanick and Rohrer (2002), who studied job satisfaction in a regional as compared to an elite orchestra in the USA, found that "participation in valued activities is a key factor in determining job satisfaction." (2002:97), and that the financially insecure regional orchestra players with long tenure were happier than their elite orchestra counterparts because they had to become involved in more jobs than just performing. Referring to Csikszentmihalyi (1999)<sup>249</sup> regarding the question of why material rewards do not create psychological fulfilment, Pichanick and Rohrer surmised that either "the costs of working in a non-élite organization may pay off in the long run" because musicians have more diversity and growth opportunities, or "people may be more comfortable trading emotional satisfaction [enhancement of emotional capital] for financial security and status." (2002:107).

Pichanick and Rohrer also note the unique workplace that the orchestra is: "the symphony orchestra context, which does not provide traditional levels of upward mobility, variation in the substance of work, and increases in autonomy over time that are associated with increases in job satisfaction in other professions." (2002:104). Both Pichanick and Rohrer, and Almendinger et al. studied orchestras with tenure and salaried positions, and they do not report that musicians did a significant amount of orchestral work with other orchestras outside their own orchestra. This is very different to the musicians in my study, of whom only 11 were company members<sup>250</sup>, and

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<sup>249</sup> Csikszentmihalyi M (1999) "If we are so rich, why aren't we happy?" *American Psychologist* 54 (10): 821-7

<sup>250</sup> 17% of the total of musicians called for work including extras and interested company members who did not perform in the projects that took place during the research period

even they cannot be guaranteed full-time employment<sup>251</sup>. This situation means that musicians have to fit into other orchestras and ensembles, possibly in other positions, which means that unlike their counterparts in the studies above, they have diverse growth opportunities which require and enhance emotional capital, because they require networking skill and integrative skill on the level of kinaesthetic empathy, a term discussed by Koivunen (2011).

Koivunen (2011) points out that the orchestral musician's work situation is unlike other group working situations because the musicians are all in extremely close physical proximity to one another when they rehearse and perform. Their communication regarding playing together and interpreting the music together is non-verbal: body language cues are extremely important. Central to this is the concept of kinaesthetic empathy: "Kinaesthetic empathy has a capacity to make sense of other people's experiential movements and coordinate that with our own bodily movements. It includes the placing of oneself in another's locus without the loss of one's own." (2011:64).

Empathy as such is defined by Mayer and Salovey (1990) as one possibly central part of emotional intelligence: "the ability to comprehend another's feelings and to re-experience them oneself." (1990:10). Emotional intelligence is considered by Gendron to be the vehicle by which emotional capital is acquired in interactions with others: "emotional identification, perception and expression, emotional facilitation of thought, emotional understanding and emotional management" (2004:7). Kinaesthetic empathy is therefore directly implicated in the process of acquiring and enhancing emotional capital and is a major part of musicians' direct interaction in their work context.

### 4.4.5 Summary

The nature of any orchestral musician's work context is such that it presents many opportunities to increase emotional capital. The particular situation of the musicians in my study presents even more opportunities, because they are not restricted to playing in just one orchestra and therefore have better growth opportunities, and also they require more emotional capital to be able to master integration into different "teams" in a short space of time<sup>252</sup>. Moreover, the nature of HIP,

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<sup>251</sup> whether company members work depends also on programming: a woodwind or brass player, for instance, may well not be required for all programmes, whereas string players generally are. This is particularly common in baroque repertoire, which is a core performance period for the orchestra in my study.

<sup>252</sup> 92% of participants earned half or more of their income in HIP, only 45% earned half or more of this income with the ensemble in the research project

which requires them to rethink performance parameters for each piece, also provides more diversity at an intellectual level and means that their work is a constant learning experience. The entrepreneurial characteristics described in section 4.4.1 suggest that the musicians do not perceive financial insecurity to be a particular risk, and that they value the psychic returns from entrepreneurial activity more highly than economic returns. The correlation between so-called aesthetic factors and those which contribute to successful entrepreneurship has been noted by Koivunen: “aesthetic factors, such as emotions, intuition, symbols and sense perception have an equally important role in organization behaviour than cognitive activities.” (2011:54), and Gendron (2004) shows how increasing emotional capital will boost social and human capital, which are important entrepreneurial prerequisites.

## 4.5 Conclusions

A musician choosing to perform in HIP will increase their human capital through constant learning, their social capital through constant networking and their emotional capital due to the particular nature of orchestral work.

In HIP, there is a particular intellectual aspect to the human capital that is not present in mainstream orchestral work because HIP players constantly need to learn about changing performance parameters in the repertoires they perform. This includes reading historical sources and also learning to play different versions of their instrument, and thus provides them with growth opportunities that are not available in the context of a mainstream orchestra. The smaller forces involved in period performance as compared to symphony orchestras, with often as few as 15 musicians on stage<sup>253</sup>, means that each player has more artistic responsibility than in a symphony orchestra, particularly in the string sections, which provides another growth opportunity not available to mainstream orchestral players in the context of their job.

The opportunities for increasing social capital are also higher in HIP than in mainstream because of the need for social networking to find jobs and the necessity of fitting into a team successfully in a very short space of time, since typically there will be a maximum of three days’ preparation for one concert performance<sup>254</sup>.

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<sup>253</sup> J.S. Bach Brandenburg Concertos, for example, and regularly violin sections of 3 to 6 players rather than a minimum of 8 in a mainstream orchestral context

<sup>254</sup> my personal experience as a performer

The necessity for kinaesthetic empathy and of working on a regular basis in very close proximity to their colleagues requires a high level of emotional intelligence and provides the opportunity to enhance emotional capital.

Gendron describes how the type of work environment that requires and enhances emotional capital can lead to greater productivity, innovation and success of the company involved. She argues that individuals have higher emotional intelligence and more autonomy in such a “flat” structure than in a hierarchical structure, that “Indeed, autonomy may itself be a source of incentive” (2004:27), and: “... a number of current studies (Goleman, 1998)<sup>255</sup> have shown that increasing the emotional intelligence of organisations brings advantages, such [as] higher quality innovation, improved return on investment from new strategies, technologies and acquisitions, greatly increased talent retention and also improved productivity.” (2004:26).

The musicians themselves value the process of HIP for its innovative nature (it is different to mainstream), including the sound of the historical instruments, which correlates with the values “innovation” and “sound” attributed to HIP by other groups in this study; for the high levels of emotional communication involved, both amongst performers and with the audience, which correlates with the values “passion” and “emotional communication” attributed by other groups; for the reason that they found it particular pertinent as a performance style today; and because it allows them a high level of creative freedom.

The work situation which these musicians have created for themselves shows a balance between economic and cultural value that is biased towards cultural rather than economic value, despite requiring an entrepreneurial mind-set which would normally place more emphasis on economic value. Despite the musicians’ perception that work opportunities will be subject to a negative trend in the future, in the interview situation they spoke positively and even passionately about the reasons they continued to work in HIP, and seemed generally satisfied with the situation. This suggests that the balance between economic value and cultural value is important for long-term subjective well-being, and this is supported by Self-Determination Theory (Deci and Ryan 2000) which is discussed in Chapter 5 section 5.4.

The implications that this balance can have for policy making at a governmental level are discussed in Chapter 7.

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<sup>255</sup> Goleman, D. (1998), *Working with emotional intelligence*. New York: Simon and Schuster



## **Chapter 5: Performers – the students**

### **5.1 Discovering cultural values expressed directly and indirectly by students of HIP in higher education**

Students studying HIP at higher education level are part of the group “performers” directly involved in the production of historically informed performances. It is possible to study HIP at undergraduate level at only 3 music colleges in Germany<sup>256</sup>. The students who took part in this research project were studying at one of these colleges, which also offers postgraduate study in HIP.

My research project aimed to uncover cultural values which had motivated the students to study HIP and which could therefore possibly be considered to be inherent to the practice of HIP. After analysing my data I consider it in the context of relevant research regarding “generation Y”, the age-group into which my respondents fall, and correlate this with current thinking on the subject of self-determination and subjective well-being. I argue that the cultural value “authenticity” is one which strongly motivates students to study HIP and is an important contributor to subjective well-being as defined by this generation. I also show how my generation Y respondents’ attitude is markedly different to that of the professional orchestral musicians who were the subject of the previous chapter, and at odds with the aims advertised by the college they attend.

#### **5.1.1 Method**

This research project comprised a survey and interviews which took place from 4<sup>th</sup> to 6<sup>th</sup> April 2013 on the occasion of an HIP orchestral project at the college, including a public performance at which I ran one of the audience surveys, and on 29<sup>th</sup> June 2013 on the occasion of the yearly HIP department festival, a function which was open to the general public and took place not in the music college itself, but in one of the city’s museums.

The survey questions were designed to discover the students’ socio-economic background whilst the short unstructured interviews were about their feelings with regard to HIP. My hope was that

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<sup>256</sup> Bremen, Leipzig and Trossingen according to the Goethe Institut website:  
<http://www.goethe.de/kue/mus/alt/str/aus/de7999427.htm> (accessed 15.3.2014)

in the interview situation, students would directly express values they attached to the experience of “doing HIP”, whilst the survey results would allow me to infer other values indirectly expressed.

I received 24 returned survey sheets. 43 students are enrolled for HIP at this particular college, but 3 of my returns were from exchange students enrolled elsewhere and visiting this college's HIP department as guests, whilst 2 students who were involved in the HIP orchestral project and played period instruments for it were actually studying mainstream, doing HIP as a subsidiary subject in their instrumental degree. I include them in my research since their reasons for choosing an involvement in the HIP orchestral project (despite the fact that they were not enrolled on the course) are pertinent to the aims of my study. The decision to study HIP at undergraduate level effectively rules out a (salaried) career in a mainstream orchestra in Germany, as this would require an undergraduate qualification in the mainstream instrument. In choosing to study HIP at undergraduate level, students are choosing either a free-lance career in HIP, or some other line of work, either musical or non-musical.

This chapter analyses the survey and interview results and seeks to uncover values expressed directly and indirectly by the student participants.

## 5.2 Survey results

### 5.2.1 The overall group and the “pure HIP” sub-group

Of 24 survey participants 21 were enrolled at the college where I ran this project; 14 of them were studying HIP as undergraduates<sup>257</sup>, 5 as postgraduates<sup>258</sup>, 2 of whom had also studied HIP at undergraduate level. One HIP undergraduate had begun an undergraduate course on the mainstream instrument before changing to HIP, and because this was a teaching rather than performance qualification I include them in the “pure HIP” group. I examine a sub-group of the “pure HIP” group in comparison to the overall group in section 5.3.6 below<sup>259</sup>.

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<sup>257</sup> 15 undergraduates took part in the survey, one of whom studies mainstream.

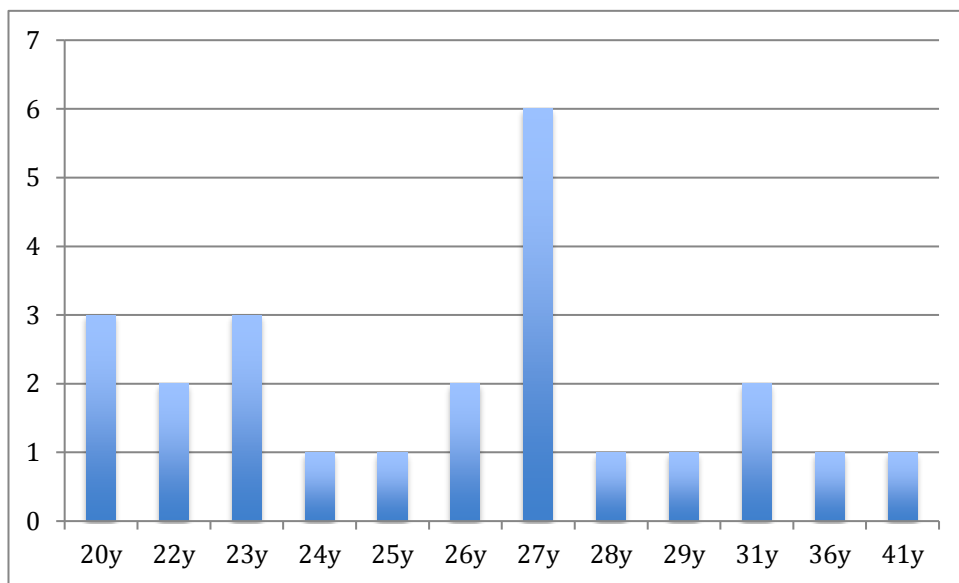
<sup>258</sup> Of the 6 graduate students enrolled at the college, 1 studies the mainstream instrument with HIP as a subsidiary subject, 3 had studied the mainstream instrument as an undergraduate and 2 had studied HIP as undergraduates.

<sup>259</sup> The author of survey paper 14 ticked the box “studied mainstream” but meant “learned the mainstream instrument before going to study the period instrument” and had not studied the mainstream instrument at higher education level: see email correspondence from 17/18<sup>th</sup> March 2014.

### 5.2.2 Age, gender, nationality

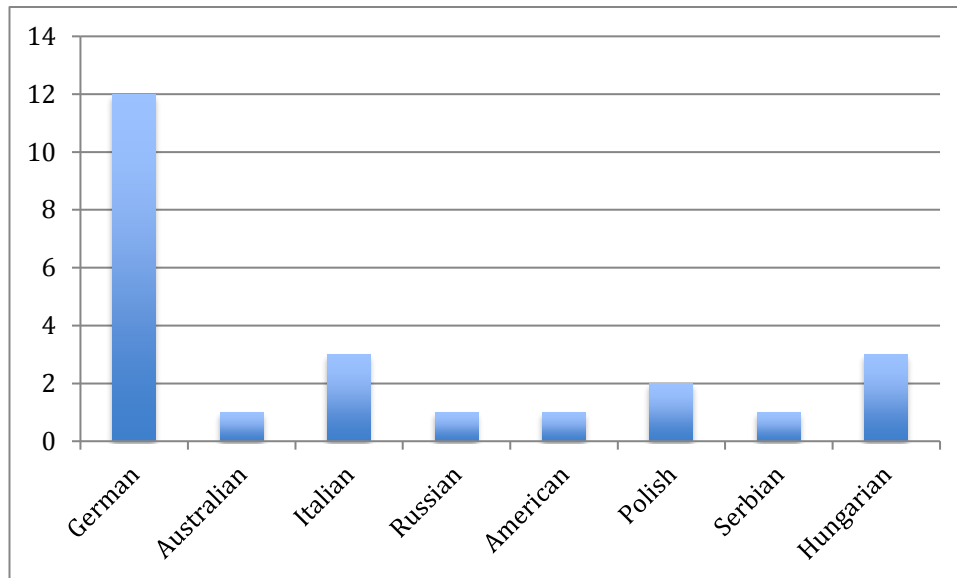
The average age of participants was 26.3 years. This included a range from 20 years to 41 years. The average age of the undergraduates was 24.5 years, not significantly lower than the average of the overall group. Half (12) of the participants were German nationals, 9 of these were undergraduates. Other nationalities included Russian, Polish, Serbian, Hungarian, Italian, Australian and American. 19 of 24 participants were women (79.2%) which reflects the percentage of women enrolled compared to men (79%: 34 women and 9 men)<sup>260</sup>. This is markedly different to the results of the orchestral project where approximately 50% were women but correlates with the idea expressed in the context of the orchestral survey that women may be more likely to choose free-lance work because of returns in terms of emotional capital. Only 1 participant had children.

Table 18 Q.1 average age : 26.3 (n=24)



<sup>260</sup> Information kindly provided by the music college office (email 18.3.2014)

Table 19\_Q.4 Nationalities (n=24)



### 5.2.3 Early exposure to HIP

My survey asked about the point at which participants had first tried out HIP instruments and when they decided to study HIP. The average age for first trying out a period instrument was 18.5, but the range of actual ages was extreme – from 5 years to 39 years. 13 participants had tried out period instruments whilst still school-aged (5-19 years), and the 4 of these who had tried out period instruments at primary school level (5-10 years) played recorder (3) and violin (1). Since the recorder is commonly used as a first instrument at primary school level in Germany, this begs the question whether these 3 participants were actually introduced to period performance at this age or whether they simply played the recorder. At least one of them (participant 2001 – see interview below) was indeed introduced to period performance immediately. Certainly they now regard the recorder as their first period instrument, regardless of what repertoire they played on it then.

I infer from this that these 13 participants' cultural background included the opportunity to be exposed to HIP. This suggests that their upbringing provided them with a significant amount of cultural capital. This is supported by my findings regarding their socio-economic background.

#### **5.2.4 Socio-economic make-up of the overall group**

Participants generally came from an educated background. 18 of 24 fathers (or legal guardians) had studied at an institute of higher education, almost equalled by mothers: 13 of 24, with 4 more who obtained the school-leaving qualification to study at an institute of higher education without actually going on to do this. 13 of 24 participants said that they had graduated from a school which specialised in music education, suggesting that parents were supportive of their children's talents and encouraged them actively. This would imply that the students have a good deal of cultural capital coming from their family background.

13 participants had a spouse or life partner with income. Only 6 of these were in full-time salaried employment, suggesting that the students did not have significant economic capital other than what they earned themselves and/or received from their parents (Table 20).

17 participants already had work in HIP – my assumption is that this cannot be full-time work as that would not allow them to study at the same time. This is supported by the results of questions 18 & 19: 17 students believed that a maximum of half of their peers would earn a living in HIP after graduating and 16 believed that a maximum of 50% of their own income would come from HIP performance (Table 23). I assume that the students' predictions are based on their perception of their own present situation in these cases. This implies that at present they do not have full-time employment in HIP.

Table 20 Q.13 Father/legal guardian's highest educational qualifications (n=24)

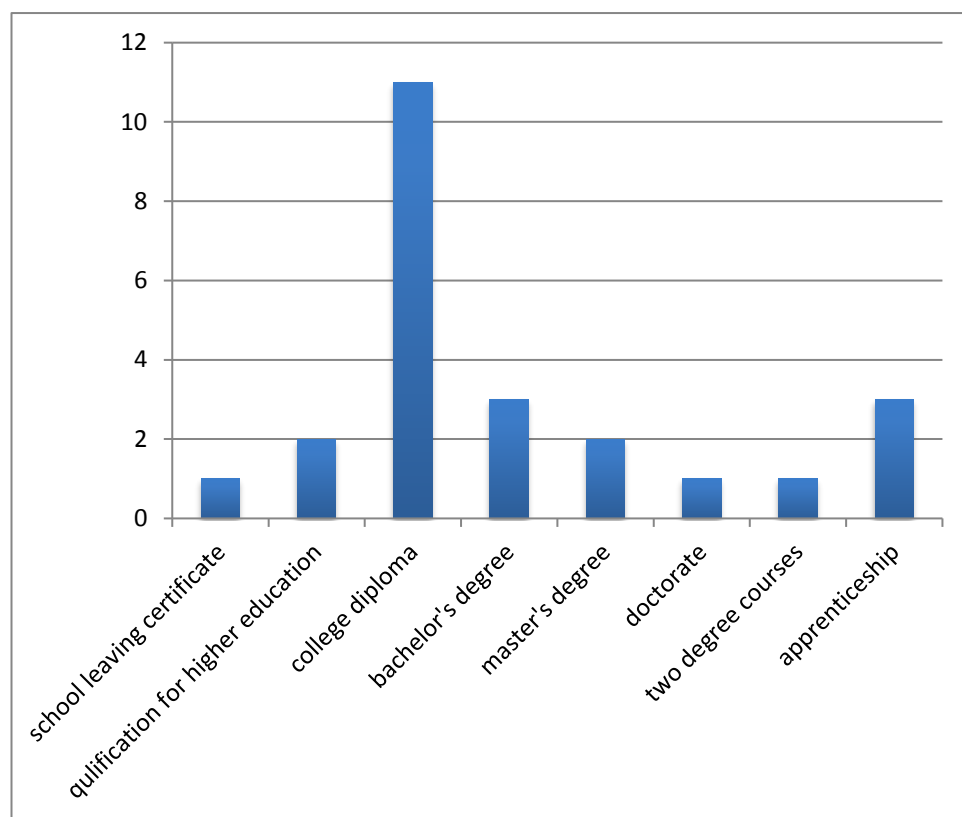


Table 21 Q.14 Mother/legal guardian's highest educational qualifications (n=24)

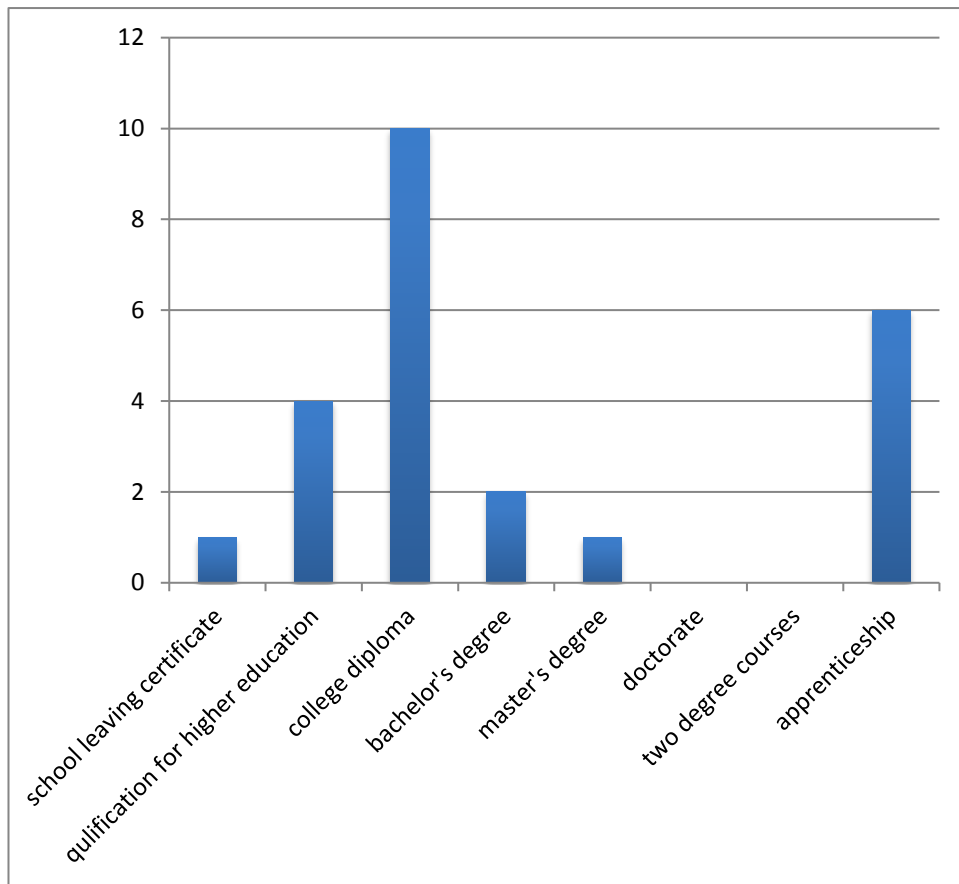


Table 22 Q.15 Employment of life partner/spouse if applicable <sup>261</sup> (n=24)

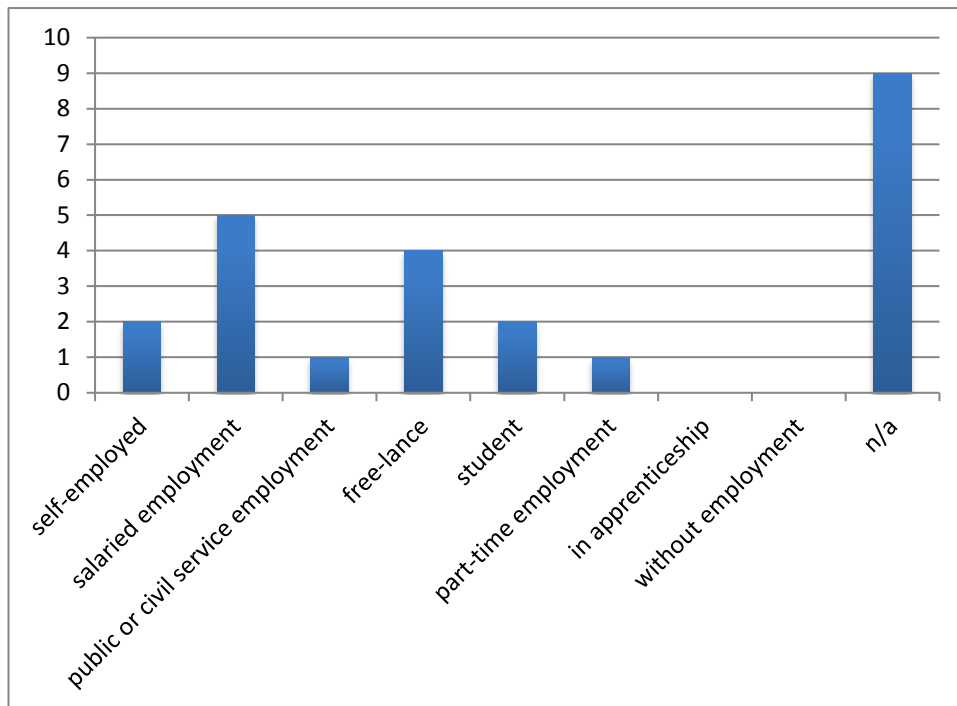
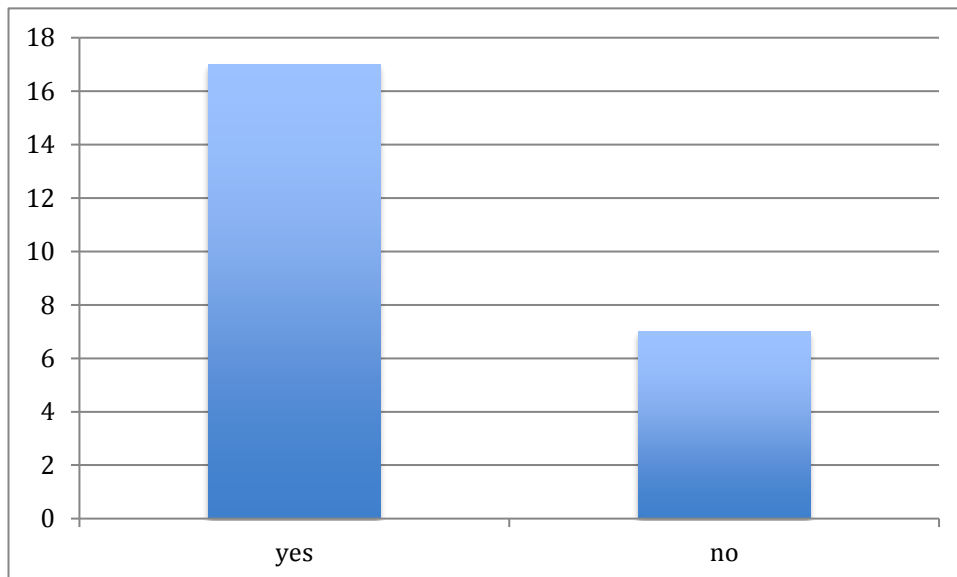


Table 23 Q.17 Are you already working in HIP? (n=24)



<sup>261</sup> someone who is self-employed has their own company, as opposed to a free-lancer, who is hired on a temporary basis for a fee.



Table 24 Q.18 In your opinion: how many of your fellow students do you think will be earning a living from performing HIP after they graduate? (n=24)

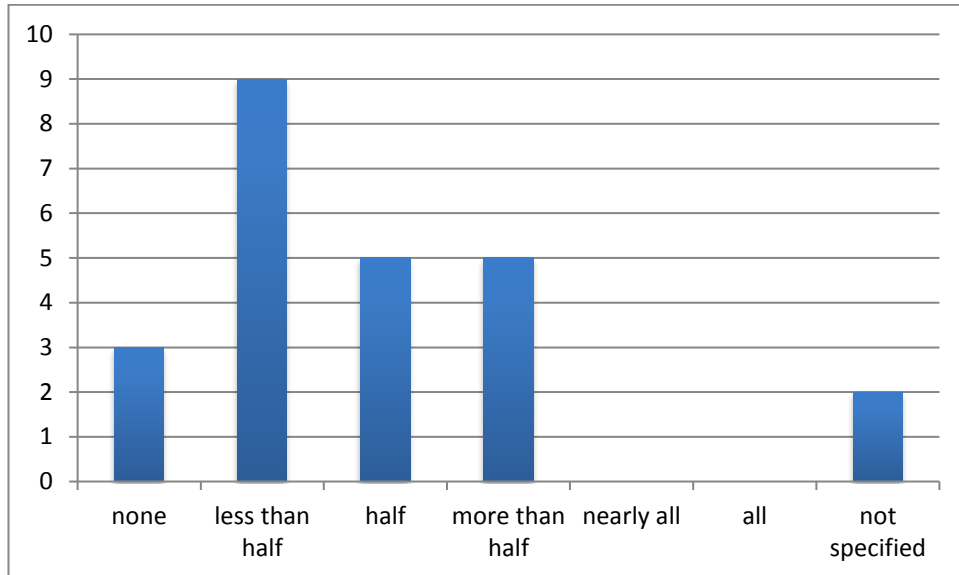
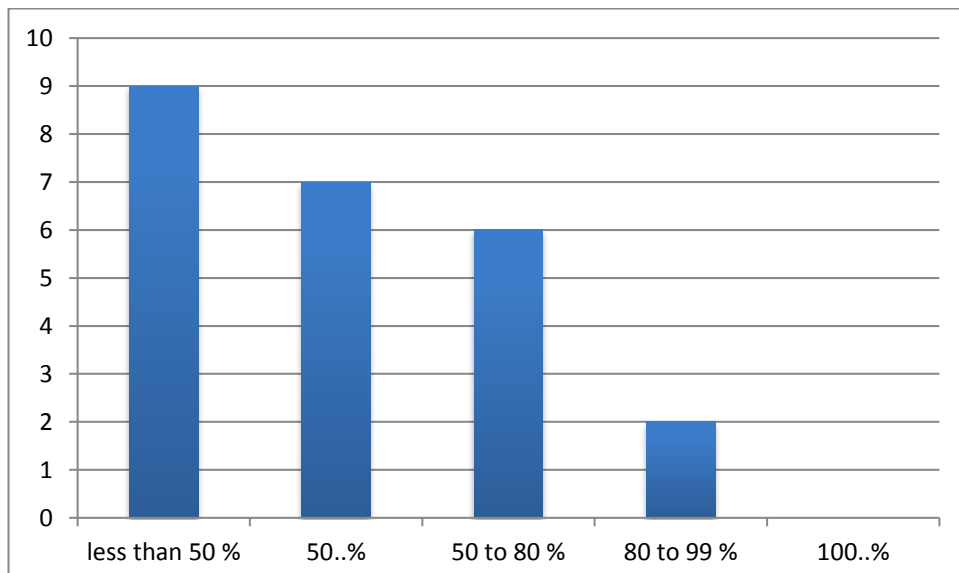


Table 25 Q.19 How much of your own income do you think will come from HIP performance? (n=24)



### **5.2.5 Economic capital is not important**

Questions 17-19 also provide information about the students' perception of their own future. Despite a negative view of their future with regard to economic capital, 11 students were hoping to have a career with their own ensemble. This suggests that they do not correlate "a career" with significant economic capital. This is corroborated by their answers to Q.22: only 6 of them believed they might earn significantly with their own ensemble.

The majority of participants also did not know about the legal form their own ensemble would need to take, demonstrating that they have no clear legal idea of what "a career" involves (Table 26). This reinforces the impression that economic concerns – or knowledge about them – are not primary motivating factors in choosing to study HIP.

Q.25 further underlined this: 22 of 24 participants would be prepared to play for no fee if this furthered their career, whilst 2 of them had not thought about this and ticked the box "don't know". Half of the group believed that mainstream salaried players earn more than HIP players, 9 participants had not thought about this point either.

Q.28 asked about the students' vision of HIP's future. Generally the students felt that there would be ample performance opportunities but that this would not mean HIP performers would find it easier to make ends meet. 6 of 24 participants had not thought about this either (

Table 30).

Questions 23 and 24 sought to discover how realistic the students were about other non-musical issues connected to “a career” in HIP. More than half of the participants felt that being a free-lancer would probably be incompatible with having a family and 13 believed (realistically) that free-lancers have disadvantages regarding pension schemes and social security. 8 participants ticked the box “don’t know” on this question – again showing that questions of economic well-being are not high on their list of priorities (Table 30).

Table 26 Q.20 Are you hoping to have a career with your own ensemble? (n=24)

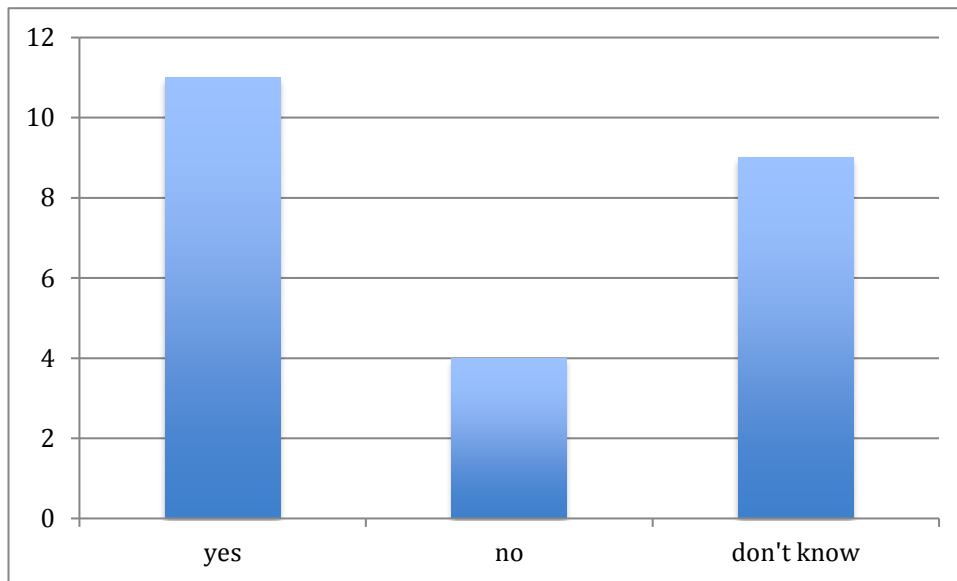


Table 27 Q.22 Are you expecting to earn significantly with ensembles you found or in which you are a company member? (n=24)

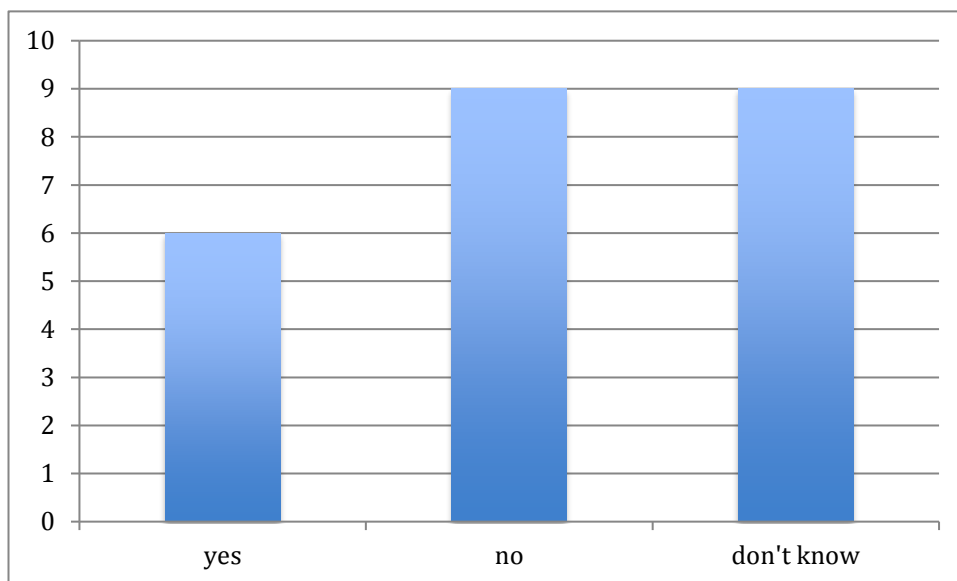


Table 28 Q.21 Many HIP ensembles in Germany are companies constituted under civil law. Do you know what this is? (n=24)

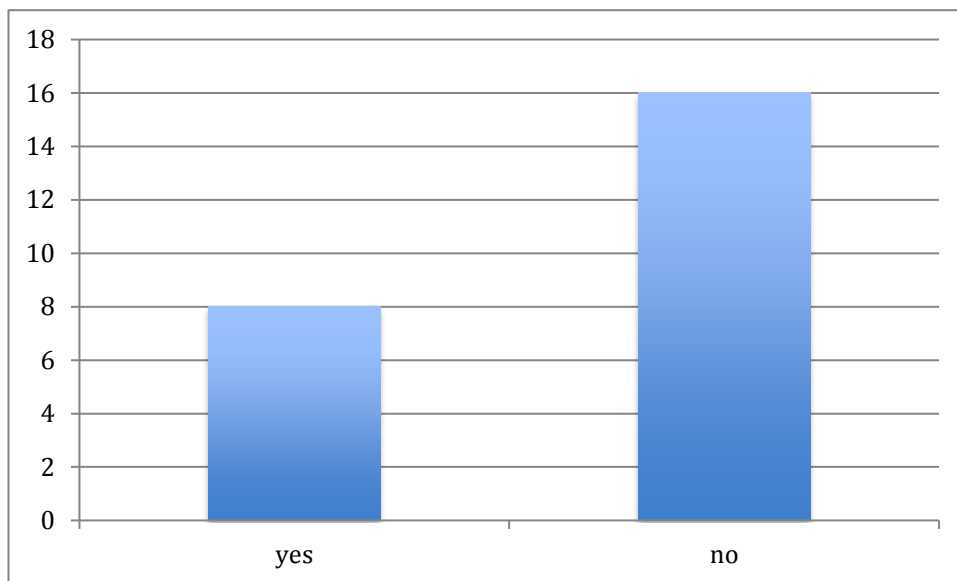


Table 29 Q.26 In your opinion: do the members of a world-class baroque orchestra earn as much as a top "mainstream" orchestra? (n=24)

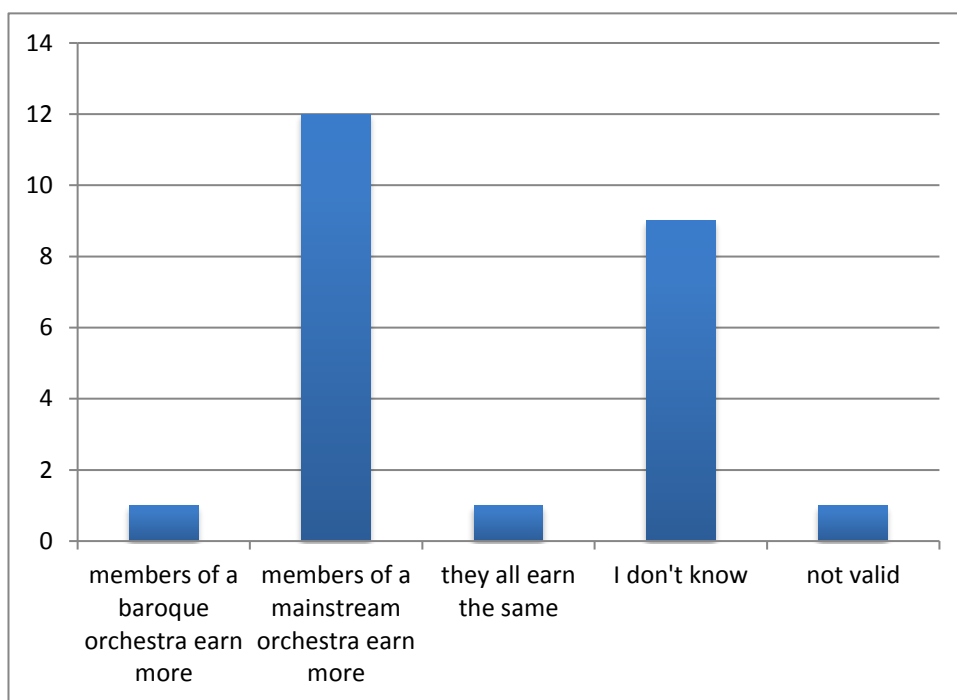


Table 30 Q.28 Which development are you expecting to see regarding the work situation for HIP musicians in the next 10 years? (tick as many boxes as appropriate; n=28)

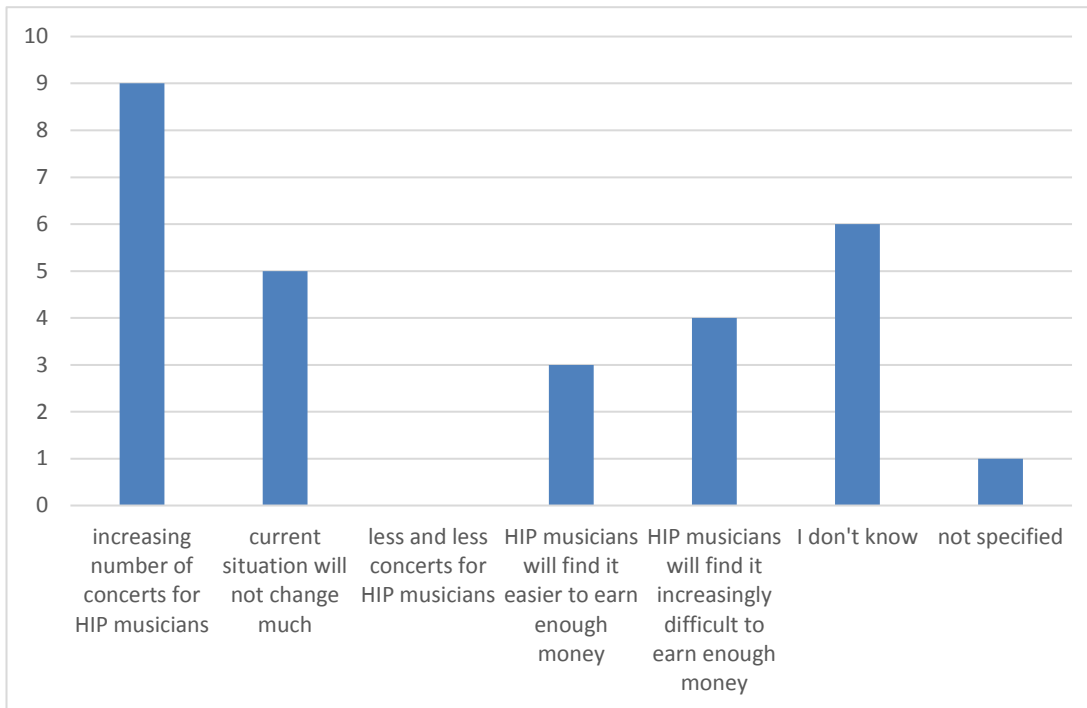


Table 31 Q.23 Most HIP musicians are free-lancers. In your opinion: how do you rate the compatibility of being a free-lancer with having a family? (n=24)

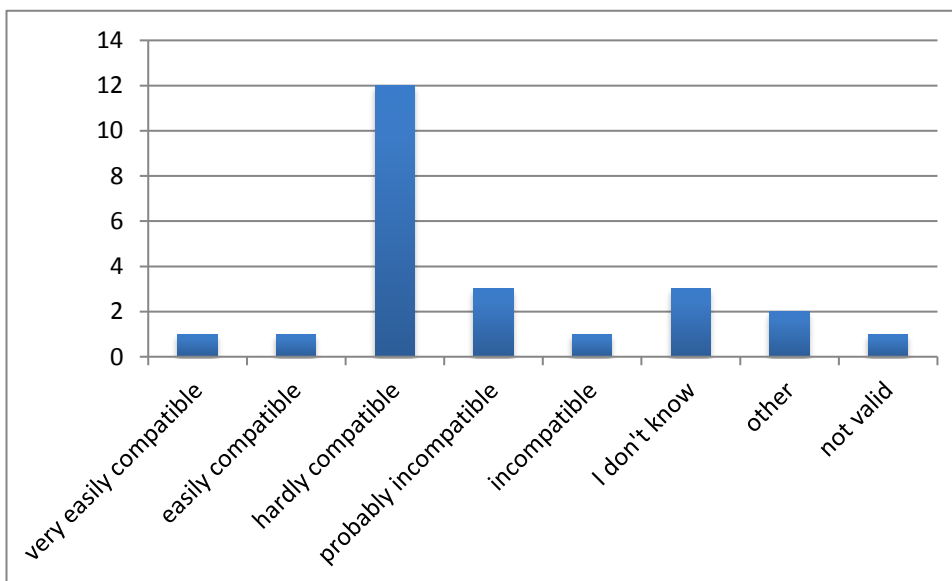
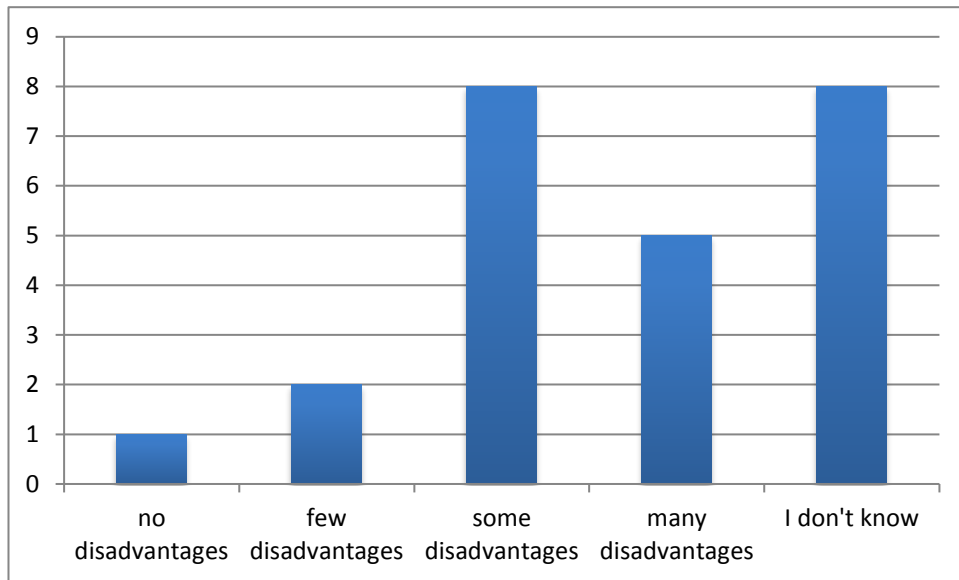


Table 32 Q.24 In your opinion: do free-lancers have disadvantages with regard to social security and pension schemes? (n=24)



#### 5.2.6 Criteria for job satisfaction

Despite possibly lacking economic capital and having difficulties coordinating a career with a family, none of the participants believed that mainstream orchestral players are happier than HIP players (Table 31), even though mainstream players in a salaried position definitely enjoy economic stability with regard to income, pensions and social security that free-lance players cannot realistically aspire to. These results suggest which values the participants consider necessary for job satisfaction, and which they consider irrelevant:

Relevant to job satisfaction:

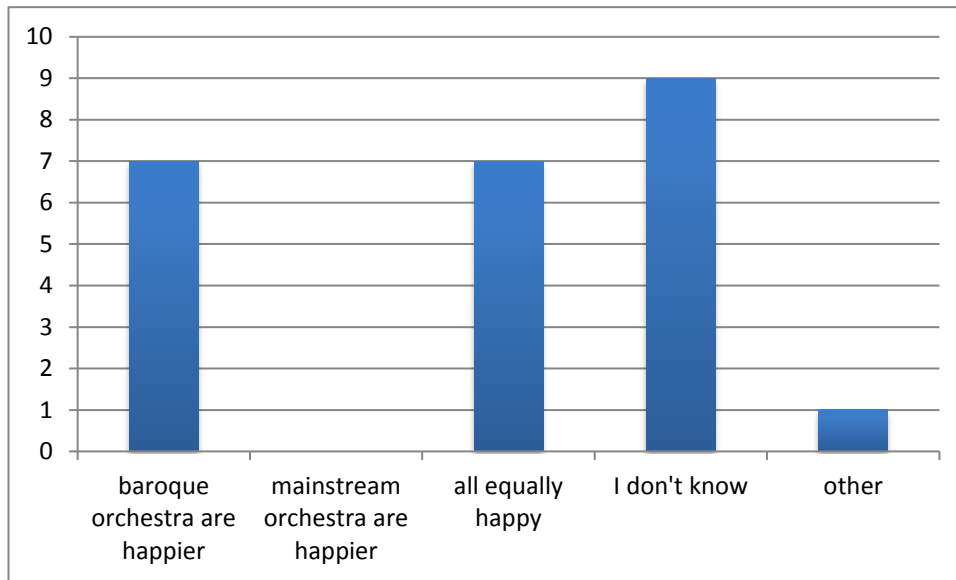
- 1) playing many concerts
- 2) performing with one's own group

Irrelevant to job satisfaction:

- 1) regular income
- 2) a good pension scheme
- 3) adequate social security
- 4) being able to plan a family
- 5) adequate economic remuneration

Which remuneration HIP students expect to receive for playing badly-paid concerts and maybe not being able to have a family cannot be captured by the survey and is the subject of the interviews I consider in section 5.3 below.

Table 33 Q.27 In your opinion: are the members of a world-class baroque orchestra happier than those of a top "mainstream" orchestra? (n=24)



### 5.3 Interview results

My interviews were all informal and unstructured, taking place wherever the interviewee and I happened to be during breaks between rehearsals or in free moments between performances during the festival. I took notes as we spoke.

I asked only two questions:

1) How did you come to be involved in HIP?

and

2) What particularly pleases you about HIP?

For reasons of anonymity I have allocated numbers to the participants and do not mention their gender or (where possible) exact instrument. I spoke to 11 participants: 5 wind players, 3 string players, 2 keyboard players, and 1 singer. All of them had taken part in the survey.

#### 5.3.1 Ethnographical notes

##### 2001

This musician is a wind player and grew up in an environment very supportive of music and HIP, with two older siblings who also learned instruments. This person's home-town boasts a lively HIP tradition and this musician's very first instrumental teacher was enthusiastic about early music



and introduced this player to composers such as Dufay at the age of seven. A later teacher who taught the mainstream instrument apparently also played and preferred the historical instrument and influenced this player accordingly. In fact, this musician never seriously considered studying the mainstream instrument.

Aspects of HIP which this player found particularly pleasing were:

- "that one is allowed to think" ("*dass man denken darf*"),
- that a mainstream course of study is much more rigid, particularly with regard to the number of hours one is expected to spend practising,
- that HIP is less stressful than mainstream, there is less pressure on the student to achieve.

## 2002

This musician plays a stringed instrument and discovered HIP through their partner's HIP ensemble, which they heard and found very convincing, and which motivated them to study a historical instrument.

Aspects of HIP which this player found particularly pleasing were:

- Individuality is more important than in mainstream, the performer's personality is a more important focus of attention ("*das Individuum steht im Mittelpunkt*", "*kommt mehr auf die Persönlichkeit an*"),
- the performer has more scope for creativity and more responsibility,
- the music itself is central and technical perfection is not so important ("*kommt nicht auf Perfektion an sondern die Musik steht im Mittelpunkt*"),
- the market is more open with regard to age,
- the musicological aspect is interesting and much broader than in mainstream.

## 2003

This musician is a wind player and chose to study HIP after participating in an early music course at the age of 16. This person did not consider studying a mainstream instrument, feeling that mainstream performance practice often requires high precision and perfection and is very impersonal ("*sehr präzise, sehr unpersönlich, sehr perfekt*").

Aspects of HIP which this player found particularly pleasing were:

- no auditions and no competition mean that there is more room for emotions ("*man hat mehr Freiraum für Emotionen*"),
- in a smaller orchestra, performers listen more to each other rather than concentrating on a conductor at the front
- the high energy of HIP performances, where it sounds as good as a CD and very fresh despite the fact that the group may have performed it 40 times already,

**2004**

This musician is a keyboard player. This person attended a school which specialised in music and had a HIP department. This player heard other pupils performing harpsichord, recorder and viola da gamba and liked the sound of the instruments and the repertoire they played, and decided to do this too. This was quickly followed by first own performances on historical instruments which were successful and fun, and informed this person's decision to study a historical instrument.

Aspects of HIP which this player found particularly pleasing were:

- the work is intensely creative as most of the notes a continuo player is expected to play are not written on the page: thus one has more creative possibility as a musician.

**2005**

This musician is a wind player and experienced historical instruments through their teacher as a child. This musician did play a little bit of mainstream, but started with the historical instrument and considers baroque music to be their favourite repertoire. This repertoire, in the opinion of this musician, is performed "carelessly" by mainstream players (*"Barock wird achtlos von den modernen gespielt"*). HIP, like archaeology, takes a really detailed look at the repertoire and comes up with good results. This musician spoke at length about improvisation in HIP, telling me that jam sessions, both officially organised ones and spontaneous informal ones, are regular occurrences in the city and that this is one of the most exciting aspects of HIP and hopefully a growing trend.

Aspects of HIP which this player found particularly pleasing were:

- orchestral projects are fun because in the individual instrumental groups the instruments are so different from each other, unlike in a mainstream orchestra (*"DIN-Norm [Instrument]"*<sup>262</sup> DIN or *Deutsches Institut für Normung* is the body which determines and categorizes sizes, for example A4 for paper, so that all objects in a particular category are the same size),
- not every key is equally easy to play on a historical instrument, imparting each key with individual character
- the research aspect of HIP makes it broader than mainstream
- the improvisation aspect in historical performance is exciting: it's exciting to stand on stage and not know what's going to happen next.

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<sup>262</sup> Instrument omitted for reasons of anonymity.

## 2006

This musician is a string player and studied mainstream violin (pedagogy, *Schulmusik*) before deciding to study HIP, a decision they made because they felt they would not have to practise so much, and because of listening to many HIP recordings which they enjoyed.

Aspects of HIP which this player found particularly pleasing were:

- the sound of the historical instruments is lighter, not "fat", and more beautiful
- it is exciting to try and perform pieces the way they were conceived.

## 2007

This musician is also a string player and had been on early music courses at the instigation of friends who had done the same. When deciding what to study, this person was dissatisfied with the mainstream course, which placed too much emphasis on strength, seen by this person to be unnatural, and chose HIP (*"immer nur mit Kraft und unnatürlich" "natürlicher und entspannter mit Barock[instrument]"*)<sup>263</sup>. This person feels that HIP is starting to take a "mainstream direction" exemplified by HIP competitions, which they think is a bad thing.

Aspects of HIP which this player found particularly pleasing were:

- relaxed and natural way of playing
- research aspect makes the subject broader and more interesting

## 2008

This musician was one of the two studying mainstream with the historical instrument as a subsidiary subject. This musician first experienced HIP whilst a member of a children's choir in their home town, which performed Bach's music accompanied by a period instrument orchestra. This person did not have the option to study HIP as apparently it is not possible to study this instrument in its historical form as first study anywhere in Germany. This musician said that mainstream orchestras require knowledge and proficiency on the historical instrument as well as the mainstream instrument.

Aspects of HIP which this player found particularly pleasing were:

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<sup>263</sup> Instrument omitted for reasons of anonymity

- played on historical instruments and in a historically informed manner, the music "seems much more interesting as it suddenly begins to speak" ("*wirkt viel interessanter, weil die Musik auf einmal Sprache bekommt*").

### 2009

This musician is a keyboard player. At the age of 16 this musician discovered J. S. Bach's music and the piano-tuner's harpsichord. Having tried out Bach on the harpsichord, this musician discovered the HIP scene and started going to concerts. This musician did not believe they had the necessary ability to study an instrument and first completed an undergraduate course in a non-music subject. They told me that their emotional attachment to the instrument led them to enrol to study music after all, and though they are realistic about their job prospects, their love of the early repertoire is too important to them to give up.

Aspects of HIP which this player found particularly pleasing were:

- the social aspect: as a keyboard player the opportunity to play in very many different groups combining very many different instruments.

### 2010

This musician is a wind player, a guest on the Erasmus scheme. They are studying the historical instrument at another college outside of Germany. This player first heard HIP aged 16 in recordings by Frans Brüggen and fell in love with them. They first studied the mainstream instrument as there was no other possibility where they grew up, and decided to study HIP out of boredom caused by mainstream performance practice - "maybe there's something else" ("*vielleicht gibt es noch etwas*"). This person felt that a mainstream basis is necessary to become a professional musician but is not enough.

Aspects of HIP which this player found particularly pleasing were:

- the whole way of performing is so different in all aspects: sound, phrasing, "cheekiness" ("*Frechheit*"), and is a totally different performance culture to everything this person had experienced before,
- there are more articulation possibilities on the historical instrument than on the mainstream one,
- there are very many different historical instrument-types in this instrument family,
- the musicological research aspect of HIP made the person a better musician.

## 2011

This musician came to singing from a wind instrument, because they were fascinated by the idea of expressing ideas and emotions with words as well as music. Their life-partner is a keyboard player and introduced them to HIP.

Aspects of HIP which this player found particularly pleasing were:

- recitative is a good vehicle for expressing what the text says,
- baroque music was written to entertain and is closer to the audience,
- baroque music is fresh and alive.

### 5.3.2 Summary of values expressed in interview

As expected the students did directly express values which the survey questions could not uncover:

- Sound of period instruments (2004, 2005, 2006, 2008, 2010, 2011)
- Creative freedom (2001, 2002, 2003, 2004, 2005, 2006, 2011)
- Less pressure to achieve (2001, 2002, 2003, 2006, 2007)
- Broader subject thanks to musicological aspect (2001, 2002, 2005, 2007, 2010)
- Emphasis on individuality (2002)
- Emphasis on emotions (2003)
- More communication on stage (2003)
- More communication with the audience (2011)
- High energy in performance (2003)
- Social opportunity (2009)

### 5.3.3 Values shared by students and orchestral musicians

Many of the values expressed by the students are the same as those expressed by the orchestral musicians:

- The sound of historical instruments
- Creative freedom
- The musicological aspect (the question "how would it have been played when the music was written?")
- The high energy levels in performance

- HIP performance is more communicative and interactive

One student found personal responsibility important, but this was with regard to creativity and did not have the entrepreneurial angle of the orchestral musicians. One student mentioned better job opportunities in connection with age.

The value which 5 out of 11 students agreed on and which does not appear in the orchestral musicians' interviews is "less pressure to achieve".

### 5.3.4 Less pressure to achieve?

The value "less pressure to achieve" stands in stark contrast to market reality in Germany. It even contrasts the students' own vision of their job prospects in HIP. It certainly has nothing to do with the "entrepreneurial character" that emerged in the Orchestra Chapter. If the students therefore do not belong to the group "entrepreneurs", do they belong to a different group? The students have chosen HIP because they believe that they will be under less pressure to achieve, their interaction with their instrument and with the music will be more relaxed and more personal<sup>264</sup>.

Put another way, they decide against what they perceive to be an impersonal, competitive course of study: mainstream. Put in economic terms they derive positive procedural utility from an activity in which success at all cost has no place, and outcomes seem not to concern them. We can infer that success-orientation, one important aspect of entrepreneurship, would make them less happy. This suggests that cultural values in the form of so-called "work/life balance" are more important to them than market competitiveness, and this is an important characteristic of the so-called "Generation Y".

### 5.3.5 Generation Y

Ahmed et al. (2013) provide a comprehensive review of the literature on Generation Y (born 1981-1999) and list 9 character traits that make up the typical Generation Y profile:

- Technologically skilled
- Self-Esteem and Confidence
- Accustomed to Empowerment
- Value Openness – direct, two-way communication
- Accustomed to Adult support – need regular feedback

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<sup>264</sup> 2007 & 2003

- High expectations – fast career development
- Work-Life Balance
- Ethical focus – socially responsible
- Prefer Teamwork

Typically, the literature finds that Generation Y's parents had high social and cultural capital, more economic capital and less offspring than previous generations, and were able to spend more time and money on their children's education. In the context of my study characteristics such as "Technologically skilled" were not sought to be discovered, as they have no relevance to performance on historical instruments, neither does the "Ethical focus". Other characteristics do become apparent:

Self-esteem and Confidence: despite a realistically pessimistic view of future employment possibilities, not one student voiced concern that they might find it difficult to make ends meet.

Accustomed to Empowerment: this is echoed by the personal responsibility regarding creative freedom. This aspect is important to the students and they feel excited about this and not over-awed.

Value openness, direct communication: this is echoed by "greater communication on stage" (2003) and is also part of the less hierarchical set-up of a historical orchestra – often conductorless – compared to the very hierarchical set-up of mainstream orchestras.

Prefer Teamwork: this also ties in with the set-up of a historical orchestra in which each player has more personal responsibility (musically) and also with orchestral and ensemble playing in general, in which teamwork is the *modus operandi*.

Work-Life Balance: refusal to submit to the competitive atmosphere and prohibitive amounts of practice they perceive to be the main aspect of mainstream performance courses.

### **5.3.6 Survey results for Generation Y group compared to the main group**

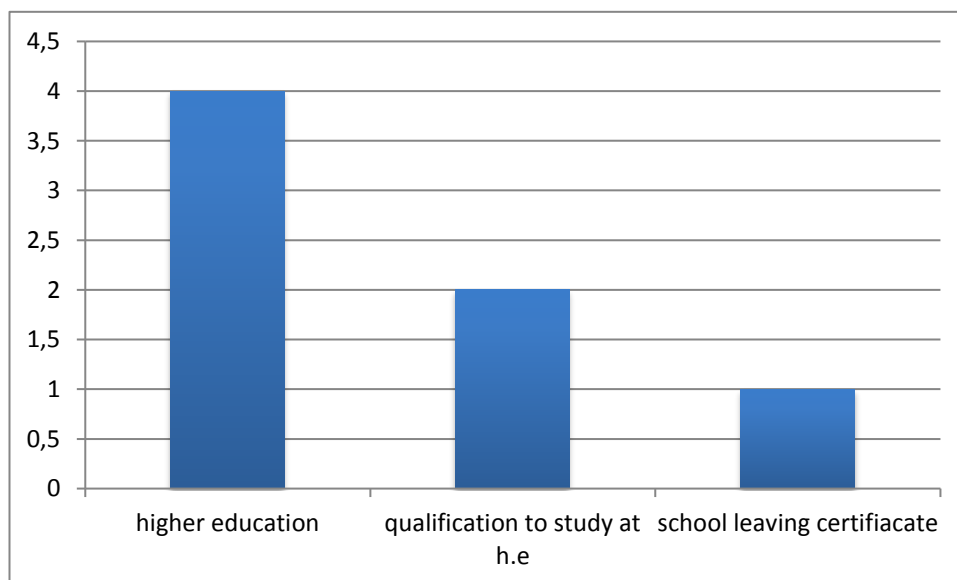
I was only able to identify 4 of the group's survey papers, I assume because the one participant who's survey paper I could not identify did not wish to be contacted in the future and did not give me their email address. The 4 participants were 22, 26, 27, and 28 years old, placing them within the 1981-1999 time boundary usually cited as birth years for Generation Ys. 3 are female, one male, they have 3 European nationalities between them<sup>265</sup> and no children. All of them studied

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<sup>265</sup> I do not specify these for reasons of anonymity.

only HIP and two of them went to specialist music schools before continuing into higher education. The general education level of participants' parents was high with 87.5% of parents having qualifications to study at higher education level (Table 32). This is slightly higher than the overall group at 73%. Compared to the orchestral musicians, of whose parents 59% had the same level of education, it is clear that the students are coming from a background with considerably more cultural capital than the professionals, a typical difference between Generation Ys and the cohorts before them. All four musicians were already working in HIP and were expecting to find work in HIP after graduation, despite the fact that they believed – as did the majority of the main group – that their colleagues would gain a maximum of 50% of their income from HIP. The members of this sub-group believed they would earn at least 50% and possibly as much as 80% of their income from HIP (2 ticked the box 50%, 2 ticked the box 50-80%). This correlates with the idea that Generation Ys are particularly self-confident. 2 of the 4 hoped for a career with their own ensemble, only 1 believed they would earn significantly with their own ensemble, 3 of 4 did not know about the legal form an ensemble would take. More striking than this are the number of “don't know” boxes these students ticked in questions regarding their possible future: 1 had not thought about whether they wanted a career with their own ensemble; 2 had not thought about whether they might earn significant income with their own ensemble; 2 had not thought about whether free-lancers are at a disadvantage regarding pension schemes and social security; 2 had not thought about whether mainstream players might earn more; 1 had not thought about the possible future development regarding work. Apparently these concerns are simply not important. This also ties in with Generation Y self-confidence and possibly indicates a high expectation with regard to career development, another Generation Y personality trait.

Table 34 Parents' educational qualifications (n=7)





## 5.4 Generation Y and “happiness”

Whilst the results of my research suggest that the orchestral musicians demonstrate typical characteristics of the so-called Generation X, the students show marked differences particularly in their concerns regarding “work/leisure balance” and their unconcernedness regarding money. Whilst this latter may correlate directly with their own socioeconomic backgrounds, which are on average marked by a high level of cultural capital, taken together these two attitudes show a concern for quality of life rather than affluence that has been observed generally in young people of this age group: Euromonitor International collects and analyses statistics worldwide, and summarise in their Strategy Briefing “Generation Y: Marketing to the young ones”<sup>266</sup> the character traits and consumer trends that characterise generation Y.

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<sup>266</sup> Euromonitor International (2007)

Table 35 Generation Y character traits

<b>Summary 1      Characteristics of Generation Y</b>	
Characteristics	What this means
Technology adopters	Defined by the digital revolution; in constant communication with friends through e-mail, text-messaging etc; good at multitasking
Online community dwellers/peer to peerers	Dedicate a good deal of leisure time to texting, on-line chatting and sites such as MySpace and YouTube
Egocentric	Both indulged and over-managed by their boomer parents, they have high expectations of themselves and others
Hedonistic spenders	High spending and confident in the future; interested in brands, status, money, lifestyle
Fashion influencers	Influence Generation X and boomers in technology, fashion and what is cool; into celebrity status and popular culture
Media mistrusters/spin detectors	Demand transparency and straight talking
Civic-minded/socially conscious	Prefer brands that are both environmentally friendly and do not involve the exploitation of workers in poor countries
Mass-advertising rejecters	Mistrustful of traditional advertising methods; more open to viral marketing campaigns
Word of mouthers	Fond of blogs and consumer-generated websites, such as TripAdvisor
Debt incurreers	Not afraid to take out loans and buy on credit
Work/life balancers	Primary career objective money and the good life; like working in teams, changing jobs frequently
Obedient, but not subservient	Reject parents' lifestyles but accept parents' values
Tolerant	Accepting of gay marriage, interracial relationships, marijuana use; non-judgmental about personal lives
Apathetic and sometimes frivolous	Political apathy – little interest in war, politics or history; prime target audience for reality TV and celebrity magazines

Source: *Euromonitor International*

The traits here which are particularly relevant to my research findings are the ones such as “egocentric”, “hedonistic spenders”, and “debt incurreers”, which refer to this generation’s confidence in the future together with its correlation to cultural capital as exemplified by my results. What is also relevant are the characteristics listed here that make the cultural value “authenticity” particularly important for this generation. In Euromonitor’s table above, these are the traits “media mistrusters”, “socially conscious”, and “mass-advertising rejecters”, which display a critical mind-set that calls the status quo and received values into question, similar to the students in my research, who have chosen HIP particularly because they consider it to be a broad-minded way of studying music as opposed to mainstream, and because it questions received performance parameters, allowing them more creative freedom and the opportunity to perform music in a different way. My research suggests that this “different way” falls into the

category “authentic” defined as a more “real” experience: “baroque music is fresh and alive” “played on historical instruments and in a historically informed manner, the music “seems much more interesting as it suddenly begins to speak” (“wirkt viel interessanter, weil die Musik auf einmal Sprache bekommt”).”<sup>267</sup>. Euromonitor International also notes the importance of “work/life balance” – in my opinion more aptly described as “work/leisure balance”. My research has shown that this is very important to the students, many of them choosing to study HIP because they believe they will not have to invest as much practice time as compared to mainstream: “that a mainstream course of study is much more rigid, particularly with regard to the number of hours one is expected to spend practising”<sup>268</sup>.

Euromonitor International’s exhaustive collation of statistics provides further insight into how this generation approach life. Euromonitor’s “Annual Study 2011: Role Models and Consumers”<sup>269</sup> including a global youth survey discovers the importance of authenticity to young people: “According to Tiffany Dunk, editor of Dolly, an established teenage magazine in Australia, there is a major change in the type of celebrities young consumers see as role models. The magazine conducted a Dolly Youth Monitor 2011 poll of more than 1,000 Australian teenagers aged 14 to 17 late last year. ‘Persistence, charity work, openness - those are all worthwhile qualities. But there is one more essential ingredient, they have to be real. This generation is really savvy. They are looking for truth and authenticity. They can smell a fake a mile off. It's important that celebrities just be themselves if they are going to be a good role model.’” (Euromonitor 2012a:4). Whilst these young people are slightly younger than the students in my survey, their concern with regard to authenticity chimes in with the attitude to social consciousness and media mistrusters displayed by generation Y-ers. This attitude, which correlates directly to my students’ concerns regarding their questioning of the quality of received performance practice in mainstream<sup>270</sup> is further underlined by Euromonitor’s

findings regarding online review writing: “Stephen Candelmo, CEO and co-founder of Klaggle, an emerging online site that focuses on changing the way people write, share and find quality reviews, believes that online reviews have not yet fully evolved to influence consumers as they lack credibility. ‘What is at risk is the authenticity of social in terms of commercial value. What is

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<sup>267</sup> Students 2011 and 2008 “played on historical instruments and in a historically informed manner, the music ‘seems much more interesting as it suddenly begins to speak’ “ (“wirkt viel interessanter, weil die Musik auf einmal Sprache bekommt”)

<sup>268</sup> Student 2001

<sup>269</sup> Euromonitor International (2012a)

<sup>270</sup> Student 2008

real or fake? What can be relied on? What should be questioned? We as an industry need to address this for the bad apples are growing in number,' said Candelmo." (Euromonitor 2012a:4). Here again the cultural value "authenticity" defined as "real" is centrally important. This study concludes "Most respondents [of all ages] are also aware that a happy life comprises more than just materialistic pursuits." (Euromonitor 2012a:5), suggesting that authenticity plays a major part in the quest for a "happy life".

The quest for a happy life is the central concern in cultural economist Bruno S. Frey's book "Happiness: A revolution in Economics" (Frey 2008).

The Economics of Happiness is a branch of welfare economics. It challenges the economic practice of assuming that an increase in GNP will automatically mean that people are happier.

This view is supported in the work of Richard Easterlin. In his research, Easterlin finds that making a living is the dominant concern with regard to happiness, regardless of social standing, race, or nationality. However, "When one turns to the life cycle change in happiness, ... a seeming contradiction arises to the positive happiness-income relationship. On average, income, and economic circumstances more generally, improve substantially up to the retirement ages; yet, there is no corresponding advance in subjective well-being."<sup>271</sup> and "The increase in output itself makes for an escalation in human aspirations, and thus negates the expected positive impact on welfare"<sup>272</sup>.

We can infer from this that whilst people maintain that income is most important for their subjective well-being, it is not the only positive utility that contributes towards it.

Happiness research investigates which other aspects apart from a higher income make people happy. Bruno S. Frey (2013) defines three different types of happiness:

"

- *positive affect* capturing short run emotional states of mind;
- *life satisfaction* considering more cognitive and long-term aspects; and
- *eudaimonia* as the most fundamental concept going back to Greek philosophy and referring to a good and virtuous life as a whole."<sup>273</sup>

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<sup>271</sup> Easterlin R (2002) "The Income-Happiness Relationship" :6, downloaded from <http://www-bcf.usc.edu/~easterl/papers/Inchapprelat.pdf> (accessed on 18.3.2015)

<sup>272</sup> Easterlin R (1974) "Does Economic Growth improve the Human Lot? Some Empirical Evidence" in David PA & Reder MW eds *Nations and Households in Economic Growth: Essays in Honor of Moses Abramowitz* New York: Academic Press: 90

<sup>273</sup> Frey BS & Gallus J (2013) "Subjective Well-Being and Policy":2, Springer online

Whilst Frey (2008) considers the state of happiness to be the ultimate human goal, Rayo and Becker (2007) argue that happiness is an evolutionary tool, a "decision-making device that allows the individual to rank alternative courses of action"<sup>274</sup>. When a person derives happiness from a decision made, this state of happiness is relative to peer comparison and prior expectations, and therefore transitory, reverting over time to a stable long-term mean (life satisfaction). Deaton and Stone (2013)<sup>275</sup> refer to transitory happiness as "evaluative well-being" and to the long-term mean as "hedonic well-being". They challenge the conclusions regarding subjective well-being and income proposed by Easterlin (1974). They highlight various problems concerning the measurement of subjective well-being and the conclusions reached by other researchers, and suggest that further research is required before contradictory findings can be adequately explained.

The conclusions which can be drawn from this are that higher income may or may not increase transitory (probably) and long-term happiness (possibly).

Happiness research is relevant to my research because it considers which other values, apart from income, contribute to transitory and long-term happiness. Though I am not specifically studying transitory or long-term happiness in the group of HIP producers, the fact that they are positive about their work and its influence on their lives leads me to infer that they are at least fairly happy with what they do. As this is coupled with the fact that they are on a low income<sup>276</sup>, it suggests to me that their acceptable life satisfaction is due to other values than high income. These values are necessarily cultural, since they are not financial.

Hedonic utility is the utility derived from happiness when it occurs. In the most recent collection of essays on the subject, Frey argues that the process of acquiring hedonic utility is itself an important provider of happiness (Frey 2008)<sup>277</sup>. He calls this procedural utility: "Procedural utility means that people also value the conditions and processes that lead to outcomes, rather than only the outcomes."<sup>278</sup>

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<sup>274</sup> Rayo & Becker (2007) "Evolutionary Efficiency and Happiness" in *Journal of Political Economy*, 115(2): 303

<sup>275</sup> Deaton & Stone (2013) "Economic Analysis of Subjective Well-Being" in *American Economic Review: Papers & Proceedings* 2013, 103(3): 591-597

<sup>276</sup> see my findings: 50% of professionals believe their peers can make ends meet on what they earn from performance.

<sup>277</sup> Frey (2008) *Happiness: A Revolution in Economics* MIT Press

<sup>278</sup> Frey 2008:107

The aspects of a process which might contribute to procedural utility are particularly pertinent in the field of the performing arts, where time is an important component of the arts process, as in the case of music performances. Procedural utility is particularly important also on a different level: "Procedural utility exists because procedures provide important feedback information to the self. Specifically, they address innate psychological needs of self-determination differently. Psychologists have identified three such psychological needs as essential: autonomy, relatedness, and competence."<sup>279</sup>

These three needs are classified as "intrinsic" needs, because research<sup>280</sup> has shown that they apply to all people, regardless of age, ethnicity, or citizenship. Autonomy refers to a person's degree of self-determination in life decisions, relatedness refers to a person's sense of belonging to a group, and competence refers to a person's feeling that they are able to do a job adequately. Anything which does not refer to these three intrinsic needs are classified as extrinsic needs. Whilst Easterlin (1974, 2002) argues that people's dominant concern regarding happiness is first and foremost making a living, Deci and Ryan (2000) find that "whereas the attainment of intrinsic life goals is associated with enhanced well-being, the attainment of extrinsic life goals (once one is above poverty level) appears to have little effect on well-being."<sup>281</sup> We can infer from this that whilst people report a dominant concern for making a living as being that which threatens their well-being most, in fact other aspects contribute in a major way to their happiness. Self Determination Theory "hypothesizes that the process and content of goal pursuits make a difference for performance and well-being."<sup>282</sup> Frey (2008) bases his concept of procedural utility on this hypothesis.

Whilst the students in my survey did not themselves directly stipulate that they were studying HIP because they believed it was going to make them happy, life-satisfaction in the form of self-determination is one of the common themes touched upon by their answers to my question "what particularly pleases you about HIP?": "'that one is allowed to think' ('dass man denken darf')", "the performer has more scope for creativity and more responsibility", "the work is intensely creative", "the whole way of performing is so different in all aspects", "the social aspect: as a keyboard player the opportunity to play in very many different groups combining very many

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<sup>279</sup> Frey 2008:109 referring to Deci & Ryan (2000)

<sup>280</sup> Deci & Ryan (2000)

<sup>281</sup> Deci & Ryan 2000:247

<sup>282</sup> *ibid*

different instruments”, “baroque music was written to entertain and is closer to the audience”<sup>283</sup>. These comments all relate to the three intrinsic requirements of humans to attain life-satisfaction as described by Deci and Ryan (2000): autonomy, relatedness and competence.

## 5.5 Conclusions

In the interviews the students directly expressed values they consider important to them and that they consider intrinsic to “doing HIP” (section 5.3.2). In the surveys they indirectly expressed values with regard to job satisfaction and well-being (section 5.2.6). Analysis of this research project shows that the students place little value on outcomes and high value on procedural utility. Procedural utility is the positive return gained through a process<sup>284</sup>. In this case the process is “doing HIP”. Standard economics usually equates increased well-being with an improvement in outcome (financial). In the case of these students my research shows that they place much more value on the “doing” of HIP than on the outcome of doing HIP, so much so that their perceived reality is very different to market reality. One of the values central to this procedural utility is “authenticity”, defined in this case as something perceived to be “more real”.

### 5.5.1 Questions raised by these results

The students place little value on aspects which are important in the market reality of the profession they are studying for. Student 2003’s opinions exemplify internal discrepancies particularly well:

“This person did not consider studying a mainstream instrument, feeling that mainstream performance practice often requires high precision and perfection and is very impersonal (*“sehr präzise, sehr unpersönlich, sehr perfekt”*).

Aspects of HIP which this player found particularly pleasing were:

- no auditions and no competition mean that there is more room for emotions (*“man hat mehr Freiraum für Emotionen”*),
- in a smaller orchestra, performers listen more to each other rather than concentrating on a conductor at the front
- the high energy of HIP performances, where it sounds as good as a CD and very fresh despite the fact that the group may have performed it 40 times already.”<sup>285</sup>

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<sup>283</sup> Students 2001, 2002, 2004, 2010, 2009, 2011 respectively

<sup>284</sup> Frey (2008)

<sup>285</sup> section 3.3.1 above

This student likes the perfection (“it sounds as good as a CD”) of HIP performances but has chosen HIP because they think it does not place primary importance on perfection.

Q.30 of my survey asks the students whether they think the course they are on is preparing them adequately for life after graduation (Table 34). 8 of 24 students had not given this question any thought, another example of my findings above, that the students generally do not attach much importance to questions regarding their future (3 of these were from the Generation Y sub-group). 6 students felt they were not being adequately prepared. 10 students felt that they were being adequately prepared (1 from the Generation Y sub-group), raising the question as to what the teaching aims of the college in question might be<sup>286</sup>.

The following is quoted from the music college’s website, the name of the college and URL are not included for reasons of anonymity (my italics):

“The [name of college] offers a broad and *practically oriented* education in [subjects].”

“The [name of college] regards its main aim to be the specialist education of musicians, music teachers and actors to *highest professional and international standards*.”<sup>287</sup>

The following is taken from the HIP department’s homepage (my italics):

“Apart from the broad musical education in a *friendly and communicative atmosphere* much emphasis is placed on the facilitation of chamber music projects.”<sup>288</sup>

Apparently the students have chosen what is advertised by the HIP department – a friendly and communicative atmosphere. The students apparently believe that “highest professional and international standards” can be reached by this method, though equating CD quality with not having to practise as much as in mainstream seems at odds with this. The students do not have a particularly optimistic view of life as a free-lancer, if they have actually thought about this (5 out of 24 had not thought about social security disadvantages, 8 had not thought about future trends

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<sup>286</sup> despite the fact that 4 of the 6 students who felt they were not being adequately prepared left me their email addresses, my attempts to contact them regarding this were not successful.

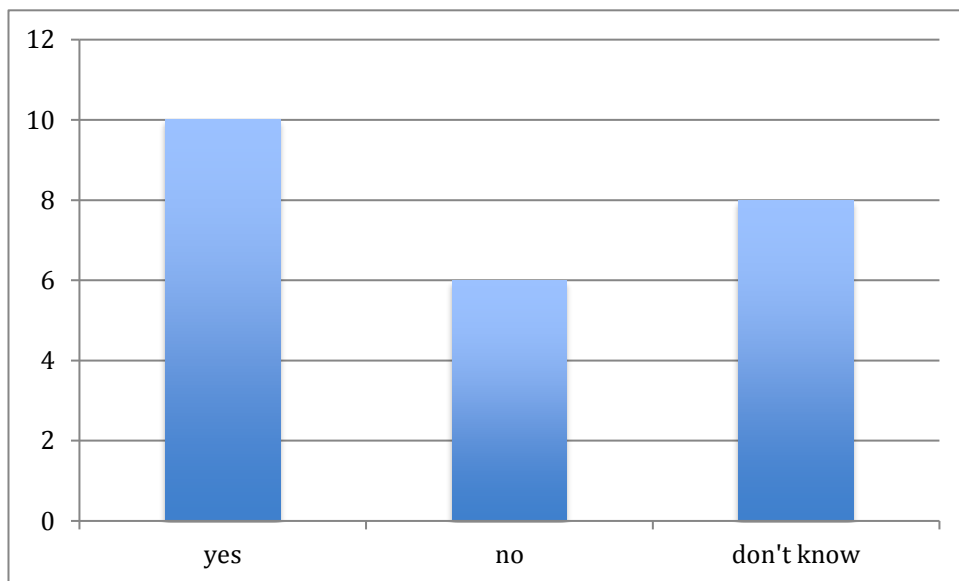
<sup>287</sup> “Die [name of college] bietet ein breites und praxisnahes Ausbildungsspektrum in Klassik, Alte Musik, Jazz/Populärmusik, Schauspiel und Dramaturgie, Schulmusik, Musikpädagogik, Musikwissenschaft und Kirchenmusik.” “Die [name of college] versteht ihren Kernauftrag in der professionellen Ausbildung von Berufsmusikern, Berufsmusikpädagogen und Berufsschauspielern auf höchstem internationalen Niveau.”

<sup>288</sup> “Neben der breiten musikalischen Ausbildung in einer freundlichen und kommunikativen Atmosphäre liegt der Schwerpunkt besonders auf der Förderung von Kammermusik.”



in work possibilities, 9 had not thought about having a career with their own ensemble, 9 had not thought about whether they might earn with an own ensemble). Such a high incidence of “don’t know” responses is in itself indicative of the importance students place on thinking now about market reality in the future. The students’ emphasis on values such as communication, emotional expression, creative freedom, and individuality support the “self”-centredness of the Generation Y “experience”, correlating with the need for adult support and constant feedback mentioned in the Generation Y literature review above (section 5.3.5). The students choose well-being in the form of a “me”-centred activity (HIP as they see it), outcomes (financial and other) are not particularly relevant and a communicative and stress-free atmosphere is important. This may be an indication of a general trend in performance practice away from the “performer as transmitter” as exemplified (particularly by HIP) in the post 1945 years<sup>289</sup>, back towards the “performer as interpreter” of the nineteenth century.

Table 36 Q.30 In your opinion: do you think the course you are/were on is/was preparing you well for the time after you graduate/d? (n=24)



<sup>289</sup> Taruskin (1988)



## **Chapter 6: The Consumers**

### **6.1 The cultural value of a HIP concert**

When people buy tickets for a concert, they are buying an experience. It is fair to assume that their expectation is that they will benefit from the experience. The audience spend time and money on this experience, and I was interested to discover why the two audiences in this study had chosen a HIP concert, and whether they associated any positive or negative traits with HIP in particular. From my results I was hoping to discover what value HIP might have for the group “consumers”.

In this chapter I analyse the data collected in two audience surveys conducted in two German cities that are 600km apart. I consider my results in the context of the latest literature on innovation because “innovation” is the cultural value which my audiences correlate most strongly with their concert experience. I show how in the audiences’ perception, it is the musicians’ focus on “authenticity” which determines the innovative nature of the experience. I argue that the cultural value “passion”, which the audiences also identify with their concert experience, is an inherent part of the artistic process of “being authentic”, and that by concentrating on “authenticity” the musicians are much more likely to be innovative than by attempting to implement innovation as a policy tool.

#### **6.1.1 Method**

This research project comprised an audience survey which ran in two different cities in Germany on the occasion of two HIP concerts. The first concert took place on 5<sup>th</sup> February 2012 and was part of an Early Music Festival in the city (City 1) in which it took place. The other concert took place on 6<sup>th</sup> April 2013 at the music college (City 2) whose students were the subject of the student research project (Chapter 5). The repertoire performed in City 1 was from 1708 (baroque), in City 2 from 1775 (late baroque/early classical). The two cities are approximately 600km apart. By asking the same questions of my audiences at opposite ends of Germany I was interested in discovering whether there would be similarities or dissimilarities in their responses and whether it would be possible to infer common traits in HIP concert-goers in general. The survey questions were designed to uncover whether the audience members experienced HIP as being different to mainstream, what they liked or disliked about it, and why they thought the

musicians had chosen HIP as a career. The questions centred around six cultural values my own research led me to believe the audience might appreciate in HIP, I call these “sound” (referring to the different sound of historical instruments), “museum” (referring to the aural reconstruction of the past), “authenticity” (referring to a belief that it is appropriate and timely to perform the repertoire in this manner), “innovation” (referring to the fact that over and above a “new” sound, HIP performance involves “doing things differently”, whatever these aspects may be), “passion” (referring to heightened emotional communication with the audience), and “excellence” (referring to perceived technical ability in performance). Some of the questions were positive towards HIP, others negative. Three questions invited individual responses from the audience members, allowing them to express other cultural values that they might associate with HIP. One question introduced economic value as a counterbalance to cultural value with the aim of discovering whether the audience felt economic value was important in HIP. From these responses I hoped to discover which values the audience members were paying for with their ticket purchase.

In City 1 there were approximately 300 people in the audience, most of whom took a survey sheet. There were 107 returns. In City 2 the audience was smaller, approximately 210 people, and of 113 sheets handed out there were 84 returns.

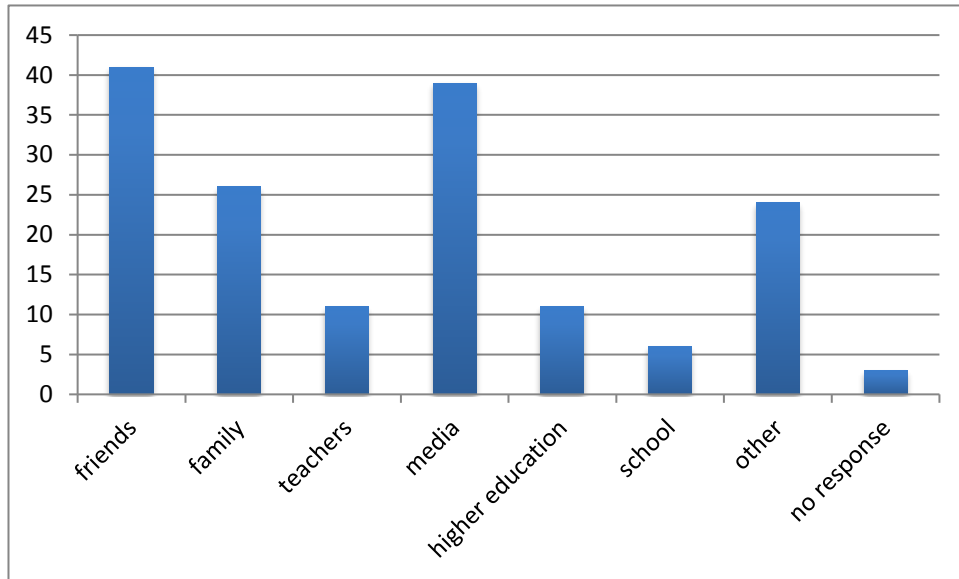
In this chapter I consider the results in City 1 in section 6.2 below and compare them to the results in City 2 in section 6.3. I categorise the results according to the values they describe.

## **6.2 Survey results City 1**

### **6.2.1 City 1 Audience profile**

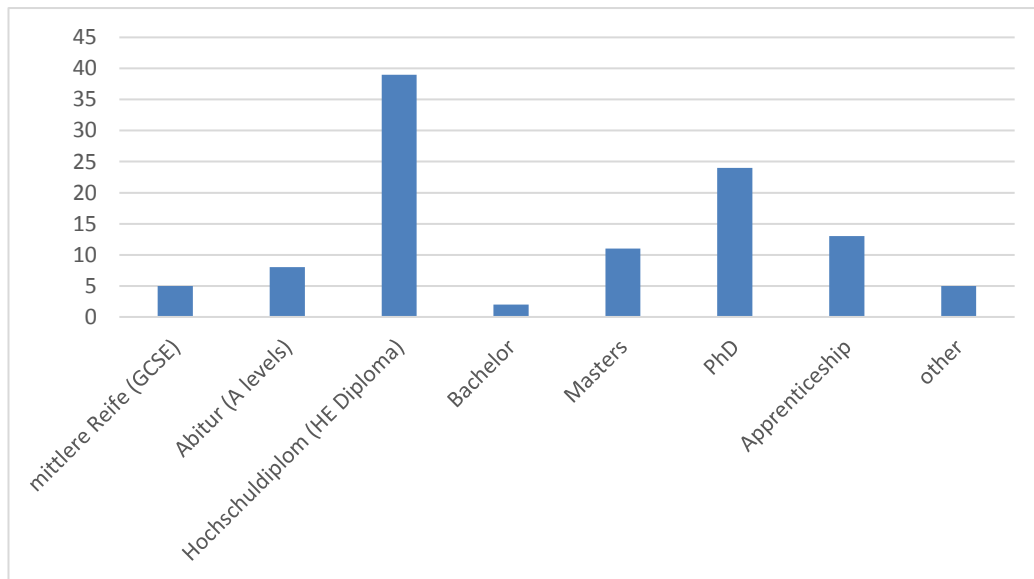
In City 1, 79% of audience members were aged above 46, with 39% aged over 65, and there were an almost equal number of men and women (one more woman, 10 people who did not respond to this question). 65% were older than 19 years when they first experienced HIP performance, 27% were aged between 13 and 19, and the most common reasons for coming into contact with HIP were given as friends, family, and the media.

Table 37 Q.4 “How did you come into contact with HIP?” (n=107)



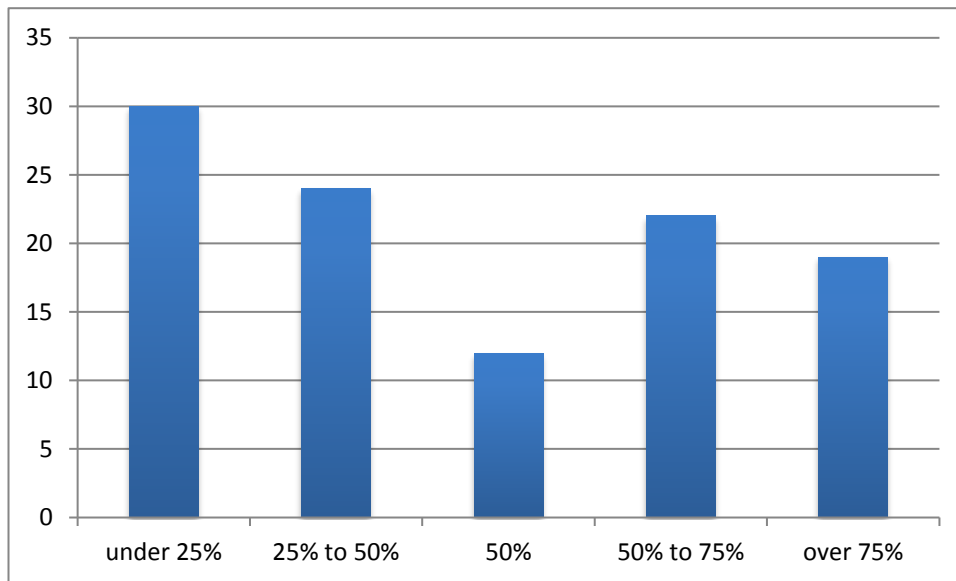
71% of the audience had qualifications from institutes of higher education and 22% had received a doctorate.

Table 38 Educational qualifications (n=107)



Only 3 of 107 respondents were unfamiliar with the term “HIP”, and 102 people (95%) said they also went to concerts of “mainstream” practice. Approximately half of the audience said that HIP concerts made up less than half of the concerts they attended, whilst for the other half HIP made up 50% or more of the concerts they attended.

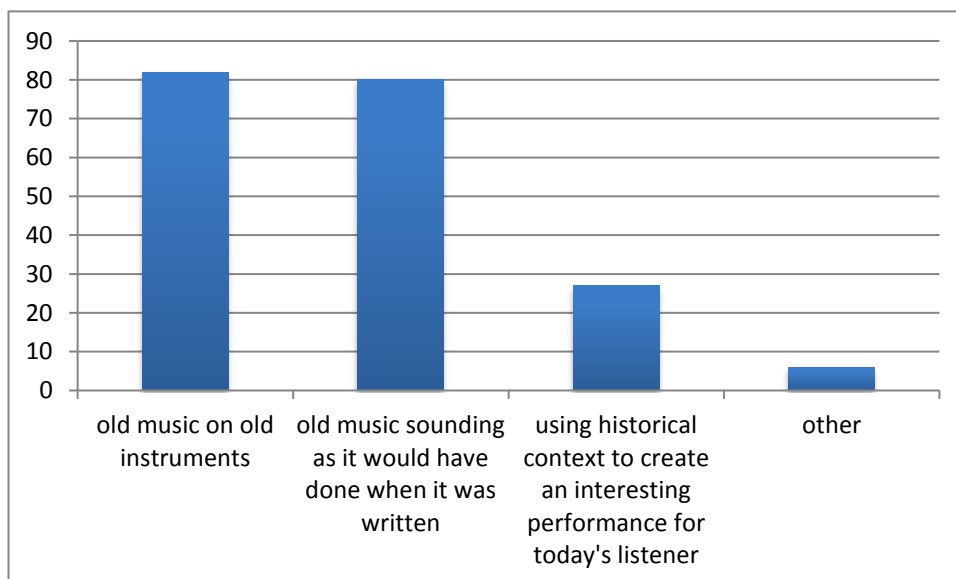
Table 39 Q.8 Percentage of HIP concerts in overall concert attendance (n=107)



### 6.2.2 City 1 Audience responses

I asked the audience what the term “Historically Informed Performance” meant to them. They had the option of choosing answers I provided, and also of offering own opinions.

Table 40 Q.2 “What does the term “Historically Informed Performance” mean for you?” (tick as many boxes as appropriate; n=195)



6 people offered own opinions:

1. “preferably on historical instruments or modern copies, reconstruction of a possible original sound”<sup>290</sup>
2. “historical temperament, e.g. a semitone lower”<sup>291</sup>
3. “hopefully a baroque temperament and suitable tempi”<sup>292</sup>
4. “better: historically oriented performance practice”<sup>293</sup>
5. “Music on modern copies of old instruments”<sup>294</sup>
6. “historical singing technique, (e.g. use of vibrato, ornaments in the da capo), orchestral size, forces (e.g. basso continuo)”<sup>295</sup>

What emerges here is that the instruments, the sound they make, and historical performance techniques are, in the listeners’ view, central to the HIP experience, and a large part of the audience believes they are visiting an aural “museum” – they indeed hope to experience the music as they believe it might have sounded. 25% of the audience thought it was about creating an interesting performance for today’s listener<sup>296</sup>. 88% of respondents liked the sound of “historical” instruments<sup>297</sup>, and nearly everyone thought that there was a difference between mainstream performance and HIP (3 “no” responses to the question “In your opinion: is there a

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<sup>290</sup> “bevorzugt auf histor. Instr. bzw. Nachbauten, Rekonstruktion eines mögl. Originalklangs”

<sup>291</sup> “historische Stimmung zB. ½ Ton tiefer”

<sup>292</sup> “hoffentlich barocke Stimmung und angemessene Tempi”

<sup>293</sup> “besser: Historisch orientierte Auff.pr.”

<sup>294</sup> “Musik auf Nachbauten alter Instrumente”

<sup>295</sup> “historische Gesangstechniken, (z.B. Einsatz von Vibrato, Verzierungen im Da Capo), Orchestergröße, Besetzung (z.B. B.c.)”

<sup>296</sup> the percentage was worked out as follows: number of responses as a percentage of number of people in the audience, since listeners were invited to tick as many boxes as they felt appropriate.

<sup>297</sup> percentage of people ticking the boxes “very much” and “quite a lot” to the question “how well do you like the sound of historical instruments?”. I only included those people who had an opinion, that is, the number of people who didn’t respond or didn’t know was subtracted from the total number of responses.

difference between HIP concerts and concerts of ‘normal’ or ‘mainstream’ performance practice?”).

### 6.2.3 Nine questions about value in performance

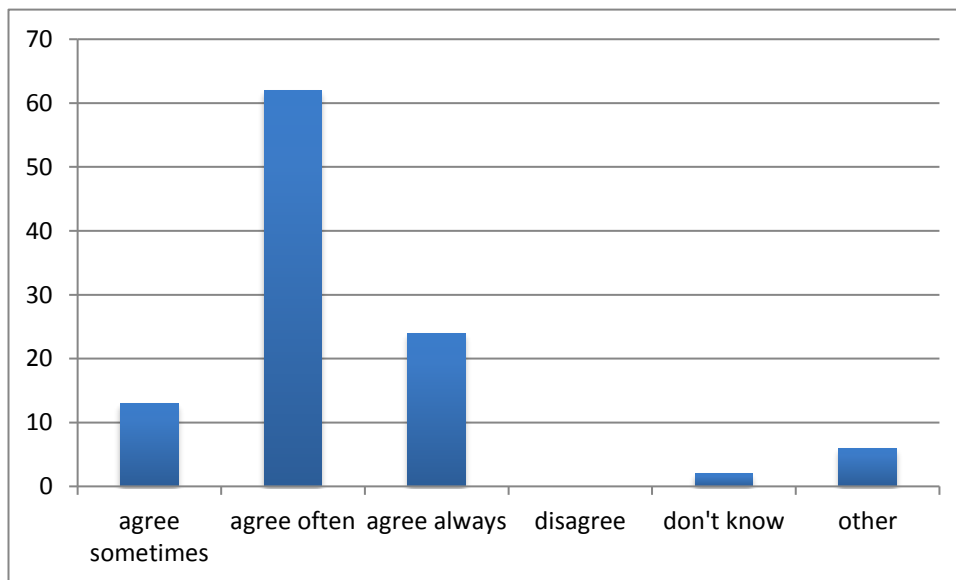
One set of nine questions in the survey aimed at discovering what else about HIP performances were of value to the listeners. I formulated the questions as statements about HIP in general, to which the respondents were invited to agree or disagree, with five different possible responses including “I don’t know”. Two of these statements related to the sound:

“Every instrument in the orchestra was easy to hear (the orchestral sound was transparent)”

“The instrumental sound was too thin to be considered beautiful”

Generally the audience was in agreement with the first statement and in disagreement with the second:

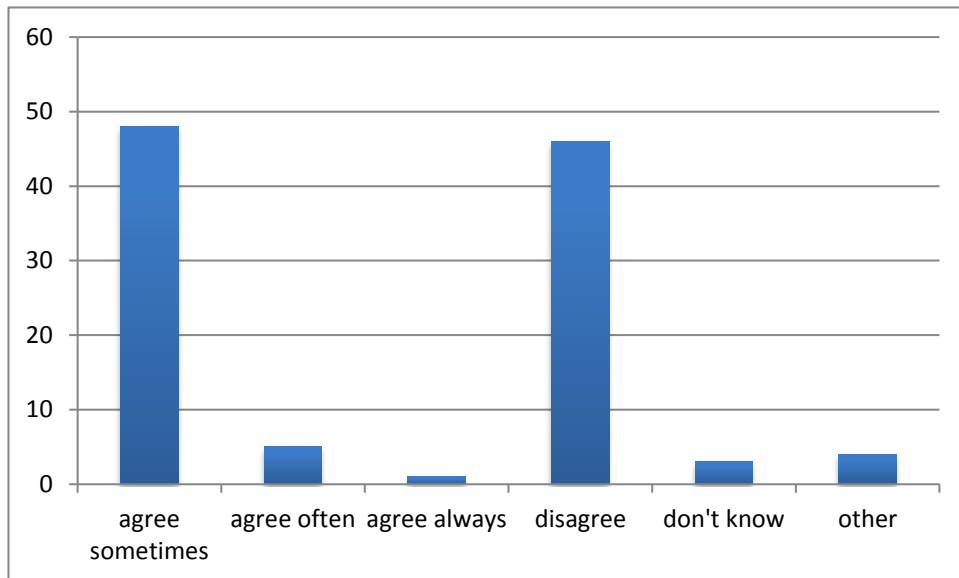
Table 41 Q.9e “Every instrument in the orchestra was easy to hear (the orchestral sound was transparent)” (n=107)





## The consumers

Table 42 Q.9h “The instrumental sound was too thin to be considered beautiful” (n=107)



Two statements related to the perceived technical ability of the musicians performing:

Table 43 Q.9b “The performance was technically not as good as a mainstream performance” (n=107)

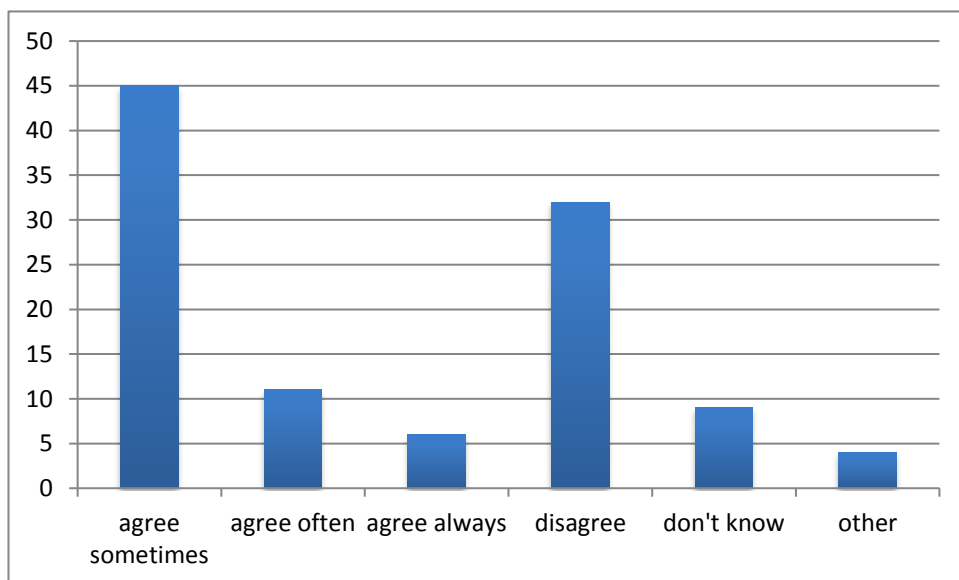
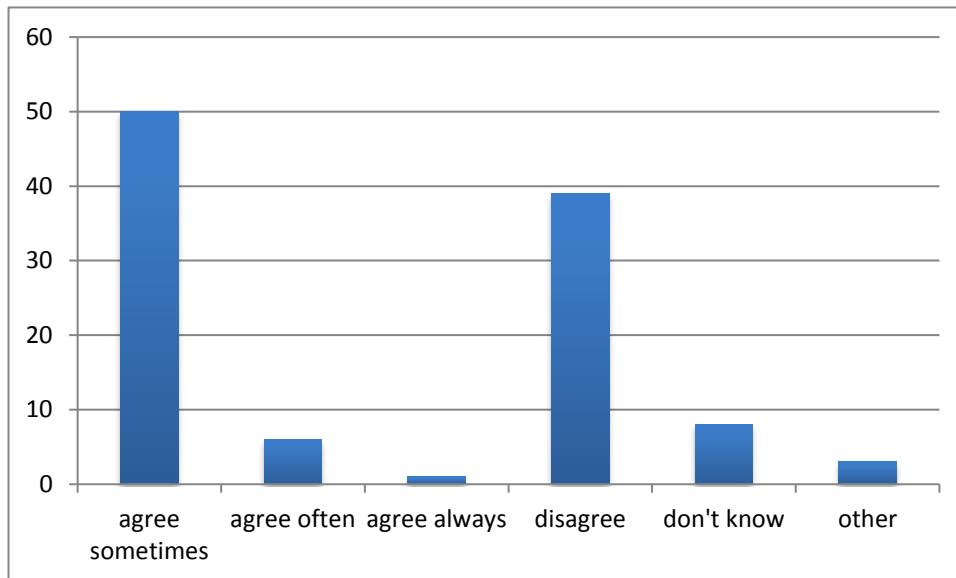


Table 44 Q.9i “The musicians had obvious intonation issues” (n=107)

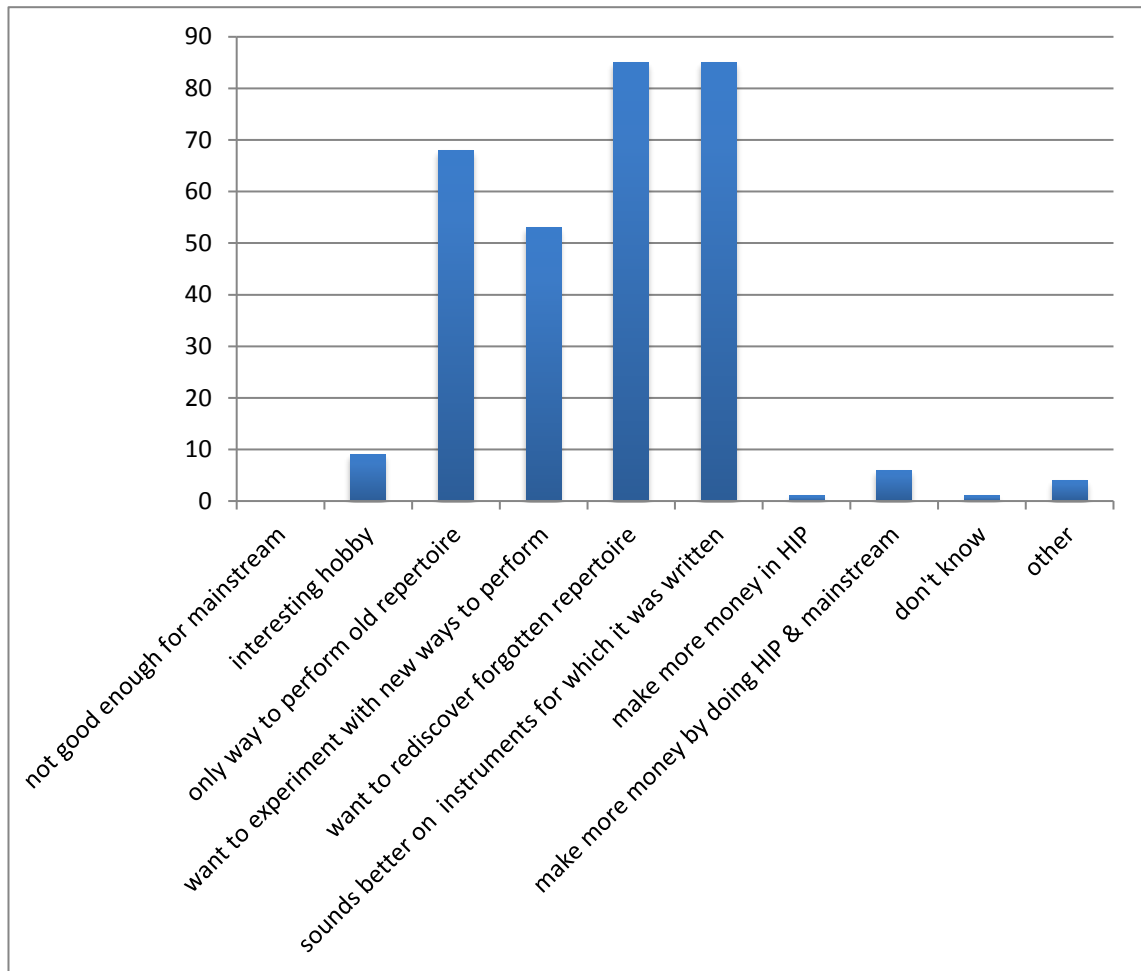


Whilst some members of the audience felt that the musicians might have technical issues some of the time, overall it seems they were not generally expecting a performance of an inferior technical level when buying a ticket for a HIP concert: 34% disagree always, 48% agree sometimes, 6% agree often for the first statement, 41% disagree always, 52% agree sometimes, 1% agree always for the second.<sup>298</sup> Correlating this with some of the results of a later question, “In your opinion, why have the musicians chosen HIP?”, the audience do not appear to believe that they have spent money and time on an inferior product:

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<sup>298</sup> percentage of actual responses, excluding those who did not know or did not answer

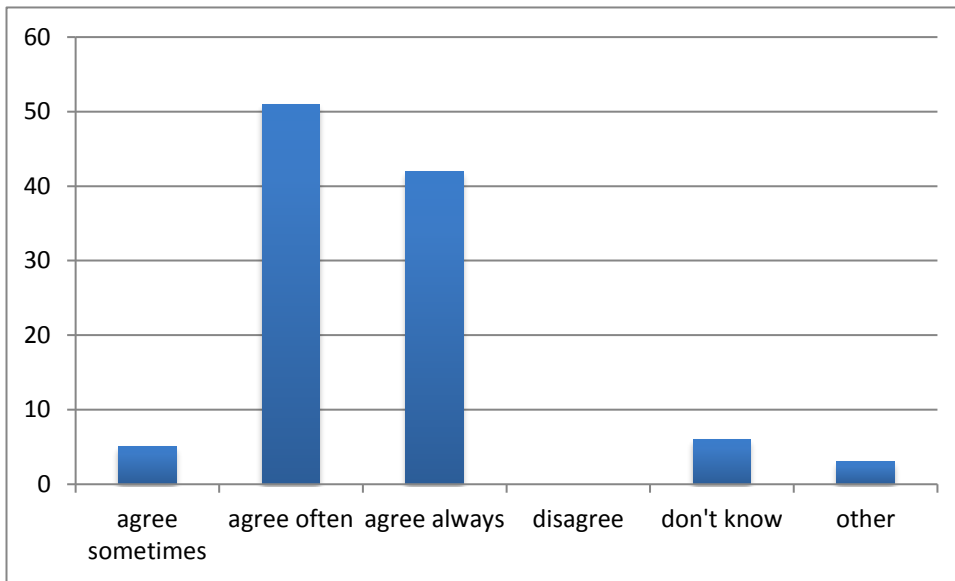
Table 45 Q.11 “In your opinion, why have the musicians chosen HIP?” (tick as many boxes as appropriate; n=316)



Not one single audience member believes that the musicians are inferior to their mainstream colleagues, from which I infer that the listeners are generally satisfied with the quality of performance they are experiencing. The responses to this question give us a possible insight into what the audience members themselves think is an important motivating factor for becoming involved with HIP: by asking them why they thought the musicians chose HIP, I expected the reasons they gave to reflect how they themselves would be motivated. In this case it was significant that the two options concerning money were extremely unpopular. Whatever HIP is about, it is not about making money. The most popular options were all about cultural values: authenticity (22% of all votes), innovation (17%), the museum (27%), and sound (27%). This question also invited individual responses, which I discuss in section 6.2.4 below.

One further statement relating to how the audience experienced the musicians concerned an emotional aspect of performance which the audience might or might not have perceived:

Table 46 Q.9d “The musicians appeared to be having fun” (n=107)



In this case it appears to be fair to maintain that “musicians having fun” can be considered to be a defining trait of HIP performance. Taken in the context of the generally favourable audience responses, I infer that this is perceived to be a positive aspect of performance.

Three further statements related to particular qualities sometimes attributed to HIP performance:

Table 47 Q.9a “The performance was exciting” (n=107)

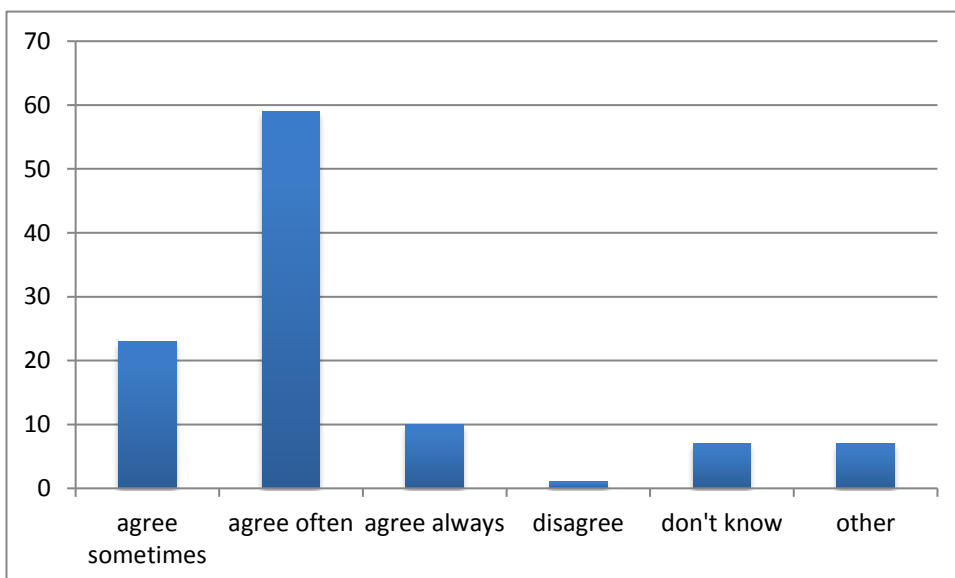


Table 48 Q.9c “It was a refreshing interpretation of standard repertoire” (n=107)

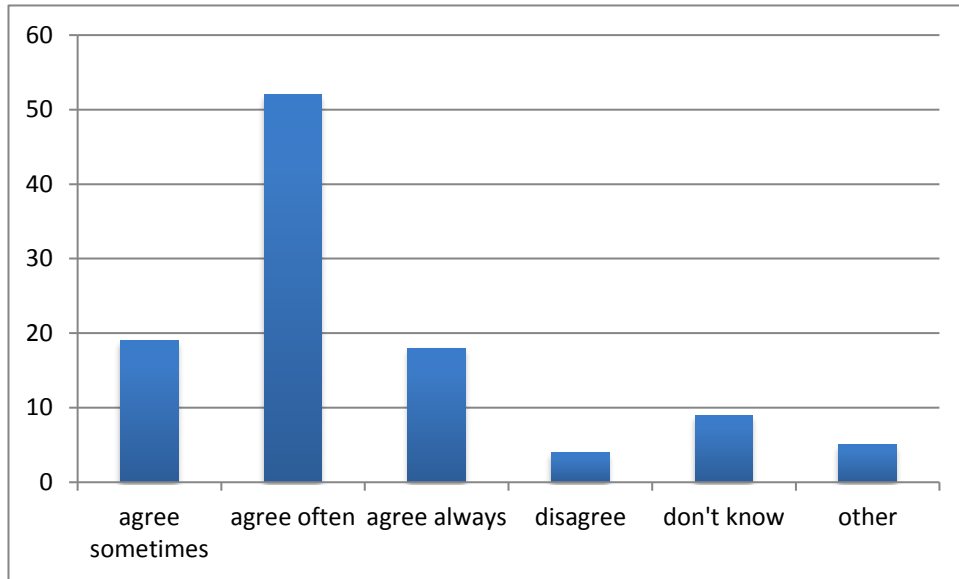
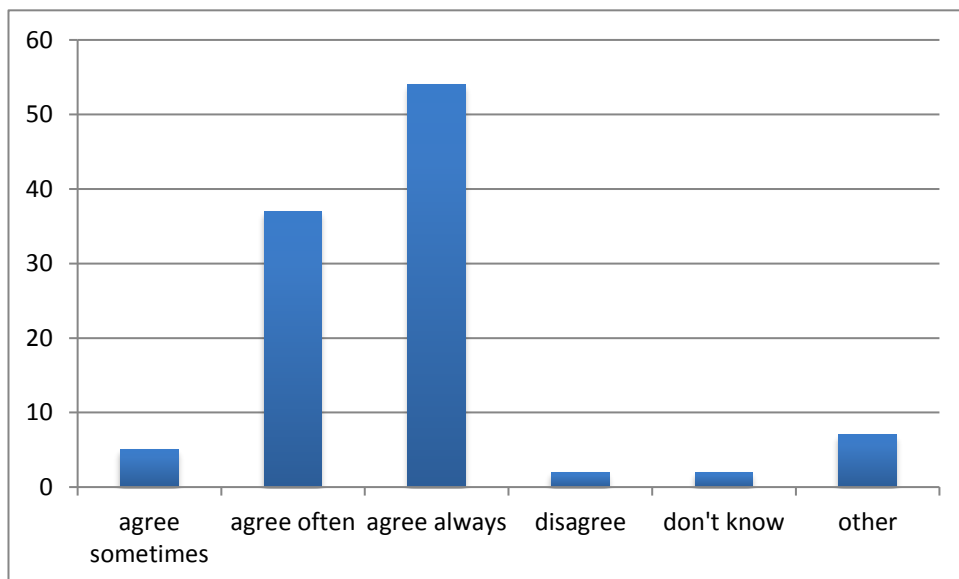


Table 49 Q.9d “HIP represents a rediscovery of our cultural heritage” (n=107)



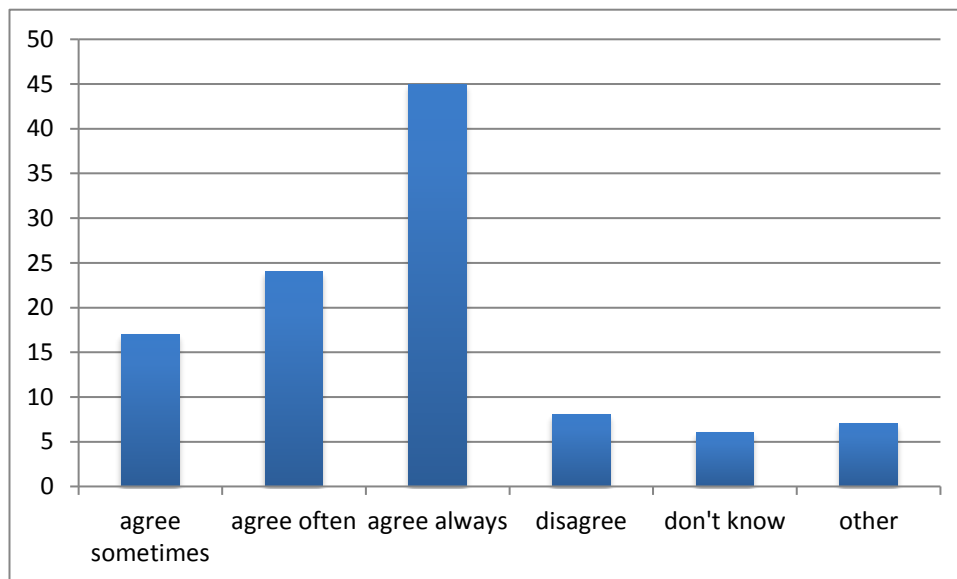
The first of these three statements, “The performance was exciting”, sought to discover whether “exciting performance” can be considered a defining characteristic of HIP performance. With 74% of the audience agreeing that this was true most or all of the time<sup>299</sup>, I infer that “exciting performance” is indeed perceived by audiences to be a defining characteristic of HIP. The second statement, “It was a refreshing interpretation of standard repertoire”, asked the audience to

<sup>299</sup> percentage of actual responses, excluding those who did not know or did not answer

compare HIP to mainstream performance. 75% of the audience agreed that this statement was true most or all of the time<sup>300</sup>. Based on this result it seems fair to consider “refreshing interpretation” as one value the audience is expecting to experience when listening to a HIP concert, and perhaps not when listening to a mainstream concert of the same repertoire. The third statement, “HIP represents a rediscovery of our cultural heritage”, regards an overall “mission” HIP might be considered to have. This tied in with a later question, “Do you believe that HIP has something particular to offer today and if so, what?”, to which the audience were invited to write individual responses and which I consider below. Over 50% of the audience believed that HIP represents a rediscovery of our cultural heritage, and this correlates with my findings detailed on p. 197 above, that the audience members believe they are visiting an “aural museum” when they attend a HIP concert.

The last of the statements concerns the question of variety. Do the audience think it is important to have a choice of performance styles?

Table 50 Q.9g “It is good to be able to choose whether to listen to a piece in HIP or mainstream performance” (n=107)



Over 50% of the audience believe it is almost always good to have a choice of performance styles. The value of variety is one they ascribe to HIP in this case, being a younger performance style than mainstream.

<sup>300</sup> percentage of actual responses, excluding those who did not know or did not answer

#### 6.2.4 Individual responses to the question “Do you believe that HIP has something particular to offer today and if so, what?”

The question “Do you believe that HIP has something particular to offer today and if so, what?” invited the respondents to give individual responses as well as ticking a relevant box. A vast majority believed that HIP does have something particular to offer today, and 54 people volunteered individual responses (57% of all “yes” responses, Table 49).

The questions in this survey focus particularly on cultural values I thought might be attributed to HIP. This question, allowing individual response, offered audience members the chance to suggest other cultural values that I had not included. Two new values came to light: approachability, and education (see Table 50 below). These two values were not as popular as the six I suggested, of which “innovation” was the most popular. The most striking difference between these results and the results for Q.11 about the musicians’ motivation for choosing HIP, is that in this case the “innovation” option was more popular than the “museum” and “authenticity” options (see Table 43): the audience believes that what HIP can offer today is particularly innovation above everything else.

Table 51 Q.10 “Do you believe that HIP has something particular to offer today and if so, what?”  
(n=107)

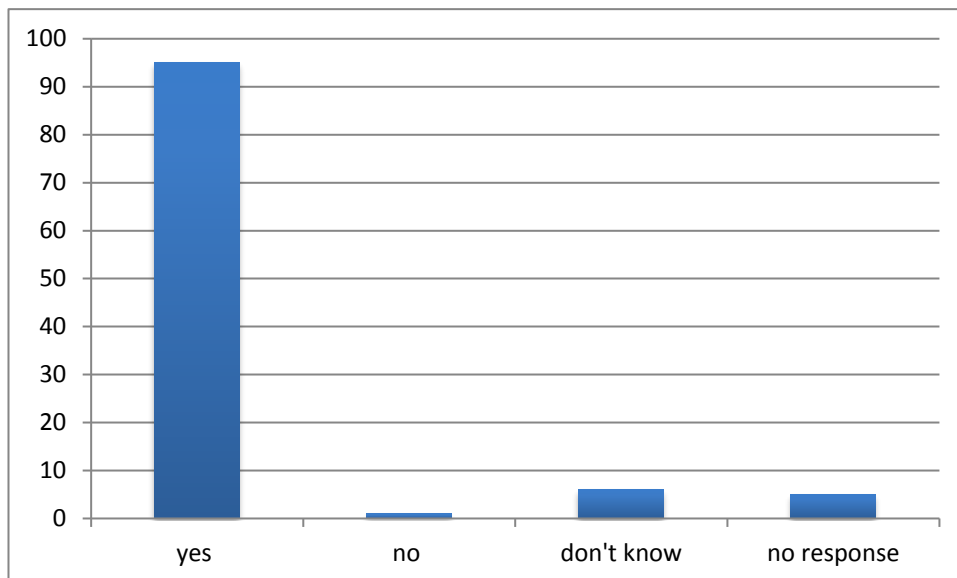


Table 52 Individual responses to this question, categorised according to the values they represent  
(shown as percentages of overall responses) (n=133)

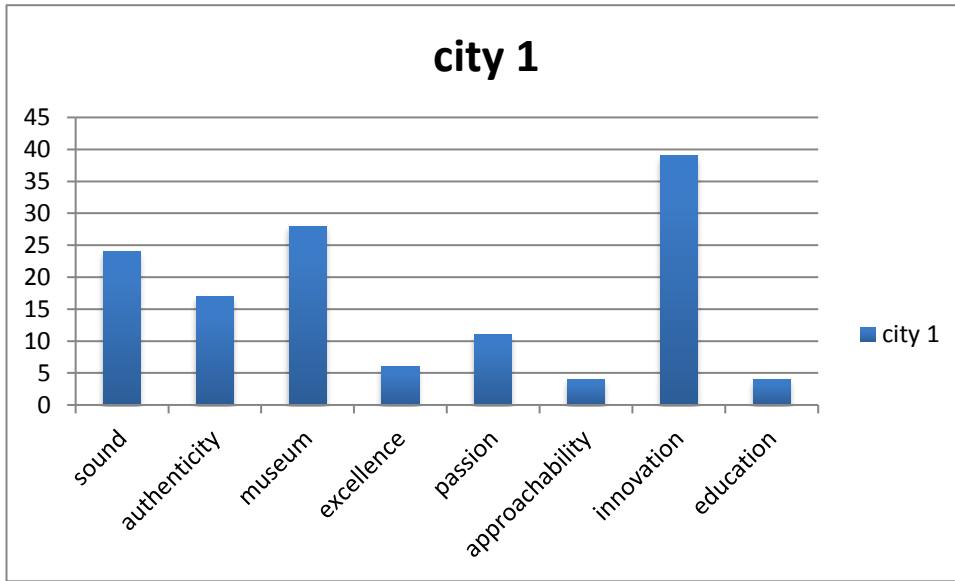




Table 53 Individual audience responses in City 1 to Q.10 “What does HIP have to offer today” in English translation, categorised according to the value they express:

		Sound	Authenticity	Museum	Excellence	Passion	Approachability	Innovation	Education
1	“fresh, transparent sound, corresponding tempi”	X						X	
2	“it offers a fascinatingly beautiful alternative to the general noisiness trend”	X						X	
3	“more likely to do justice to the composer’s intentions (e.g. 2 <sup>nd</sup> Brandenburg concerto, not a trumpet concerto)”		X	X					
4	“Interpretation”							X	
5	“Interpretation, key, forces, performance practice all please me very well”							X	
6	“It is often a case of ‘narrative’ concerts, so that the content of the concert is easier to understand without need for an introduction [pre-concert talk]! This is good.”						X	X	
7	“Insight into past times”			X					
8	“Sound of the old instruments”	X							
9	“new repertoire, new sound, a different kind of vitality”	X				X		X	
10	“It is often more exciting and more passionate than conventional practice”					X		X	
11	“non-sweet sonorities (in a positive way)”	X							
12	“fresher more inspiring”					X		X	
13	“a different soundscape, wonderful instruments”	X							
14	“Bringing music into its ‘pure’ form – mostly smaller -> more personal and touching”		X			X			
15	“Harking back, not forgetting old culture”			X					
16	“Rediscovery of the cultural heritage”			X					
17	“a feeling for the composer’s intention”		X						
18	“Variety”							X	
19	“Authenticity”		X						
20	“Extending the repertoire, new experience of well-known works”							X	
21	“Variety”							X	
22	“historical feeling”			X					
23	“authentic experiences”		X						
24	“I find it more authentic”		X						
25	“a performance of the piece that is true to the original”			X					
26	“Reflection upon an cultural heritage”			X					
27	“Variety/transparence”							X	
28	“new repertoire, new sound, new (=old) ideas”	X						X	

## Chapter 6

		Sound	Authenticity	Museum	Excellence	Passion	Approachability	Innovation	Education
29	"authentic communication of a historical music"		X	X					
30	"Melody, dedication"					X			
31	"a different way of playing, a different aural experience"	X						X	
32	"We are extending our musical horizons"							X	X
33	"e.g. old temperaments (meantone F#)"			X					
34	"Extension of the repertoire"							X	
35	"Appreciation of the original"			X					
36	"Temporary fashion – can change"							X	
37	"sophisticated listening"							X	X
38	"Original sound of the pieces"	X		X					
39	"Extension of the repertoire"							X	
40	"Authenticity"		X						
43	" 'Immersion' in the sound experience of the original time"	X		X					
44	"Hearing music the way the composer intended"			X					
45	"An increase in sound options"	X						X	
46	"An excellent orchestra ([name of orchestra excluded for reasons of anonymity])"				X				
47	"mostly particularly dedicated, inspired, enthusiastic, specially trained musicians and corresponding interpretations"				X	X			
48	"The music is more original, more real"		X						
49	"Coarse (=not smooth), fits old/baroque music"	X							
50	"historical authenticity"			X					
51	"Sound which isn't amplified, 'original' forces"	X		X					
52	"the great immediacy also of older works"						X		
53	"Exclusivity"				X				
54	"Performance practice/interpretation"							X	

## The consumers

Key for categories:

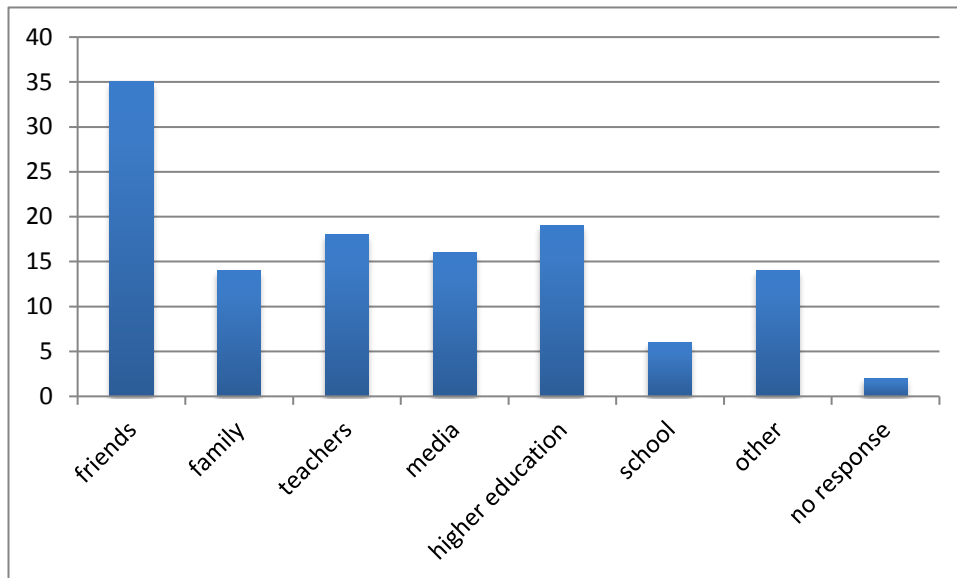
Sound:	any comment referring to the particular sound in HIP
Authenticity:	comments referring to a “more real” experience in today’s concert hall
Museum:	comments referring to a reconstruction or preservation of the past
Excellence:	comments referring to particular excellence in performance
Passion:	comments referring to heightened emotional communication with the audience
Approachability:	anything that made the performance easier for the audience to grasp
Innovation:	any aspect considered new that is not sound
Education:	pedagogical motivation

### 6.3 Survey results City 2

#### 6.3.1 City 2 Audience profile

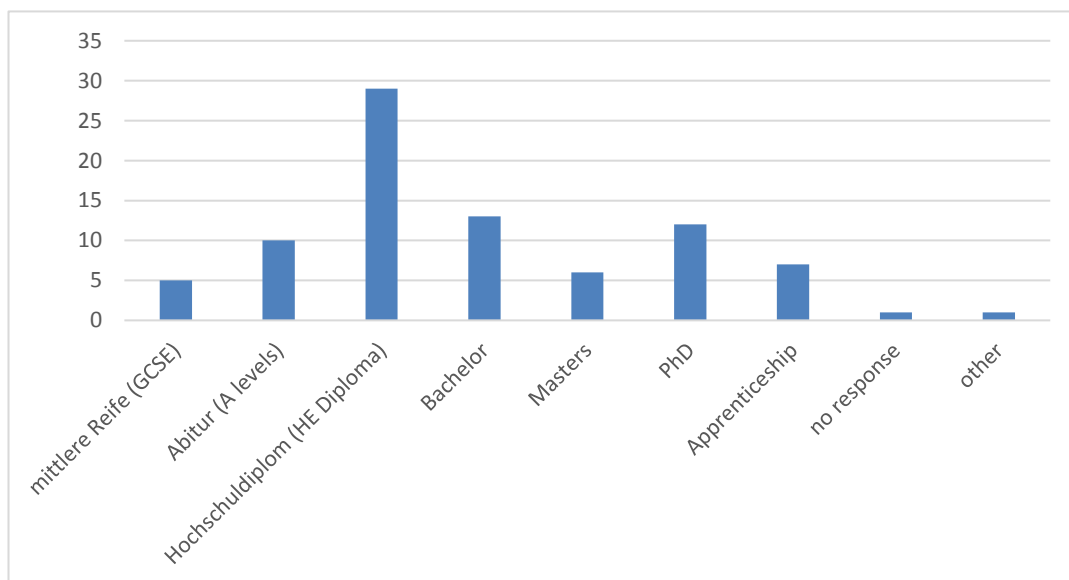
In City 2, the largest group of audience members was aged between 46 and 65 years (36%), closely followed by the group 26 to 45 years (27%), possibly reflecting the fact that the concert took place in an institute of higher education. Only 15% were aged over 65, and there were slightly more women than men in the audience (53% women, one person did not respond). As with City 1, 65% were older than 19 years when they first experienced HIP performance, and also similarly 28% were aged between 13 and 19 years (27% in City 1). Whilst the most common reason for coming into contact with HIP was given as friends, City 2 placed the influence of higher education and teachers above that of the media and family.

Table 54 Q.4 “How did you come into contact with HIP?” (n=84)



Similarly to the audience in City 1, 71% had qualifications from institutes of higher education and 15% had received a doctorate.

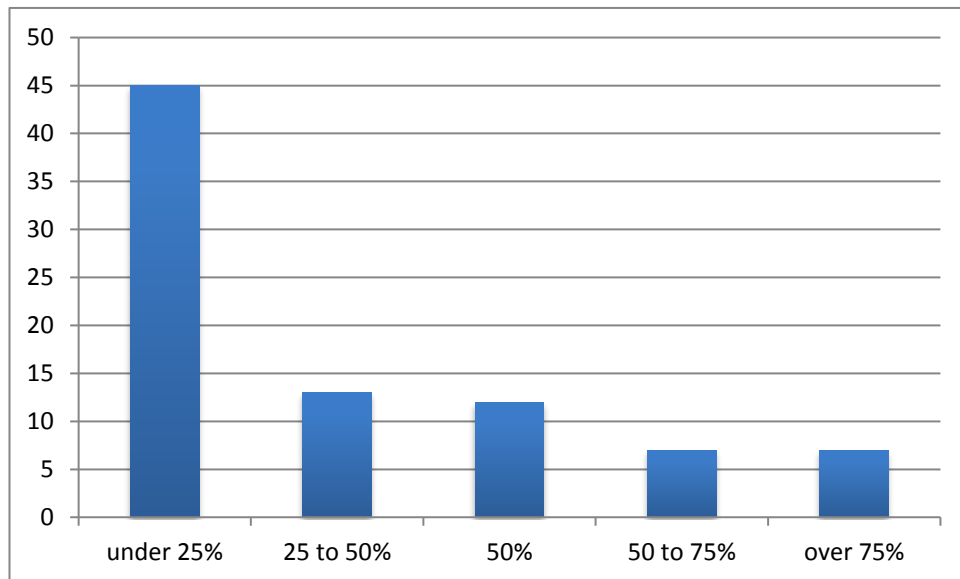
Table 55 Educational qualifications (n=84)



The response to my question whether respondents had heard of the term “HIP” was slightly different to City 1, with only 83% ticking the box saying they were familiar with the term, suggesting that 17% of the audience chose to come to the concert for other reasons than to listen to HIP. All the audience member said they also went to concerts of “mainstream” practice. 69% of the audience said that HIP concerts made up less than half of the concerts they attended, whilst for 41% HIP made up 50% or more of the concerts they attended. This is also slightly different to

the results from City 1 and supports the possibility that some of the audience members had not chosen this particular concert because of HIP but for other reasons.

Table 56 Q.8 Percentage of HIP concerts in overall concert attendance (n=84)



Despite the fact that the two cities are 600km apart and that the one concert took place as part of an Early Music festival and the other was a concert of students studying HIP at the music college, both audiences were very similar with regard to all the questions regarding their “profile”: age, gender, experience with HIP and mainstream.

### 6.3.2 City 2 Audience responses

The results to my question regarding what the term “Historically Informed Performance” meant to the listeners bear considering in detail compared to City 1 and there are two ways of doing this. One method is to compare the results each category got as a percentage of overall results, which tells us about traits that describe HIP. The other method is to compare the results in each category according to which percentage of the audience chose that particular trait. This should tell us what each audience thinks HIP might be.

Respondents had the option of ticking as many boxes as they felt were appropriate answers to this question. I have categorised the questions as in Table 38 above as follows:

“Museum” option:	“old music sounding as it would have done when it was written”
“Sound” option:	“old music on old instruments”
“Innovation” option:	“using historical context to create an interesting performance for today's listener”

The first method discovers which traits the audience believed describe HIP best and considers the results each category received as a percentage of overall results given:

Table 57 Trait as percentage of overall results

Trait	City 1	City 2
Museum	41%	41%
Sound	42%	39%
Innovation	14%	16%

In both City 1 and City 2 the “museum” option received exactly the same percentage of overall “votes” – 41%. Despite the fact that in City 1 the “sound” option received more votes than the “museum” option, and more than in City 2, in fact seen as a percentage of overall votes, this value hardly differs: 42% in City 1, 39% in City 2, and is not significantly different to the “museum” option. Even the “innovation” option differs only slightly between the two cities: City 1 at 14%, City 2 at 16%. These results reinforce the observation that despite the fact the two cities are at opposite ends of Germany, not only do they have extremely similar profiles, but at this point they also seem to think they are buying the same things with their ticket to a HIP concert.

Method two considers which percentage of respondents ticked the boxes for which particular traits.

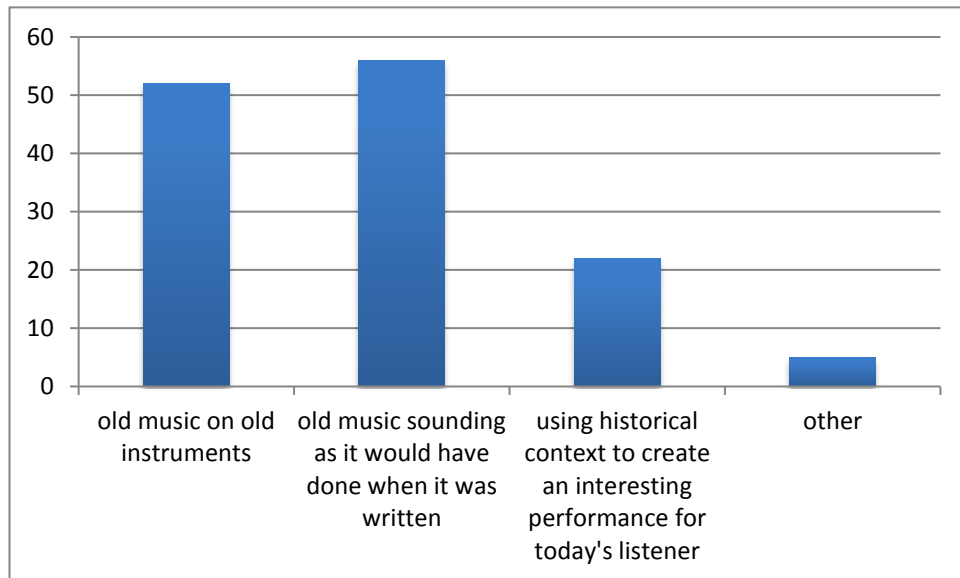
Table 58 Percentage of respondents choosing trait

Trait	City 1	City 2
Museum	75%	67%
Sound	77%	62%
Innovation	25%	26%

In the case of both “museum” and “sound” options, more of audience 1 thought that this was what HIP is than audience 2. Nevertheless, a significant majority of both audiences believed that these were defining traits of HIP, whereas the “innovation” option was favoured by only one

quarter of the audience in either case. These results further corroborate my observation above that the audiences, despite being at opposite ends of Germany, are in agreement regarding what they are buying with their concert ticket.

Table 59 Q.2 “What does the term “Historically Informed Performance” mean for you?” (tick as many boxes as appropriate; n=135)



As with City 1, 5 respondents also offered own opinions to this question:

1. “very flexible term!”<sup>301</sup>
2. “I prefer to speak of informed performance practice”<sup>302</sup>
3. “old music performed as far as possible the way it would have been heard at the time it was written, with reference among other points to the instruments, the performance style, but also performance venues etc.”<sup>303</sup>
4. “historical secondary sources are integrated”<sup>304</sup>

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<sup>301</sup> “sehr dehnbarer Begriff!”

<sup>302</sup> “ich rede lieber von informierter Aufführungspraxis”

<sup>303</sup> “alte Musik soweit möglich so aufzuführen, wie sie zu ihrer Zeit geklungen haben könnte, u.a. in Bezug auf Instrumenten und Spielpraxis, aber auch Räume etc.”

<sup>304</sup> “hist. Sekundärquellen werden einbezogen”

5. “old music performed in a way that conforms with the Zeitgeist and presentation of the time of composition”<sup>305</sup>

Comments 3 and 4 reinforce the “museum” category, comments 2 and 4 are not entirely clear, but could be categorised under “innovation”, as they imply that the performers are doing something different to mainstream practice. Comment 1 simply underlines one issue which this research is addressing. As with City 1, the majority of the audience said they liked the sound of historical instruments: 81% in City 2 compared to 88% in City 1<sup>306</sup>. Similarly to the audience in City 1, nearly everyone thought there was a difference between HIP and mainstream performance (4 “no” responses to the question “In your opinion: is there a difference between HIP concerts and concerts of ‘normal’ or ‘mainstream’ performance practice?”).

### 6.3.3 Nine questions about value in performance

The first two questions relating to sound were answered in much the same way by the audience in City 2 as in City 1: 87% of respondents in City 1 agreed that the orchestral sound was transparent as compared to 83% in City 2, and 94% in City 1 generally disagreed that the orchestral sound was “too thin” compared to 93% in City 2<sup>307</sup>.

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<sup>305</sup> “alte Musik dem Zeitgeist und der Aufführung der Zeit entsprechend”

<sup>306</sup> percentage of people ticking the boxes “very much” and “quite a lot” to the question “how well do you like the sound of historical instruments?”. I only included those people who had an opinion, that is, the number of people who didn’t respond or didn’t know was subtracted from the total number of responses

<sup>307</sup> First question: percentage of people actually responding and ticking the boxes “agree often” and “agree always”, excluding “no response” and “don’t know”; second question: percentage of people actually responding and ticking the boxes “disagree” and “agree sometimes”, excluding “no response” and “don’t know”. The breakdown for the second question is as follows: “disagree” City 1 46%, City 2 45%; “agree sometimes” City 1 48%, City 2 48%. In both cases there was a very similar response.



Table 60 Q.9e “Every instrument in the orchestra was easy to hear (the orchestral sound was transparent)” (n=84)

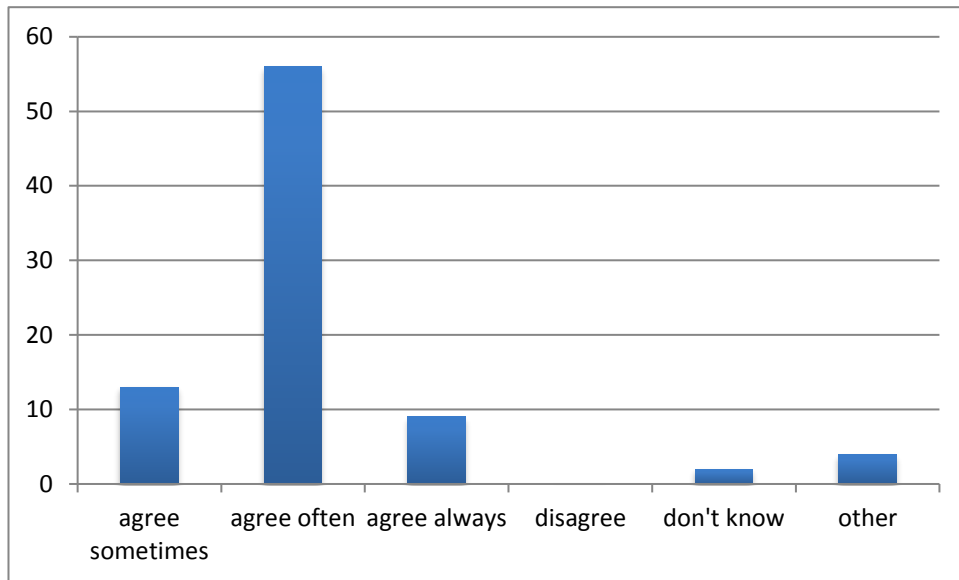
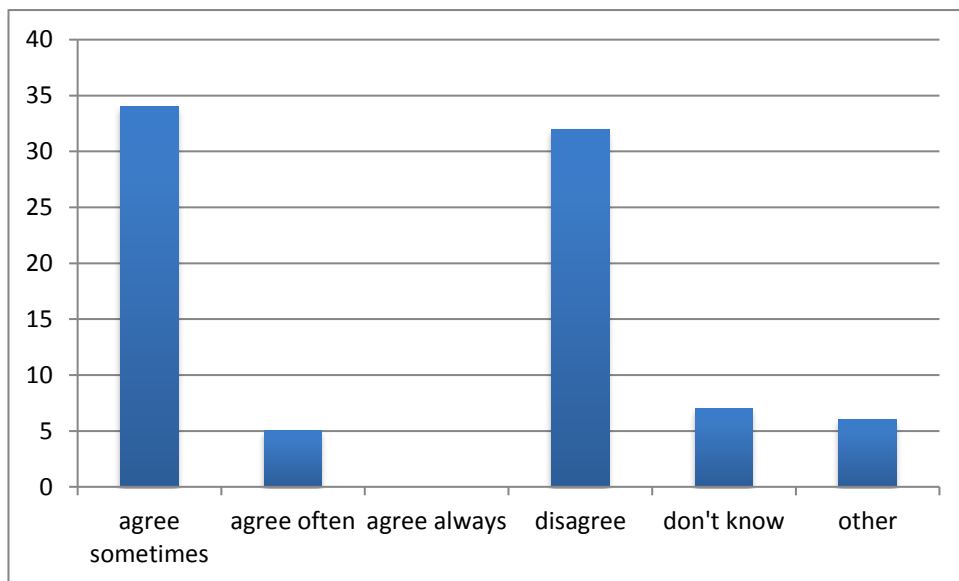


Table 61 Q.9h “The instrumental sound was too thin to be considered beautiful” (n=84)

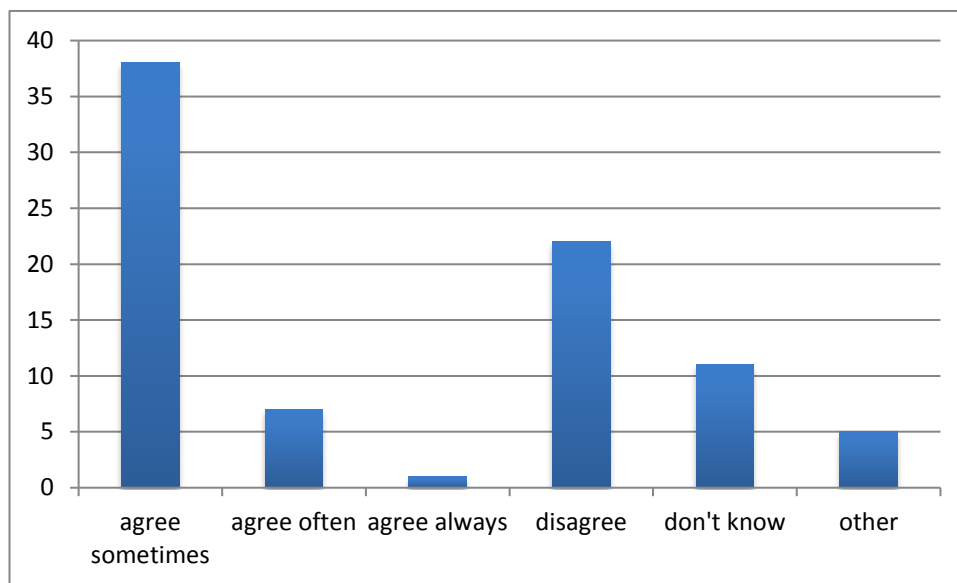


The responses to the two statements relating to the perceived technical ability of the musicians performing are also very similar in City 2 to City 1. 34% of City 2’s audience disagreed with the statement “The performance was technically not as good as a mainstream performance” as compared to 32% in City 1, whilst in City 2 56% agreed only sometimes as compared to 48% in

City 1<sup>308</sup>. It seems fair to assume that neither audience was expecting a technically inferior concert when buying their ticket for a HIP concert. This is corroborated by the results of the second statement “The musicians had obvious intonation issues”, where 32% of City 2’s audience and 41% of City 1’s audience disagreed, and 55% of City 2’s audience and 52% of City 1’s audience agreed only sometimes. Audience members had the option of ticking the box “agree always”: only one person ticked that box (in City 1)<sup>309</sup>.

Table 62 Q.9b “The performance was technically not as good as a mainstream performance”

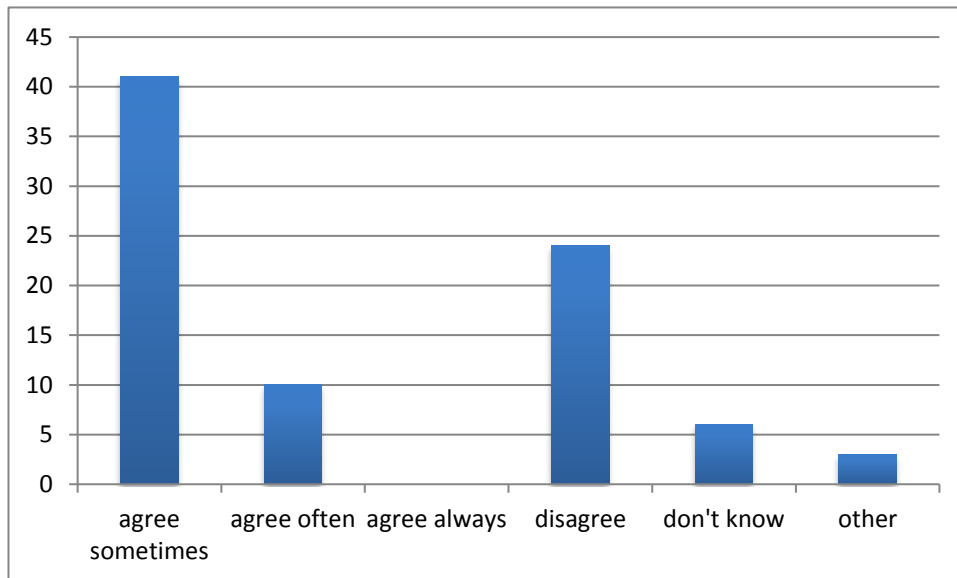
(n=84)



<sup>308</sup> percentage of actual responses, excluding those who did not know or did not answer

<sup>309</sup> percentage of actual responses, excluding those who did not know or did not answer

Table 63 Q.9i “The musicians had obvious intonation issues” (n=84)

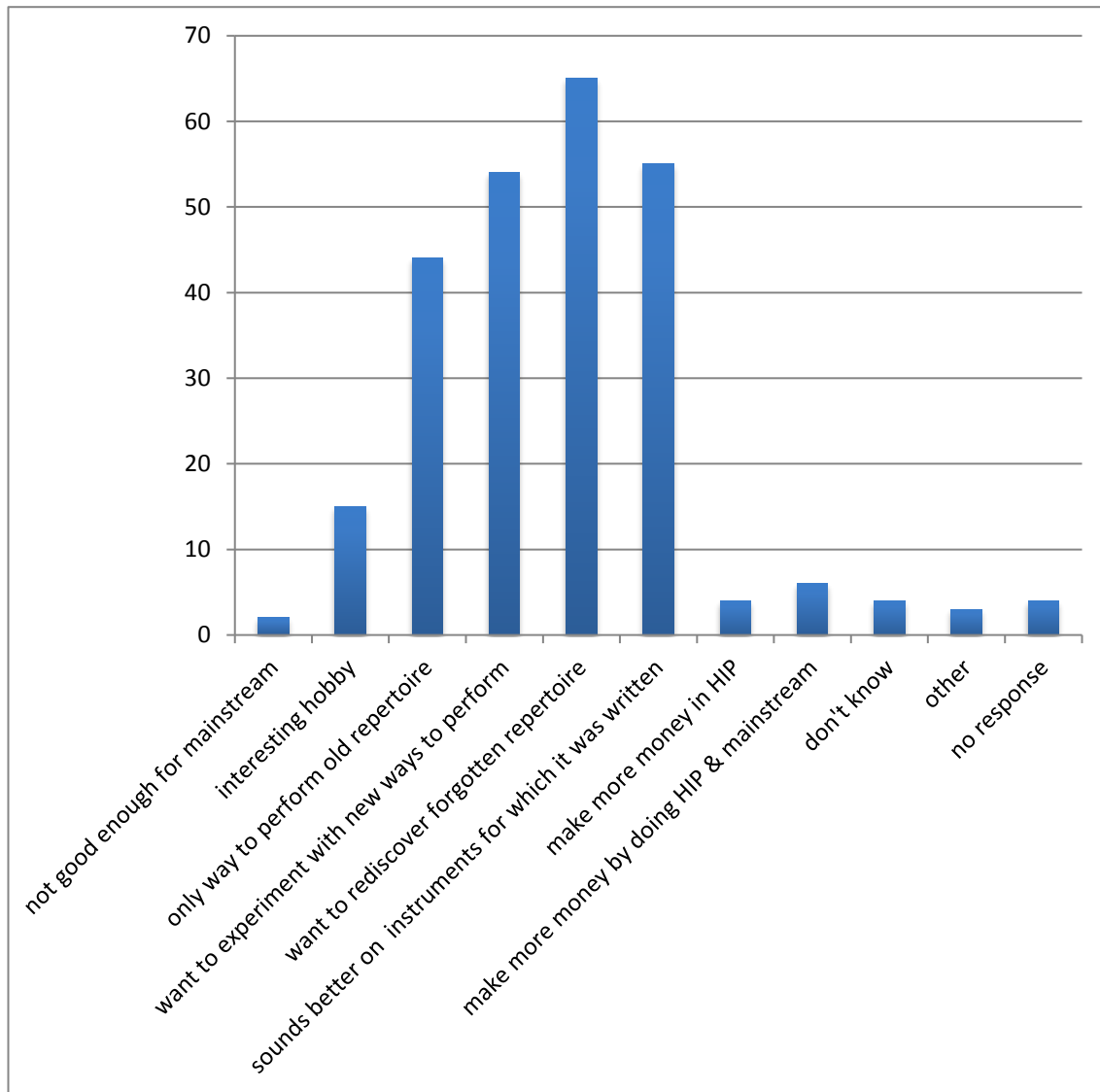


Similarly to City 1, in City 2 responses to the question why musicians had chosen HIP were all positive except for two people who thought that they might not have been good enough to choose mainstream. The response “it is an interesting hobby to have” – one which implies that the HIP musicians are not performing professionally – was more popular in City 2 than in City 1: 15 of 248 total responses in City 2, which is 6% of all responses, as opposed to 9 of 311 in City 1, which is only 3%<sup>310</sup>. Does this imply that at least part of the audience believes that the students (who were the performers in City 2) will not manage or should not achieve professional status? 20% of City 2’s audience<sup>311</sup> apparently believe that HIP can be an interesting hobby, suggesting that they don’t consider it to be a profession. In City 1 this figure was much less at only 9%. Was this because the City 1 concert took place in a completely professional context as opposed to City 2, where the concert took place in a music college?

<sup>310</sup> total of all responses including “other” but excluding “don’t know” and “no response”

<sup>311</sup> percentage of people actually responding including “other” but excluding “don’t know” and “no response”

Table 64 Q.11 “In your opinion, why have the musicians chosen HIP?” (tick as many boxes as appropriate; n=256)



As in section 6.3.2, the results of this question (graph in Table 62) can be compared in two different ways. Method one considers the percentage of total responses awarded to each of the other traits not considered above.

Table 65 Percentage of total responses (City 1: 311; City 2: 248, including “other” but excluding “don’t know” and “no response”)

	City 1	City 2	Trait
Only way to perform old repertoire	22%	18%	Authenticity
Want to experiment with new ways to perform	17%	22%	Innovation
Want to rediscover forgotten repertoire	27%	22%	Museum
Sounds better on instruments for which it was written	27%	22%	Sound
Make more money in HIP	0% <sup>312</sup>	2%	Financial
Make more money by doing HIP & mainstream	2%	2%	Financial

Whereas question Q.2 on page 196 above asked the audience members what they personally think HIP might be, this question asks the audience what they believe HIP might be for the performers, and gives, by inference, further insight into how the audience members themselves think about HIP. Whilst similar percentage responses confirm the similarity between the two audiences, the results here are of particular interest because they clearly distinguish between cultural and economic value. Overwhelmingly, neither audience believes that the performers are in any way motivated by economic value, as the responses to the last two options show. Despite the fact that a musician who does both HIP and mainstream ought to have more work opportunities because both markets are available to that person, the audience does not consider this in any way important: HIP is not about making money, but certainly about other things, all of them cultural values. In Q.2 above, both audiences valued the “sound” and “museum” options significantly above “innovation”. When asked why the musicians chose HIP, both audiences award a higher relative percentage to “innovation”, and in this question here, a fourth value is added, “authenticity”, which also receives a significant percentage of responses. In fact, in City 2, each of these four values receives almost exactly the same percentage, the percentages in City 1 differing only slightly. To summarise: the audiences believe that the musicians choose HIP because of authenticity, innovation, sound, and museum, and not for any financial reasons.

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<sup>312</sup> this value comes up at 0.3%, which rounds down to 0%

Method 2 shows which values were most popular amongst respondents. “Museum” and “sound” were the most popular, and over 50% of both audiences ticked the boxes for the “authenticity” and “innovation” options. It seems fair to assume that the four cultural values suggested here are important to the consumers of HIP, and part of the experience they are paying for with their ticket.

Table 66 Percentage of members of audience responding (City 1: 102; City 2: 76, including “other” but excluding “don’t know” and “no response”)

	City 1	City 2	Trait
Only way to perform old repertoire	67%	58%	Authenticity
Want to experiment with new ways to perform	52%	71%	Innovation
Want to rediscover forgotten repertoire	83%	86%	Museum
Sounds better on instruments for which it was written	83%	72%	Sound
Make more money in HIP	1%	5%	Financial
Make more money by doing HIP & mainstream	6%	8%	Financial

This question also invited individual responses from audience members. There were 7 individual responses in total:

Table 67 individual responses to Q.11 “Why did the musicians choose HIP” in English translation

	Sound	Museum	Authenticity	Innovation	Education
City 1					
“Use of newly reconstructed instruments (e.g. Cromorne”	X	X			
“Love of the special ‘aesthetic’ of HIP”				?X	
“thanks to concentrated study of HIP and adapting to its requirements as compared to mainstream, it is easier to depart from ‘set’ concepts/ways of performing in order to embark upon and discover something new”				X	
“It is also true that many performers in the ‘scene’ wouldn’t be successful in auditioning for a high-ranking mainstream orchestra! On the other hand, the involvement in the interpretation is usually greater than in a ‘modern’ orchestra”				X	
City 2					
“it is a wonderful opportunity for them to develop their talents and abilities”					X
“they want to stop the special sound falling into oblivion”	X	X			
“sound”	X				

The categorisation of these comments shows that “innovation” is considered equally important to “sound”, and “education” appears in this context for the first time, whilst “authenticity” does not figure in any comments. Generally, the individual responses match the categories already suggested by the tick-the-box-responses I provided.

The two statements “The musicians appeared to be having fun” and “the performance was exciting” can be categorised as “passion”, since they both refer to heightened emotional communication with the audience.

Table 68 Q.9d “The musicians appeared to be having fun” (n=84)

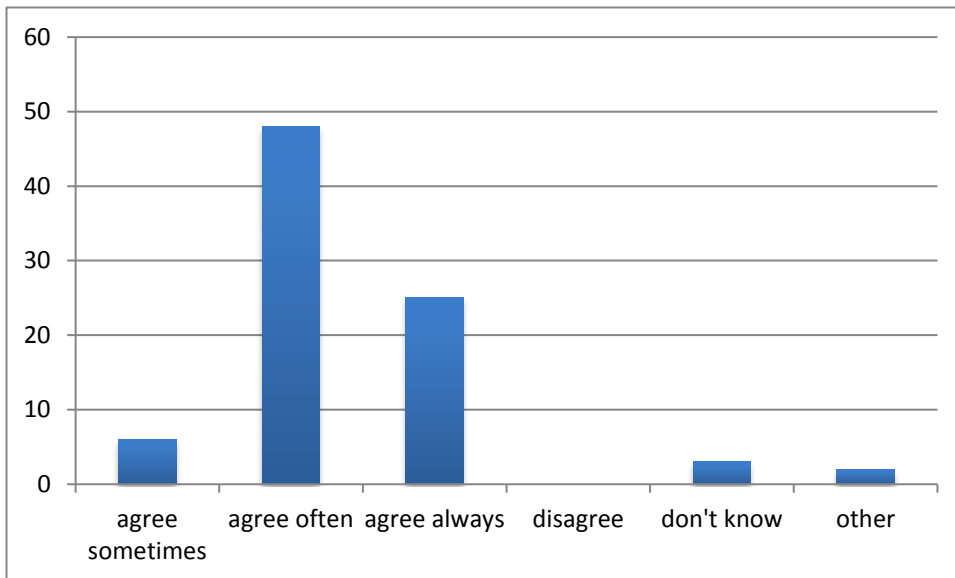
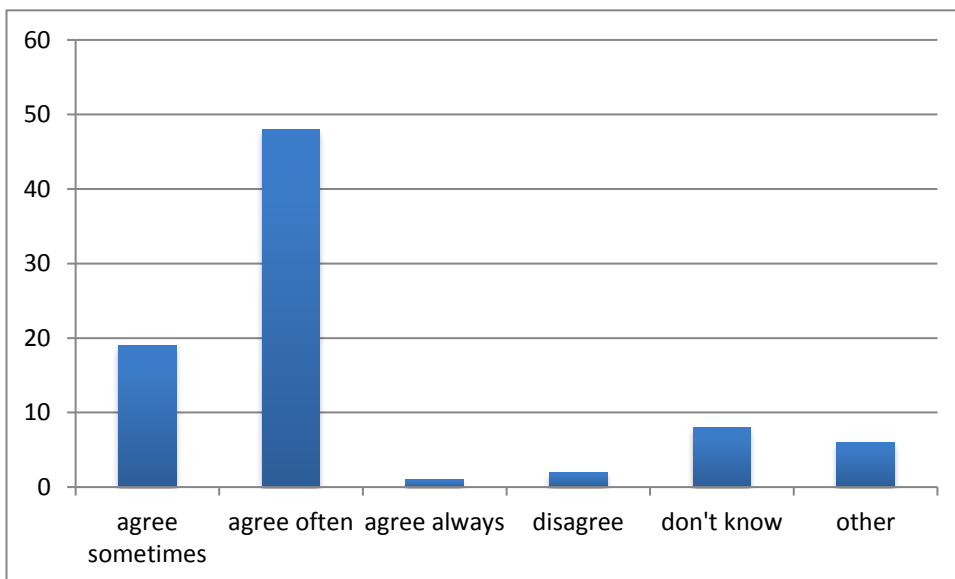


Table 69 Q.9a “The performance was exciting” (n=84)



The response to the statement “the musicians appeared to be having fun” in City 2 was slightly different to City 1. Whilst in City 1 43% ticked the box “agree always”, only 32% did this in City 2. However, added to the response “agree often” (52% in City 1 and 61% in City 2), 95% and 93% of the audiences respectively were in agreement that the musicians appeared to be having fun most or all of the time.<sup>313</sup> The statement “the performance was exciting” received a less positive

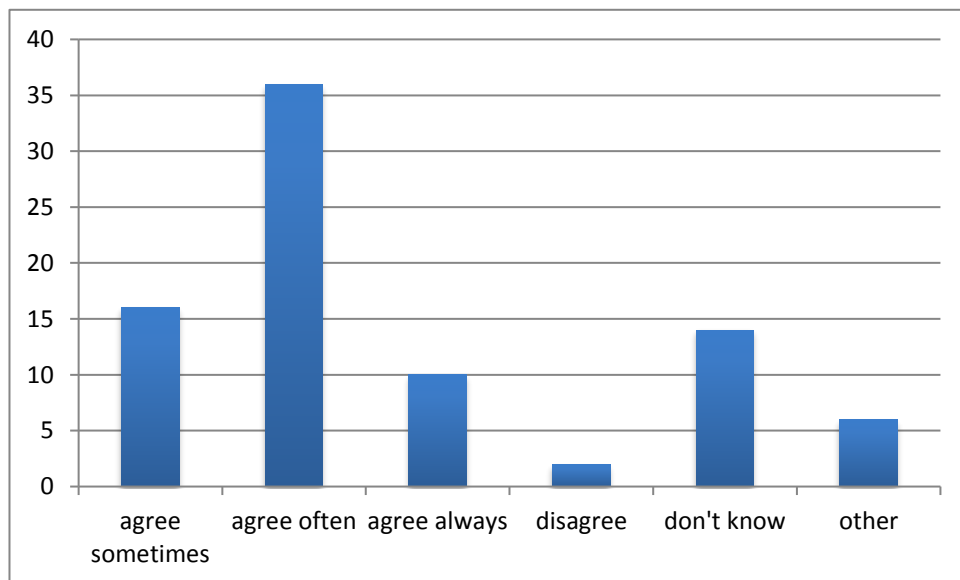
<sup>313</sup> percentages of actual responses, excluding “don’t know” and no response



response. In this case, very few audience members felt that HIP performance was always exciting: 11% in City 1 compared to 1% in City 2. Nevertheless, adding these responses to the percentages ticking the box “agree often” (63% in City 1 and 69% in City 2), nearly three quarters of the audience in each case felt that performances were often exciting – 74% in City 1 and 70% in City 2.<sup>314</sup> I conclude from these results that it is fair to include “passion” as a cultural value inherent to HIP performance.

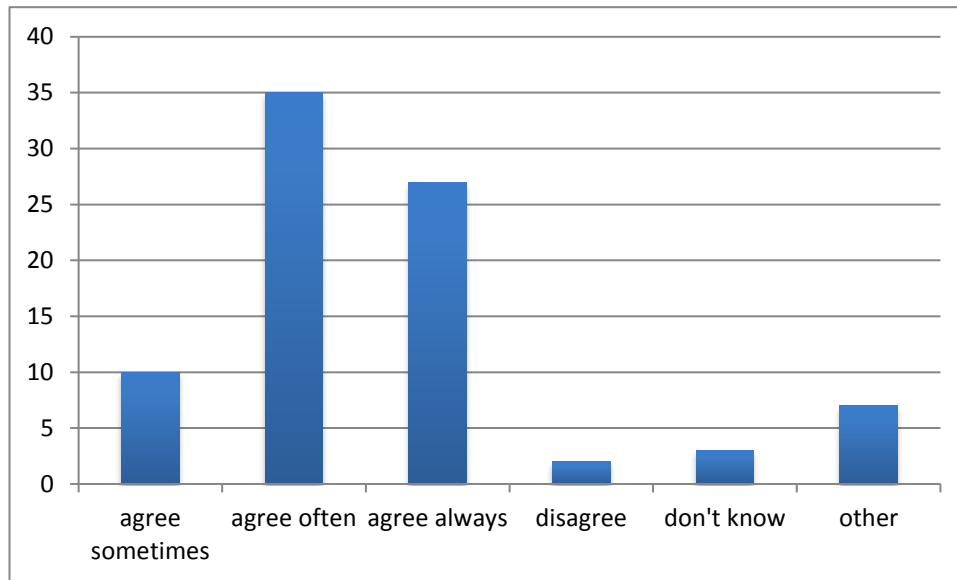
Of the three last statements, two relate to “innovation”, and one to “museum”. “It was a refreshing interpretation of standard repertoire” and “It is good to be able to choose whether to listen to a piece in HIP or mainstream performance” both consider aspects of performance that are different to mainstream.

Table 70 Q.9c “It was a refreshing interpretation of standard repertoire” (n=84)



<sup>314</sup> percentages of actual responses, excluding “don’t know” and no response

Table 71 Q.9g “It is good to be able to choose whether to listen to a piece in HIP or mainstream performance” (n=84)



Both statements in both cities were rated favourably. “It was a refreshing performance..” was rated extremely similarly in both cities, with 19% in City 1 agreeing always and 16% in City 2, whilst 56% in both cities agreed often. The value “innovation” that is the subject of this statement received a total of positive affirmation of 75% in City 1 and 72% in City 2. The statement “It is good to be able to choose..” was equally well supported, though with significant difference between the cities<sup>315</sup>:

Table 72 Q.9g comparison between the two cities

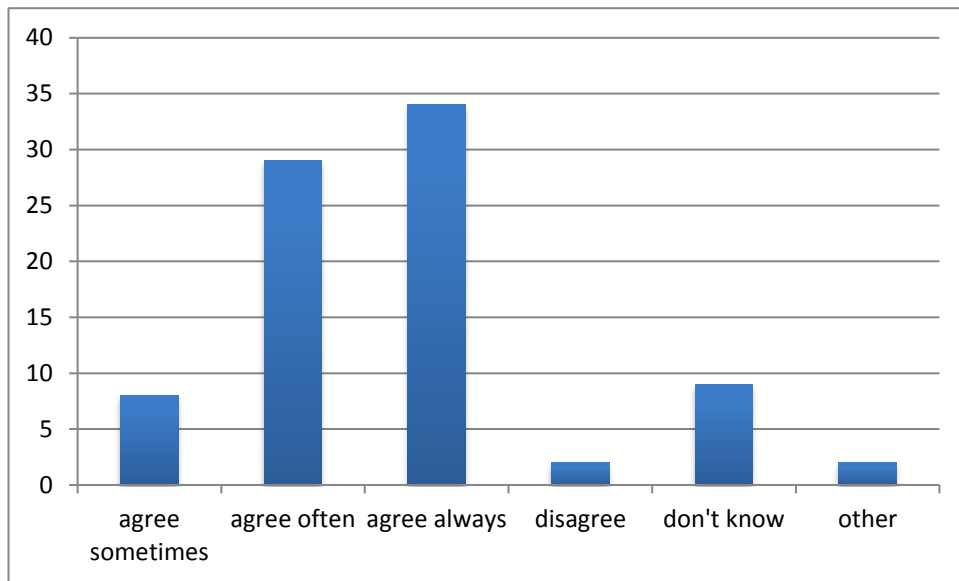
	City 1	City 2
Agree always	48%	36%
Agree often	26%	47%
Total	74%	83%

#### 6.3.4 Individual responses

The last statement, “HIP represents a rediscovery of our cultural heritage”, relates to the value “museum”.

<sup>315</sup> percentages of actual responses, excluding “don’t know” and no response

Table 73 Q.9f “HIP represents a rediscovery of our cultural heritage” (n=84)



In City 2, 47% of the audience believe that HIP represents a rediscovery of our cultural heritage. This is less than in City 1, where 55% of the audience ticked the box “agree always”. Correlating this with the following question, “Do you believe that HIP has something particular to offer today and if so, what?”, particularly with the 32 individual responses<sup>316</sup> offered by audience members in City 2, it is clear that the audience believes HIP does have something to offer today, and that “museum” is one value, but not as important to City 2 audience members as to those in City 1: whilst in City 1 28% of individual responses referred to “museum”, in City 2 only 13% did. In City 1, the most popular value was “innovation”, and a similar percentage felt this way in City 2 (39% and 41% respectively). The most popular value by far in City 2 was “sound” – 59% as opposed to 24% in City 1. As with City 1, the four values “excellence”, “passion”, “approachability”, and “education” were also represented, though similarly not as popular as “sound”, “museum”, “authenticity”, and “innovation”.

<sup>316</sup> 43% of all “yes” responses

Table 74 Q.10 “Do you believe that HIP has something particular to offer today and if so, what?”

(n=84)

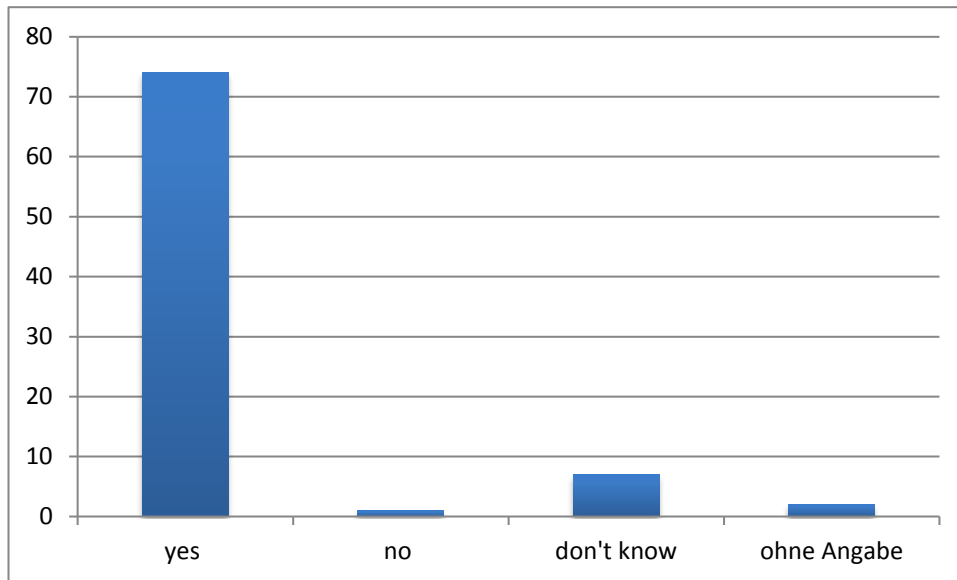


Table 75 Individual responses to this question, categorised according to the values they represent

(shown as percentages of overall responses) (n=143)

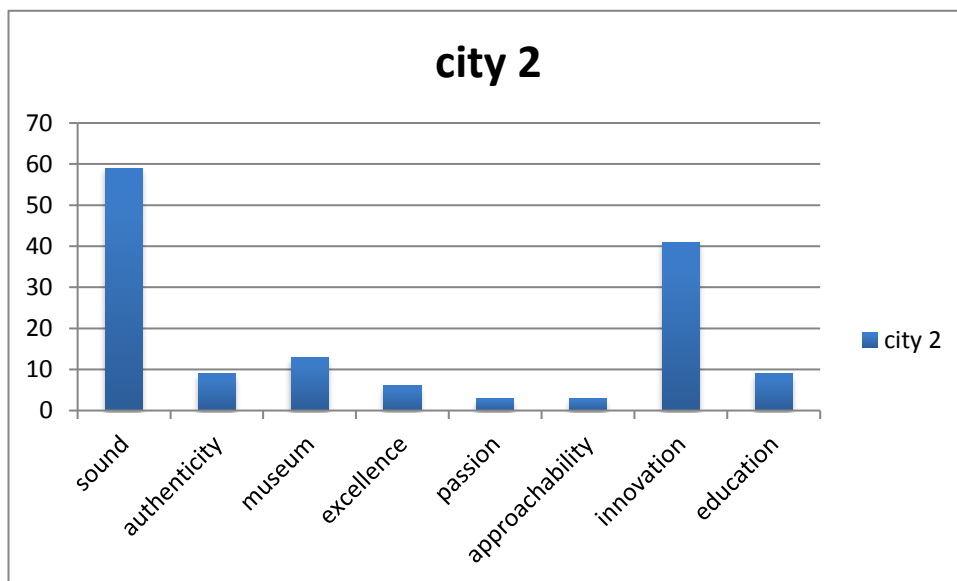
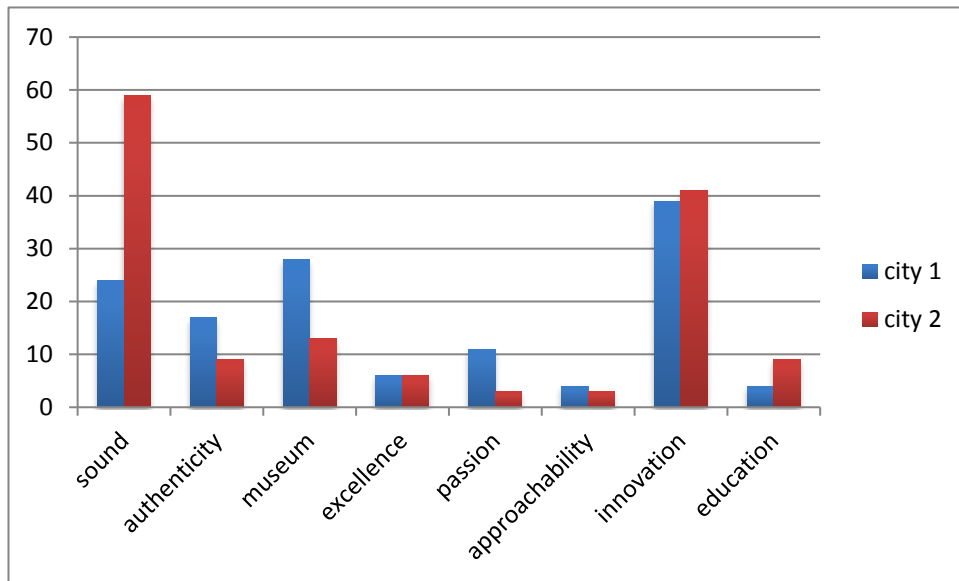


Table 76 Chart comparing audiences' individual responses in City 1 and City 2



## Chapter 6

**Table 77 Individual audience responses in City 2 to the question “What does HIP have to offer today” in  
English translation, categorised according to the value they express**

		Sound	Authenticity	Museum	Excellence	Passion	Approachability	Innovation	Education
1	“Not often (almost never) German melodrama”							X	
2	“special = not banal”							X	
3	“Old music in ‘new clothes’ “							X	
4	“Extension of the repertoire, educating us to ‘listen better’ “							X	X
5	“a special sound experience, allows us musical access to past times”	X		X					
6	“good sound culture”	X							
7	“a somewhat different warmth”							X	
8	“transparent sound structure, a different attitude, [strange sign I can’t interpret, looks like an arrow pointing up] articulation”	X						X	
9	“the sound of original instruments from those times is completely different”	X							
10	“the pieces will have their genuine sound”	X	X	X					
11	“the extraordinary”							X	
12	“Sound”	X							
13	“contemplation of media/staging”							X	
14	“a different timbre”	X							
15	“different sounds and ways of playing”	X						X	
16	“an unusual soundworld”	X							
17	“quiet, authentic sound”	X	X						
18	“different sound and/or voice”	X							
19	“I could write an essay about that”								X
20	“different sound quality”	X							
21	“it is unbelievably touching”					X?	X?		
22	“Perception of the sound at the time of composition”	X		X					
23	“Sound”	X							
24	“Extension of historical knowledge”			X					X
25	“Authenticity, special sound”	X	X						
26	“Revaluation of each and every musician”				X?			X?	
27	“it is the quiet notes, which hardly exist any more today”	X							
28	“It works against ‘mummifying’ tradition in musicianship”							X	
29	“a special audio-experience thanks to instruments and temperaments”	X							
30	“an impressive quality and diversity of culture/musical culture”				X			X	
31	“new timbres, interpretations”	X						X	
32	“beautiful artists, beautiful sounds”	X							

Key for categories:

Sound:	any comment referring to the particular sound in HIP
Authenticity:	comments referring to a “more real” experience in today’s concert hall
Museum:	comments referring to a reconstruction or preservation of the past
Excellence:	comments referring to particular excellence in performance
Passion:	comments referring to heightened emotional communication with the audience
Approachability:	anything that made the performance easier for the audience to grasp
Innovation:	any aspect considered new that is not sound
Education:	pedagogical motivation

## 6.4 Innovation and Authenticity

### 6.4.1 Innovation

In my research, innovation emerges as a cultural value, a “by-product” of a process whose main aim is to perform music which is anything but new.

In the literature, innovation is primarily discussed as a policy tool in management decisions.

In several cases, parallels are drawn between challenges in business and cultural contexts, and what the former can learn from the latter (Pinheiro & Dowd 2009; Castro-Martinez et al 2013; Dennis 2015; Oliver 2010; Holbrook 2015).

Holbrook (2015) draws a parallel between the jazz musician who has been performing successfully for decades and the marketing manager who has to deal with the issues arising in the mature stage of a product’s life cycle: “This leaves the period of maturity as the phase of the product life cycle that concerns most marketing managers most of the time. During the mature phase, the market has stopped growing. By now, the only way to increase sales (every marketing manager’s number one priority) is to increase market share.” (Holbrook 2015:959). The jazz musician has to remain popular without repeating himself or his colleagues: he must necessarily be innovative in order to retain his share of the market, his place on the world stage. Holbrook argues that he does this by improvising with material he already has, improvisation being an inherent jazz technique. Using improvisation he transforms a product (his music) already well-known to consumers into something which they can recognise but seems also new.

Holbrook describes the analogy between marketing managers' and jazz musicians' *modus operandi* as a process he calls Structure-Departure-Reconciliation. In the "structure" or "thesis" phase the product has achieved a "norm" status – it is a structure well-known to the consumers. In the "departure" or "antithesis" phase the challenge is to discover something which departs from this established norm. In the "reconciliation" or "synthesis" phase this departure from the norm is reintegrated into the original product. Holbrook warns: "Such inspired departures from the norm remain meaningless, however, unless they fit the needs of customers so as to achieve reconciliation in the form of enhanced customer value. In short, for at least one market segment, the new offering must offer value not obtainable elsewhere – a match between the differentiated product and hitherto unsatisfied consumer needs or wants" (Holbrook 2015:962).

Marketing managers look to implement innovation as an instrument of policy in order to gain differential advantage (Leavy 2010; v.d. Duin & Graaf 2010). The marketing manager's concerns in this case directly correlate to the concerns of long-standing cultural institutions such as museums (Camarera et al 2008 & 2015; Coblenz & Sabatier 2015; Gordin & Dedova 2014).

Coblenz & Sabatier (2015) examine in depth how innovation implemented as a policy can be used to successfully revise a business model. Their context is the Louvre museum in Paris, a "product" which falls into the category "mature phase of its life cycle" as described in Holbrook above. They study the business model of this museum over a two-year period and by means of qualitative research identify the drivers of change in the Louvre's business model over this period.

Their research determines six widely-studied drivers of business model revision (technology, competition, environment, customers, profitability, and architecture 2015:18) and in addition their own contribution to the list which they call "cultural innovation". They define the six widely-known drivers as follows:

Technology:	"digitization, virtualization, networking, and user-generated content" (2015:17)
Competition:	market-oriented strategies resulting from competition between institutions
Environment:	influences from outside the museum, in this case the French government
Customers:	membership programs
Profitability:	promoting the brand to increase ticket sales
Architecture:	implementing changes in the organisational structure including new partnerships with other museums



All of these drivers express forms of innovation.

According to Coblenz & Sabatier however, these six cannot account for all of the reasons why business models were changed. Their own category, “cultural innovation”, accounts for these and they define it thus:

Cultural innovation: “To propose new symbolic interpretations of its collections” (Coblenz & Sabatier 2015:20)

This redefinition of the symbolic value of a product’s attributes (in this case the content of the museum, its collection) amounts to a re-definition of the cultural value inherent in these properties. Leavy (2010) describes how innovation in product language can change how a product is perceived by the consumer, and how an emotional content is defined which can increase customer loyalty.

Leavy describes Verganti’s “Design-driven Innovation” (Verganti 2009) as a “value breakthrough based on the radical innovation of product meanings” (Leavy 2010:30), in which the message of the design language is the novelty, rather than functional or technical aspects of the object in question. This can be compared to the performance of Bach on historical instruments, where the music in itself remains unchanged, but the packaging is altered, and in the case of my study, the altered package appears to communicate a different message than “mainstream” performances. One example Leavy gives of the impact that Design-driven Innovation can have is the case of the Alessi Kettle 9093, which is used on the stove and has a small plastic bird at the end of the spout which whistles in a bird-like way when the water boils. The consumers’ expectations of what a kettle does are broadened at an emotional level by the bird-like whistle, with consumers reporting feeling happier about boiling water because of it. Although Design-driven Innovation is implemented as a policy, Leavy writes “The process is not primarily driven by tools or techniques that marketers and CEOs are familiar with, such as brainstorming. Design-driven innovation is more like basic sociological research” (Leavy 2010:33). In the case of the kettle, Alessi brought together two hitherto unconnected fields, architecture and industrial products, hoping to thus create new meaning for the industrial products and increase sales. Whilst innovation was a declared goal of this process, the process itself was about introducing the language of postmodern architecture into the field of industrial products. This resembles in certain ways the process in HIP of which innovation is a result of the process and not a policy, since the HIP musicians’ primary concern was not to innovate to increase sales, but to perform well-known repertoire in a way that satisfied themselves and rediscover repertoire that had been forgotten.

This emphasis on the process itself as a generator of innovation is described by Lowe (1995) in his study of an opera company in Sweden, "Folkoperan". Lowe's study specifically seeks to discover "the social processes involved in innovation" (Lowe 1995:54) using Glaser and Strauss "grounded theory" approach (Glaser & Strauss 1967) involving participant observation and in-depth recorded interviews. The stated goal of the company was not to be innovative, but to attempt to do four things: to "redress the élitist attitude which is often associated with opera" (Lowe 1995:55); to recruit Swedish singers who would otherwise have to find work abroad; to use a synthesizer to replace the orchestra in order to cut production costs; to perform in Swedish language and in a continuous performance system as opposed to the usual repertoire system. To return to the "packaging" analogy above, the aims were to repackage opera without changing the content much (only the orchestra) and with the intention of redefining the meaning of "opera" and in so doing, redefining its inherent cultural value. Lowe writes "It is argued in this article that whatever the context of the research the basic social processes involved in innovation will be fundamentally very similar." (Lowe 1995:61). He defines the social processes his research uncovers as follows:

"The three basic social processes which were uncovered by the research were: ambiguity, transformation and reflexivity:

(1) Ambiguity. This is the basic social process by which innovators deliberately exploit uncertainty and use it as an important element of their strategic advantage.

(2) Transformation. This relates to the ability to work skilfully with obstacles which threaten the survival of an organization, and to use them as the basis of their competitive advantage.

(3) Reflexivity. This is the ability to adapt rapidly to, and work with the uncertainty and flux created by, the impermanence of economic conditions surrounding organizations." (Lowe 1995:61-2)

This correlates with my own findings where the context in which innovation takes place can certainly be described as uncertain in that there is no guarantee of employment for anyone choosing HIP in Germany. In Germany musicians do have the option to choose a salaried career, meaning that whilst the HIP musicians may not be consciously exploiting uncertainty as a strategic business tool, they have certainly consciously chosen that context for their work. The fact that the three HIP orchestras in Germany offering continuous work throughout the year are still working regularly more than 25 years after their foundation is testimony to the fact that they have successfully manoeuvred their way through the obstacles arising from uncertain economic conditions.

Lowe's "Reflexivity" is particularly pertinent in the case of my research. Reflexivity "describes the linkages between artistic creativity and business innovation" (Lowe 1995:66), in which the artistic vision and business strategy can enhance each other. Lowe discovered that the Folkoperan management had a very clear artistic vision of what they wanted to achieve, and that "Such a dream has an all-consuming drive to create something which will have an existence all of its own". In the case of the HIP musicians, the "dream" or vision can be defined as performing old music in an authentic manner, "authenticity" referring in this case to the performers' feelings that they are doing adequate justice to the performing conditions at the time the music was written in their own performance today. This vision has indeed led to a self-sustaining "scene" as exemplified by the three orchestras mentioned above and a myriad of other work opportunities with project ensembles. It is in this context that the consumers of HIP in my research found innovation to be the most important cultural value inherent in the process of HIP (on the individual responses to Q.11, "innovation" received 40% average over the two cities, "sound" – a sub-category of innovation – was the most popular at 40.5%).

Gordin and Dedova (2014) use consumer surveys and semi-structured interviews with cultural decision-makers to research cultural innovation in the St Petersburg Museum Night. The Museum Night is "a number of single events held simultaneously and devoted to the same theme during late hours" (Gordin & Dedova 2014:32) in cultural institutions including museums, libraries and art galleries, on one night of each year. The aim of the event is to raise awareness of the large number of cultural institutions in the city and increase visitor attendance. Similarly to my research project, Gordin and Dedova's consumer surveys asked about consumer expectations and satisfaction regarding their visit, and the consumers were invited to leave comments on the Museum Night's website, much as my consumers were invited to write their ideas as to what HIP has to offer today: "The study explored the role of the event for visitors' behaviour including their perceptions of the event as a tool for gaining new knowledge and experience, emotional state and feeling a part of a bigger community" (Gordin and Dedova 2014:36). One of their findings which correlates to my research regards the emotional aspect of the visit: "The majority of the visitors (38%) strongly agreed with the statement 'During the event I felt emotionally charged'. In total, 63% of respondents agreed with this statement with various levels of confidence." (Gordin and Dedova 2014:36). This is similar to my questions regarding "passion" and whether the musicians were communicating this to the audience successfully or not: Q9.a "the performance

was exciting” - City 1: 63%, City 2: 69% ticking the box “agree often”; Q9d “the musicians appeared to be having fun” - City 1: 52%, City 2 61% ticking the box “agree often”.<sup>317</sup>

Whilst my surveys’ aim was to discover which cultural values the audience members felt are inherent to HIP, Gordin and Dedova’s was to address “creativity and innovativeness of the event in terms of consumer behaviour and cultural institution development” (Gordin and Dedova 2014:32) and whether the one enhances the other. They conclude that attendance at the event changed visitors’ behaviour and attitude towards the cultural institutions, and that the institutions themselves were able to be particularly innovative and experimental in preparing for the event, and that this had a positive effect on the internal structure of the institutions themselves. This is a case in which the stated aim is not to be innovative or to apply innovation as a policy tool, but by concentrating on a vision which is both artistic and economic (increase consumer awareness of the cultural institutions), create a context in which innovation occurs.

#### **6.4.2 Authenticity**

The “problem” of classical music’s (apparent lack of) popularity today and apparently dwindling audiences receives regular press coverage. One article particularly pertinent to this discussion regarding innovation appeared recently in the *Gramophone*: “What’s wrong with the classical concert experience in the 21st century?” by Philip Clark (Clark 2015). Clark lists various strategies that have been discussed and deployed in the classical concert context in which innovation is proactively sought to be implemented as a strategy tool – the opposite of creating a context in which innovation occurs. These strategies have ranged from having the musicians dress differently, to changing the length of concert programmes, to having the musicians talk to or with audience members in order to enhance communication. All these strategies address the apparent “historical distance that audiences feel from classical music” (Clark 2015:2).

Clark describes a concert at the Bristol Proms 2015, in which a performance was subjected to innovation policies in order to create a new concert format. This “turned out to be a semi-lit performance by the Sacconi String Quartet of Beethoven’s Op 131 String Quartet. Darkness became a metaphor for Beethoven’s deafness, and individual quartet members were wired into various camera angles which beamed images of their faces around the hall so audiences could see the emotional expression of the performers.” (Clark 2015:3). Clark’s own opinion on this is that the result did not work. Apparently the quartet had issues with ensemble and intonation because

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<sup>317</sup> My questions exploring the aspect of emotional communication needed to be put differently because my audiences were communicating with live “art works” as opposed to innate exhibits in Gordin and Dedova’s survey.

they could not see each other, and he finds that Beethoven's composition suffered as a result. Clark concludes that in this case "The fabric, the sound, the structural daring of a piece like Beethoven Opus 131 tells you everything you could possibly need to know about Beethoven, about his deafness, about his increasing sense of isolation, about the way that deafness transformed Beethoven's internal hearing and mapping of sound. It's all there in the music. And I would argue that the Bristol Proms – by consciously dramatising emotion – actually took listeners further away from the core emotional and sonic resonance of Beethoven's music." (Clark 2015:3).

In the context of my research findings I would argue that indeed an audience appears to value innovation when it occurs in a creative context that does not set out to be innovative, and in that I agree with Clark's opinion regarding the parameters of this Beethoven performance. Further to that Clark touches on – but does not name it as such – the value "authenticity", which is another cultural value my audiences associated with HIP performance. Clark implies that by concentrating on the givens of the Beethoven quartet, i.e. the notes written on the page, the performance directions such as tempo and dynamics, a far more successful performance will be achieved than by trying to be innovative.

Whilst the questions in my audience surveys referred to "authenticity" in the sense the musicians might see it – a belief that it is appropriate and timely to perform the repertoire in an historically informed manner - the results I obtained suggest that the audience's perception of authenticity is slightly different. This is exemplified by three responses to Q.10 "What does HIP have to offer today" offered by members of the audience in City 1:

"more likely to do justice to the composer's intentions"

"bringing music into its 'pure' form"

"The music is more original, more real".

Particularly this last comment, referring to a "more real" experience, correlates with an idea of authenticity in performance that runs throughout the collection of essays and interviews by various authors edited by Martin Tröndle, "Das Konzert. Neue Aufführungskonzepte für eine klassische Form" (Tröndle 2011), which relates exclusively to the cultural situation in Germany. Tröndle's book takes as its premise that there is a crisis in classical music due to dwindling and aging audiences, and that the problem lies not in the repertoire, but in the performance parameters of this repertoire, particularly the rituals of standard concert hall performances which stem from the late nineteenth century (sitting in rows of fixed seats, listening in silence to the music, only clapping at the end of a piece etc.). In his own contribution "Von der Ausführungs- zur Aufführungskultur" (Tröndle 2011:21-41) he describes "der auratische Moment", the moment

where the shared concert experience manifests itself as an emotional sensation, a “magic moment”, and how the standardisation of performance parameters and emphasis on perfection (for example the disappearance of improvisation in a classical music context) means that predictability is valued more highly than “the intuition of the moment” with a consequent loss of “magic”. This is a description of a mainstream performance context, and whilst the two HIP performances in my research certainly adopt nineteenth-century performance rituals in the sense that they took place in standard concert halls with fixed seating, they also benefited from an intellectual attitude to performance which allows improvisation on stage (in City 2 this came in the form of improvised solos by the concertmaster and an orchestral set-up based on historical sources with the performers one to a stand and standing rather than sitting in an elongated circle, so that many of them had their backs to the audience). This is backed up by comments the audience gave in favour of HIP such as “It is often more exciting and more passionate than conventional practice” and “it is unbelievably touching”, which both refer to the audience members’ emotional experience in the performance context their “auratic experience”, and a form of perceived “authenticity”.

In his essay “Die Erfindung des Musikhörens” (“The invention of listening to music” in Tröndle 2011:45-52), Gerhard Schulze underlines the correlation between the “auratic moment” and “authenticity” by analysing the importance of the collective “live” concert experience. He compares the quality of live performance in comparison to screenings of live performances and finds that whilst live screenings enable collective consumption, they are unable to reproduce the “Aura” of a live performance (“Aura is that waft of the unattainable, of being touched by the Most High.”<sup>318</sup> 2011:50) because technology cannot replace the personal aspect of being in the same room as the artist.

In her chapter “Vom ‘High Tech’ zum ‘Live Event’” (Tröndle 2011:83-99) Susanne Keuchel measures audiences’ expectations at live concerts. She finds that the two most important categories, regardless of age-group, are authenticity and entertainment, where entertainment is defined as “having a good time” and authenticity as “the expectation of a ‘live’ experience, of witnessing the authenticity of a work of art” (“die Erwartung, etwas ‘live’ zu erleben, die Authentizität eines Kunstwerks zu erfahren.” 2011:90)

How these definitions of authenticity seen from the audiences’ perspective (a more “real” experience) correlate to the musicians’ perception of authenticity (a deep belief that the

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<sup>318</sup> “Aura ist der Hauch des Unnerreichbaren, das Berührtwerden durch das Höchste”

repertoire should be played as they are doing it) is described by two of Tröndle's interviewees, Elmar Lampson (president of the music college in Hamburg) and Albert Schmitt (marketing manager of the Kammerphilharmonie Bremen). In the course of the two interviews there is one question which Tröndle asks them both, referring to changes in the presentation of classical music that a further author in the book recommends implementing:

- Classical music needs a new image
- Classical music needs a new performance culture
- Classical music needs to programme appropriate works with appropriate content for the time in which we are living now

Both Lampson and Schmitt's replies refer to definitions of authenticity, one referring to how the performers should go about their work, the other referring to how the performers should be perceived by their audiences.

Lampson: "These three aspects are certainly important. Perhaps they should be extended by a fourth one: returning to a focus on the essence of the music, an increasingly intensive search for the authentic substance of music, music's nature"<sup>319</sup>

Schmitt: "I can definitely agree with all three of Christian Kellermann's suggestions but would like to add one aspect to the third point. The most important and, for me, decisive factor, the aspect which is more important than packaging and events, than performance venues and ideas is the authenticity of the musicians ... the most important factor is the question: am I experiencing musicians who are simply being professional, or musicians who are responding to a 'calling'?"<sup>320</sup>

Lampson finds that the most important performance parameter in the context of innovation (in this case finding new ways to present classical music) is to concentrate on the music itself. This ties in directly with Clark (2015) and, transferred to the context in which innovation can occur, it also ties in with Lowe (1995), who shows that concentrating on the authenticity of the opera

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<sup>319</sup> "Diese drei Aspekte sind sicherlich wichtig. Vielleicht sollte man sie um einen vierten ergänzen: um den Rückzug auf das Wesentliche, um die immer intensivere Suche nach der authentischen musikalischen Substanz, nach dem Wesen der Musik" (2011:324)

<sup>320</sup> "Ich kann alle drei Punkten von Christian Kellermann uneingeschränkt zustimmen, würde aber gern den dritten Punkt um einen Aspekt erweitern. Der wesentliche und für mich alles entscheidende Punkt, der schwerer wiegt als die Verpackung der Events und schwerer wiegt als die Aufführungsorte und -formen, ist die Authentizität der Musiker ... Daher muss ganz sicher die Verpackung stimmen, und das Image ist wichtig, aber die alles entscheidende Faktor ist die Frage: Habe ich es mit Berufsmusikern oder mit berufenen Musikern zu tun?"(2011:340)

company Folkoperan's artistic aims enables them to be innovative. This is the type of authenticity that is important to the orchestral musicians and students in my research projects, and this is the type of authenticity my audience survey questions were asking about.

Schmitt believes that the authenticity of the musicians is the most important performance parameter. The essence of this authenticity is that the audience should feel they are experiencing a performer who is responding to a calling, rather than simply being a paid professional. Going back to my survey question Q.11 "In your opinion, why have the musicians chosen HIP?", my audiences both overwhelmingly believed that the performers had chosen HIP for non-economic reasons, both "innovation" and "authenticity" (in the sense that the performers feel convinced about their own reasons for performing in the way they do) coming up as important cultural values. Responses to Q.9d "The musicians appeared to be having fun" and Q.9a "The performance was exciting" also elicited an extremely positive response, (Q.9d over 90% agreed most or all of the time, Q.9a over 60% agreed most or all of the time), suggesting that these audiences felt that these performers were responding to a calling and also able to communicate this with the audience. This is the value I refer to as "passion", and which individual audience responses to Q.10 "What does HIP have to offer today" also support:

"new repertoire, new sound, a different kind of vitality"

"mostly particularly dedicated, inspired, enthusiastic, specially trained musicians and corresponding interpretations"

One individual response to Q.11 "In your opinion, why have the musicians chosen HIP?" shows one City 1 audience member directly describing how in their opinion the performers' focus on authenticity leads them to be innovative:

"thanks to concentrated study of HIP and adapting to its requirements as compared to mainstream, it is easier to depart from 'set' concepts/ways of performing in order to embark upon and discover something new"

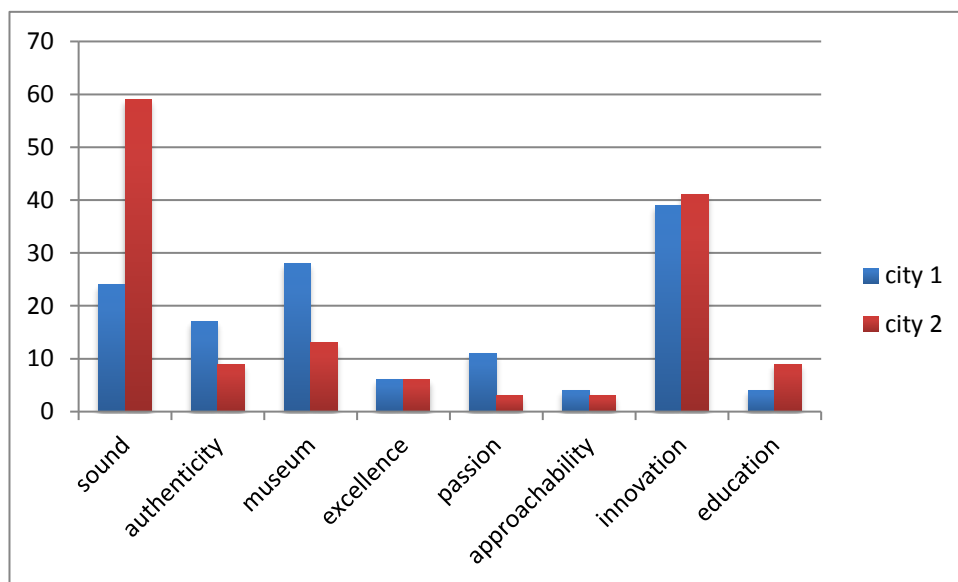
### **6.4.3 Conclusion**

My audience surveys set out to discover which cultural values the audiences associated with their concert experience and which of these could be seen to be inherent to HIP as compared to mainstream performance. The values I asked about were "museum", "authenticity", "innovation" with "sound" as a separate innovative category, "passion", and "excellence" and my results suggest that audience members do indeed associate these values with HIP performance. Individual audience responses added two more categories to this list, "approachability" and



“education”. Both audiences said that they were in the habit of attending mainstream concerts as well as HIP concerts (HIP concerts represented less than half of concerts attended: 54% in City 1, 69% in City 2), so it seems fair to assume that they were in a position to be able to compare the two. The chart below comparing audiences’ individual responses categorised according to the cultural values they represent shows that the “museum” experience associated with HIP performance as a representation of western cultural heritage is quite important to the audiences, and this is perhaps not surprising in these two HIP performances of music that is more than 200 years old. Maybe it is also not surprising to see that “sound” was important to the audience members, given that the instruments used are different to mainstream and do sound different. However, the surprising result is how in this context of music that is over 200 years old the audience felt very strongly that they were experiencing something new:

Table 78 Chart comparing audiences’ individual responses in City 1 and City 2



The values “authenticity” and “passion” were fairly important in the audience’s individual responses, and not just the type of authenticity I associated with the performers’ conviction that they were “doing the right thing”, but also authenticity in the sense of a more “real” experience. The correlation between authenticity, passion and innovation as outlined by the literature review above shows how projects setting out to be innovative are not necessarily as successful in actually creating innovation than projects which focus on authenticity, passion being an inherent part of this process, particularly in an artistic context. HIP performance, by focusing on “the authentic substance of music”, appears to create a context in which innovation is recognised and valued by the people who consume it, despite the fact that they also value it as an “aural museum”.



## Chapter 7: Implications for cultural policy

### 7.1 Introduction

Chapters 1 to 6 described the process of discovery of non-economic values attributed to HIP by people involved in HIP in the past and in the present. This chapter will consider the implications of these findings for cultural policy.

Chapter 2 section 2.3 showed how HIP has in the past been used as an instrument of cultural policy and this raises the question as to whether it might be useful in that sense today.

Since this research project ran in Germany, this chapter considers especially the German cultural political situation. Questions pertaining to whether German issues and their possible solutions might have application elsewhere are raised, but answering them is not possible within the scope of this study and could be an area for future research.

#### 7.1.1 Cultural political issues in Germany with regard to free-lance musicians

In conjunction with the free-lance arts world, the word *Künstlerprekariat* has enjoyed frequent use in the German media and in politics to describe this class of worker. *Künstlerprekariat* characterises the precarious personal living conditions of free-lance artists, including musicians. The statistics regarding free-lance musicians' incomes are collected by the *Künstlersozialkasse* and published by the *Musikinformationszentrum*<sup>321</sup>. According to the latest statistics, in 2014, free-lance orchestral musicians' income averaged €846,75 per month, which is €140,25 below the poverty line as defined by the German state in that year<sup>322</sup>. At the political level, this raises questions as to whether this situation needs to be changed and how, in the completely deregulated free-lance context, this might be possible, and details of the situation in North-Rhine Westphalia were published in the *Landeskulturbericht NRW*<sup>323</sup>, and were a subject for discussion in the weeks preceding the federal elections in that state<sup>324</sup>.

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<sup>321</sup> Deutsches Musikinformationszentrum (accessed 6.04.2017), [http://www.miz.org/downloads/statistik/85/85\\_Freiberuflich\\_Taetige\\_in\\_der\\_Sparte\\_Musik\\_nach\\_Taetigkeitsbereich\\_und\\_Durchschnittseinkommen\\_2016.pdf](http://www.miz.org/downloads/statistik/85/85_Freiberuflich_Taetige_in_der_Sparte_Musik_nach_Taetigkeitsbereich_und_Durchschnittseinkommen_2016.pdf)

<sup>322</sup> <http://de.reuters.com/article/deutschland-armut-idDEKCN0SU13520151105> (accessed 6.04.2017)

<sup>323</sup> <https://www.mfkjks.nrw/landeskulturbericht> 2017:198-231 (accessed 12.6.2017)

<sup>324</sup> <https://www.zakk.de/event-detail?event=5729> Open discussion with the *Kulturpolitische Sprecher* (speakers for cultural politics) of the four main parties in NRW (CDU, SPD, FDP, Grüne) on 25.4.2017 and subsequently broadcast on WDR3

This situation also has implications for higher education as Bishop's (2014) research suggests that the majority of music college performance graduates will not be able to attain a salaried position (Bishop 2014:9)<sup>325</sup> due to a steady reduction of positions and a rising number of students studying performance (Bishop 2014:8).

In 2013, the federal government of Baden-Württemberg sought to address the issue of over-supply of music graduates by suggesting a reduction in the number of students accepted by music colleges and a concomitant reduction of size of colleges, respectively the closure of departments within colleges or the colleges themselves.

In July 2013, the *Landesrechnungshof* (audit office) Baden-Württemberg proposed to save between €4 and €5 million per year by cutting funding to all 5 music colleges in Baden-Württemberg: in Stuttgart, Mannheim, Freiburg, Karlsruhe and Trossingen<sup>326</sup>.

The government proposed to reduce the total number of 2500 students by 500 in Mannheim and Trossingen, causing these two colleges to fear that a gradual reduction of the numbers of students attending over the next few years might eventually lead to total closure.

In an interview on SWR2 radio, Theresia Bauer, Secretary of State for Science, Research and Art in Baden-Württemberg, put forward changes in the job market as one of the main reasons for the proposed cuts: "The musicians' job market has changed. We have less possibility of placing qualified graduates in orchestras. And we have indications that it is difficult for music college graduates to earn enough as free-lancers to make ends meet. And therefore, we believe a reasonable reduction in the BA and MA areas is in the interests of the students."<sup>327</sup>

In a classic case of over-supply relative to demand which can be corroborated by statistical evidence gathered by Bishop (2014), Bauer's argument seems reasonable, yet it provoked an outcry amongst students, music colleges, and musical organisations<sup>328</sup>.

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<sup>325</sup> Bishop 2014:9 „Many more musicians earn their money as freelancers and there are more of them than salaried musicians“ and “The majority of performance graduates will work in other professions than those envisaged by them.” (“Deutlich mehr Musiker erarbeiten ihr Einkommen freischaffend und ihre Anzahl ist größer, als die der fest angestellten Berufsmusiker.” and “Der Großteil ihrer Absolventen künstlerisch instrumentaler Studiengänge werden in anderen Berufen arbeiten als zunächst angestrebt.”)

<sup>326</sup> <http://www.nq-online.de/index.php?kat=51&artikel=21143> (accessed 24.4.2017)

<sup>327</sup> [http://www.deutschlandfunk.de/schraege-toene-aus-dem-ministerium.680.de.html?dram:article\\_id=254462](http://www.deutschlandfunk.de/schraege-toene-aus-dem-ministerium.680.de.html?dram:article_id=254462) (accessed 24.4.2017)

<sup>328</sup> <http://www.fzs.de/presse/310606.html>; <https://www.hmdk-stuttgart.de/en/about-us/management-and-organization/rectors-office/erklaerung-der-musikhochschulen-freiburg-karlsruhe-und-stuttgart-zur-situation-der-hochschulen-in-bw/> (accessed 24.4.2017)

Christian Höppner, general secretary of the *Deutscher Musikrat* (umbrella organisation of all music associations in Germany) wrote an open letter to the Minister-President of Baden Württemberg, Winfried Kretschmann, not only emphasising the importance of Trossingen as a cultural centre in an area without cultural infrastructure, but also in terms of the Unesco's 2005 Convention on the Protection and Promotion of Diversity of Cultural Expressions: "All five music colleges are striking beacons of cultural diversity at a national and international level, and contribute significantly to a positive image of the federal state in public awareness. The planned cuts would have a fatal signal effect both nationally and internationally – also in the context of the Unesco Convention on the Protection and Promotion of Diversity of Cultural Expressions."<sup>329</sup>

Whether Bauer's perspective is fair can be argued one way (there aren't actually enough music teachers for the number of pupils requiring them)<sup>330</sup> or the other (free-lance musicians are finding it increasingly difficult to make ends meet)<sup>331</sup>, but what Höppner says about the value of the music colleges as institutions surely rings true in the context in which he mentions it.

In section 7.2.4 below I consider other arguments based on my research results that could also have been used to justify upholding the status quo of student intake for performance degrees.

In the context of the federal government election in North-Rhine Westphalia in 2017, a question I put to a panel of *Kulturpolitische Sprecher* (speakers for cultural politics) of all four major parties regarding the precarious life-situation of free-lance artists was met with an acknowledgement that the situation needs to change but only vague ideas how this might be achieved<sup>332</sup>. In this context, the insights gained as a result of the research conducted in this study could possibly be useful in devising strategies to address the issues outlined above, and one of these, regarding music colleges, is included below in section 7.2.4 (last paragraph), whilst another would involve a reform of the German tax regulations for free-lancers<sup>333</sup>.

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<sup>329</sup> <https://www.nmz.de/kiz/nachrichten/musterlaendle-ade-dmr-generalsekretaer-hoeppner-schreibt-offenen-brief-an-kretschman> (accessed 24.4.2017)

<sup>330</sup> <http://www.kontextwochenzeitung.de/kultur/125/zu-viele-musiker-1683.html> (accessed 24.4.2017)

<sup>331</sup> [http://artbutfair.org/wp-content/uploads/2016/05/p\\_study\\_hbs\\_319.pdf](http://artbutfair.org/wp-content/uploads/2016/05/p_study_hbs_319.pdf) (accessed 24.4.2017)

<sup>332</sup> CDU said that state support of the free-lance scene would damage the creative freedom the "*Freie Szene*" enjoys and be qualitatively detrimental; SPD said everyone was free to choose to become free-lance or not; Grüne said that enough money should be poured into the scene that artists could live from their work; FDP declined to answer the question (from my notes).

<sup>333</sup> Positionspapier KGAM included in Appendix A

In the political context, the question of value seems to be generally accepted by the German political class – in Germany, there is a general political consensus that cultural institutions and cultural producers should be supported<sup>334</sup>. In other national contexts, this may not be the case, and a correlation between the cultural values identified by my research and their possible effect on society could prove to be a useful tool in discussions surrounding the *raison d'être* of the arts.

The following section summarises and categorises the values uncovered by my research.

## 7.2 Cultural values inherent to the process of HIP

### 7.2.1 Discussion of values defined in previous chapters

Throughout the course of my research it became clear that many values expressed by my research subjects can fall into more than one category, and maybe this is one reason for the difficulty inherent in talking about non-financial value in the arts – and also what makes trying to talk about value in the arts in terms of money very attractive, because numbers do not tend to slip through metaphorical fingers the way descriptive words might.

In my categorisation I have grouped expressions and words my subjects used under headings which seemed the most appropriate: for instance, the category “Knowledge” includes the value “Museum” (attested to by audiences in Chapter 6), and I also include “Education” in this category because the educational aspect mentioned in this context (Chapters 5 and 6) was related to knowledge gained from intense examination of sources, treatises, and secondary literature and therefore is knowledge based.

Grouping these values into categories, despite an inevitable simplification, intends to make the discussion of cultural value accessible, also to people who do not come from an arts background, as may be the case in a political context.

The following table (Table 79) shows the value categories and the chapters in which they appeared. My findings suggest that “authenticity” in its various facets acts as an “umbrella” value that includes all the others as sub-categories. I discuss this in section 7.2.3 below.

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<sup>334</sup> nomination of the German orchestral landscape as part of UNESCO’s intangible cultural heritage: <https://www.unesco.de/en/kultur/2016/deutsche-theater-und-orchesterlandschaft-fuer-unesco-liste-des-immateriellen-kulturerbes-nominiert.html> (accessed 12.6.2017)

Table 79 Table of categorised values

Value	Chapter				
	2	3	4	5	6
<b>Authenticity</b>	X	X	X	X	X
<b>Entrepreneurship</b>	X	X	X	X	
<b>Innovation</b>	X	X	X	X	X
<b>Sound</b>	X	X	X	X	X
<b>Emotional communication</b>	X	X	X	X	X
<b>Team</b>		X			
<b>Knowledge</b>		X		X	X
<b>Museum</b>	X				X
<b>Zeitgeist</b>			X		
<b>Work/leisure balance</b>				X	
<b>Excellence</b>					X

### 7.2.2 Authenticity

As I noted in Chapter 2 (section 2.2), the concept of “authenticity” has changed from the nineteenth to the twenty-first centuries to include more and different perspectives. All the groups I researched spoke directly or indirectly about authenticity, and in this section I would like to examine the youngest, or newest, view of authenticity: that of so-called Generation Y (all those born after 1985).

In Chapter 5 (section 5.3.5) I considered other researchers' findings, that Generation Y-ers require something to be "real" in order to consider it authentic<sup>335</sup>. Keuchel (2011) describes how in the context of classical music, this means that the younger generations (in this case 14-24yr-olds) placed more importance on listening to music live, as opposed to in recorded form, than did older generations: "The younger demographic group place much more importance on a live experience than do the older people. In an increasingly virtual world in which communication takes place for the most part electronically via mobile phone, email and internet, real encounters with people and works acquire special meaning"<sup>336</sup>. Seen from their perspective, "the expectation of experiencing something 'live' meant to experience the authenticity of a work of art"<sup>337</sup>.

This definition of authenticity being something "real" is further underlined by Riederle (2013). Riederle is himself a member of the German Generation Y and, in Germany, is considered an expert in this area. His book *Wer wir sind und was wir wollen: Ein Digital Native erklärt seine Generation (Who we are and what we want: a digital native elucidates his generation)* describes how he and his peers see life and what they value in their surroundings: whatever it is, they expect it to be meaningful if it is to catch their attention – "Everything which fills life with meaning grasps our attention. Personal contacts are especially important."<sup>338</sup>.

According to Riederle, his generation is looking for meaningful experiences, experiences with "content": "Someone who has nothing to offer is a nobody! Only substance can win! (2011:loc. 1133) and "it's about much more ... the way things are communicated, and about passion, interest, meaning." (2011:loc. 2035)<sup>339</sup>. This suggests that the "authentic experience" as seen by someone from Generation Y requires meaningful content to be communicated with passion. This shows how the value authenticity in this case overlaps with knowledge and emotional

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<sup>335</sup> 'Persistence, charity work, openness - those are all worthwhile qualities. But there is one more essential ingredient, they have to be real. This generation is really savvy. They are looking for truth and authenticity. They can smell a fake a mile off.' Euromonitor 2012a:4

<sup>336</sup> "Die jungen Bevölkerungsgruppen [14-24 Jahre] messen dem Live-Erlebnis einen deutlich höheren Stellenwert bei als die älteren. In einer zunehmend virtuellen Welt, in der die Kommunikation in weiten Teilen elektronisch per Handy, E-Mail und Internet verläuft, gewinnt die reale Begegnung mit Personen und Werken an Bedeutung." Keuchel 2011:90

<sup>337</sup> "die Erwartung, etwas 'live' zu erleben, die Authentizität eines Kunstwerks zu erfahren." Keuchel 2011:90

<sup>338</sup> "Alles, was das Leben mit Sinn erfüllt, hat unsere Aufmerksamkeit. Dazu gehören vor allem persönliche Kontakte." Riederle 2011:loc.978

<sup>339</sup> "Wer nichts zu bieten hat, ist nichts! Nur Substanz gewinnt!" "... geht es doch eigentlich um viel mehr: um den Lehrstoff, die Art der Vermittlung und um Begeisterung, Interesse, Sinn."



communication and is an example of the difficulty of speaking about the values in isolation from each other. It also describes a Generation Y expectancy that an authentic experience will have high procedural utility, underlining in more detail aspects of “procedural authenticity” (Chapter 2, section 2.2.2) and its importance in a discussion of authenticity today.

In Chapter 2 (p. 64) I suggested that procedural authenticity might include the other types of authenticity as described by Wilson and others: dispositional authenticity (taking into account “geo-historically-specific conditions of possibility”<sup>340</sup>), personal authenticity (“I can be who I am”<sup>341</sup>), and socio-cultural authenticity (being true to the socio-cultural environment<sup>342</sup>). Comments made by all three groups show that they correlated all of these three types of authenticity with the process of HIP, and that the idea that HIP as a process had value because it is meaningful was a view held not only by my Generation Y research subjects.

The following sections give examples of the different types of authenticity as expressed by members of different groups.

#### Dispositional authenticity including authorial intention:

The idea that it was valuable to try to meet the composer’s intentions or perform the pieces taking into account the possibilities that would have existed at the time of composition was the most cited type of authenticity, particularly with regard to the historical instruments, where there was a general consensus across the groups that to play baroque music on mainstream instruments was simply illogical, and that the repertoire sounded “better” with historical instruments. There are few comments regarding dispositional authenticity coming from the students in Chapter 5 – between the lines of what they do say is the background that they have all chosen to study the dispositional authenticity that is involved in studying HIP for a BA or MA, and that therefore it seems fair to assume that for them dispositional authenticity is a given.

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<sup>340</sup> Wilson 2014:51

<sup>341</sup> Müller 2013:150

<sup>342</sup> Taruskin 1988, Butt 2002

Excerpts by Chapter:

Chapter 3 (enablers) AB: “I noticed that I was completely unable to play early music on the modern [instrument] the way I imagined it”<sup>343</sup>

CD: with regard to balance and transparency in the orchestra, that it makes sense for the repertoire to use trumpets without valves for Brahms’ music – “Brahms *wanted* that for these instruments”<sup>344</sup>

“I only ever listen to Bach on historical instruments.”<sup>345</sup>

About Beethoven – “Here at this bit, he attempted this bit 17 times and crossed it out ... it was important to him, this bit, you can’t just play it casually”<sup>346</sup>

GH – “I would never listen to anything by Bach on modern instruments”<sup>347</sup>

IJ – on trying to play Beethoven with modern instruments - “Either your musicians complain, or you complain yourself, because you can’t get it to sound the way you are reading it [in the score]”<sup>348</sup>

Chapter 4 (professionals) “with historical instruments it’s more authentic”<sup>349</sup> talking about the sound they make, about balance and transparency in an orchestral context with regard to early repertoire – in this case classical repertoire.

“How was it really?”<sup>350</sup> – many responses suggested that it’s not “right” to play early repertoire on mainstream instruments “you can’t play it like that”<sup>351</sup>

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<sup>343</sup> “Ich habe gemerkt, dass ich auf der modernen [Instrument] alte Musik überhaupt nicht so spielen konnte, wie ich mir das vorstellte”

<sup>344</sup> “Brahms *wollte* das auch für diese Instrumente”

<sup>345</sup> “Bach höre ich eigentlich nur mit historischen Instrumenten”

<sup>346</sup> “Hier an dieser Stelle, da hat er 17 Versuche gemacht und durchgestrichen ... das war ihm wichtig, diese Stelle, die darf man nicht beiläufig spielen.”

<sup>347</sup> “ich würde mir nie einen Bach auf modernen Instrumenten anhören”

<sup>348</sup> “Entweder man hat maulende Musiker, oder man mault selber, weil man das Klangbild, was man liest, nicht kriegt”

<sup>349</sup> “mit historischen Instrumenten ist es authentischer”

<sup>350</sup> “Wie war es wirklich?”

<sup>351</sup> “das kann man so nicht spielen”

Historical instruments “seemed much more logical for the music”<sup>352</sup>

Chapter 5 (students) “the music occupies centre stage”<sup>353</sup>

“it is more exciting to try and do it the way it was intended”<sup>354</sup>

Chapter 6 (audience members) “more likely to do justice to the composer’s intentions”

“a feeling for the composer’s intention”

“a performance of the piece that is true to the original”

“Hearing music the way the composer intended”

“the pieces will have their genuine sound”

“quiet, authentic sound”

“Perception of the sound at the time of composition”

### Personal authenticity

Comments on personal authenticity all came from the students in Chapter 5. As I noted in that chapter, and as Riederle (2013) has also observed, self-realisation is a typical Generation Y concern.<sup>355</sup>

“one has the opportunity to realise one’s own ideas”<sup>356</sup>

“the focus is on the individual”<sup>357</sup>

“personality is more important”<sup>358</sup>

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<sup>352</sup> “schien viel logischer für die Musik”

<sup>353</sup> “die Musik steht im Mittelpunkt”

<sup>354</sup> “spannender zu versuchen es zu Machen wie es gedacht war”

<sup>355</sup> 2013:Loc. 1932 “For a long time, self-realisation wasn’t a matter of interest in school. For my generation, it has become not a voluntary exercise, but completely compulsory.” (“Selbstverwirklichung war in der Schule lange kein Thema. Für meine Generation ist das aber nicht mehr die Kür, sondern die Pflicht.”)

<sup>356</sup> “man hat die Möglichkeit eigene Ideen einzubringen”

<sup>357</sup> “das Individuum steht im Mittelpunkt”

<sup>358</sup> “kommt mehr auf die Persönlichkeit an”

“there is more space for emotions”<sup>359</sup>

### Socio-cultural authenticity

There were two different types of socio-cultural authenticity mentioned – that is, being true to the socio-cultural environment. One type saw the process of HIP as doing justice to the time that the compositions were written, the other type saw the process of HIP as being true to today’s socio-cultural environment. The audience members’ responses (Chapter 4) did not favour the option of socio-cultural authenticity very highly, with none of the individual responses touching on either type, and a low response to my suggestion that HIP might be about creating meaningful performances for today’s context (Chapter 4 Section 4.2.2 Table 38 and Section 4.3.2 Table 57).

Chapter 3 (enablers) EF – “To have gone back in time to the era of Rameau and the time immediately before Rameau in order to determine which motivation Rameau had that made him notate a particular thing in a particular way, and how that might best have sounded at that time.”<sup>360</sup>

“It is completely appropriate for this time. Well, I don’t believe that one can programme a concert hall with the city symphony orchestra playing all the baroque music.”<sup>361</sup>

GH – speaking about a HIP conductor with a 30-year career – “his unique selling point is *not* that he is an excellent conductor, but that he is on a mission of enlightenment taking him back to the sources, to the historical *spirit* of the music, better than another could do this”<sup>362</sup>

Chapter 4 (professionals) “The art-form, and the people who do it, are of *now*”<sup>363</sup>

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<sup>359</sup> “man hat mehr Freiraum für Emotionen”

<sup>360</sup> this comment overlaps with dispositional authenticity, taking it one step further by suggesting that Rameau’s motivation should be studied in the context of his time. “Einfach sich zurückversetzt haben in die Zeit von Rameau und die Zeit unmittelbar vor Rameau, um dann festzustellen, welche Beweggründe Rameau gehabt hat, um etwas auf eine bestimmte Weise zu notieren, und wie das dann im besten Fall in seiner Zeit wohl geklungen haben konnte.”

<sup>361</sup> “Es ist komplett zeitgemäß. Also ich glaube nicht, dass man noch ein Konzerthaus programmieren kann, ohne zu sagen, dass das städtische Orchester die ganze Barockmusik spielt.”

<sup>362</sup> “zu dessen Alleinstellungsmerkmal gehört *nicht* in erster Linie, dass er ein hervorragender Kapellmeister ist, sondern dass er mit der Mission des Aufklärerischen an die Quellen zurückgeht, an den historischen *Geist* der Musik herankommen kann als jemand anders”

<sup>363</sup> “Die Kunstform, und die Leute die das machen, sind im *Jetzt*”

Chapter 5 (students) “Baroque music is played carelessly by mainstream players.”<sup>364</sup>

### Procedural authenticity

Procedural authenticity is about valuing a process for being “real” and meaningful with regard to the self and to society, and is another characteristic Generation Y concern: “We are interested not in the strict separation of work and leisure, but in meaning and self-realisation. And for us it’s about ... social responsibility.” (Riederle 2013:loc. 2259)<sup>365</sup>. This type of authenticity was mentioned in all of the groups researched.

Chapter 3 (enablers) AB - “We have, as it were, a luxury role, because unlike our colleagues we don’t have to prepare [students] for an audition. On the contrary, we can regard an involvement with the *music* as our most important objective and don’t have to work within other constraints.”

GH - “from this position of *personal* entrepreneurship ... comes a kind of freshness, a spirit of awakening ... that can be clearly sensed in the performances”<sup>366</sup>

IJ - “the audience enjoys the vitality with which this music is performed”<sup>367</sup>

Chapter 4 (professionals) “Where does energetic music-making take place?” (rhetorical question referring to HIP)<sup>368</sup>

“A creative activity taking place between listener, musician, and composer”<sup>369</sup>

Chapter 5 (students) “An engagement with sources and early instruments makes you a better musician”<sup>370</sup>

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<sup>364</sup> “Barock wird ‘achtlos’ von den Modernen gespielt”

<sup>365</sup> „Es geht uns nicht um die strikte Trennung von Arbeit und Freizeit, sondern um Sinn und Selbstverwirklichung. Und es geht uns ... um soziale Verantwortung.

<sup>366</sup> “aus dieser Lage des *eigenen* Unternehmertums ... kommt eine Art von Frische, von Aufbruchgeist ... der auch in den Darbietungen zu spüren ist.”

<sup>367</sup> “das Publikum genießt die Lebendigkeit, mit der diese Musik gemacht wird”

<sup>368</sup> “Wo wird energetisch musiziert?”

<sup>369</sup> “Eine kreative Tätigkeit zwischen Zuhörer, Musiker und Komponist”

<sup>370</sup> “Beschäftigung mit Quellen und alten Instrumenten = besserer Musiker”

“it’s more exciting to try and do it the way it was intended to be”<sup>371</sup>

about improvisation “to stand on stage and not to know what’s coming next – an exciting challenge”<sup>372</sup>

“it comes across as being much more interesting, because the music begins to speak”<sup>373</sup>

one keyboard player felt the process was meaningful because it involved playing with many other musicians at once: “the social aspect, that one plays with many people”<sup>374</sup>

One of the teachers at the music college about HIP: “musicians staying awake and remaining curious”

Chapter 6 (audiences) “authentic experiences” (meaningful process)

“authentic communication of a historical music”

“The music is more original, more real”

“It works against ‘mummifying’ tradition in musicianship”

### **7.2.3 Authenticity as the most important value?**

The discussion about authenticity above shows how it is intimately connected to other values cited by my research subjects. It would seem that the authenticity they ascribe to HIP has its roots in the perspective that sees HIP as being entrepreneurial, innovative, knowledge-based, museal, a product of our time, highly communicative on an emotional level, conducive to team-building, of a high technical quality, sounding completely different, and enabling - in the view of Generation Y-ers – a good work/leisure balance. Since the different groups defined authenticity in different ways (and even the people within the groups), and yet the idea of “authenticity” seemed to be considered integral to the process of HIP, it seems fair to consider the value “authenticity” to be the “parent value” that includes and unites all the other valuable facets of the HIP process.

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<sup>371</sup> “spannender zu versuchen es zu machen wie es gedacht war”

<sup>372</sup> “auf der Bühne zu stehen und nicht zu wissen, was gleich kommt – eine spannende Herausforderung”

<sup>373</sup> “wirkt viel interessanter, weil die Musik auf einmal Sprache bekommt”

<sup>374</sup> “das soziale, dass man mit vielen spielt”

The following section considers which implications this might have for cultural policy decisions.

#### **7.2.4 Authenticity, Self Determination Theory, entrepreneurship, and relevance to cultural policy**

As described above (Section 7.1.1), the arguments that swayed the federal government of Baden-Württemberg, persuading them not to cut back on music-student intake in the colleges under their jurisdiction, were based on the cultural value “cultural heritage” (part of the “knowledge” value category), which is central to what HIP is about from the consumers’ perspective at least.

The correlation of cultural heritage, authenticity facets such as emotional communication and “team”, and what this means for society and government responsibility can be shown via a brief German excursion that took place in October 2016.

In October 2016, the German chancellor Angela Merkel spoke at the CDU party congress in Mecklenburg-Vorpommern, specifically addressing the extreme right-wing AfD party’s perception of Islam as condoning anti-constitutional values. She said it was up to citizens to counter this fear of the erosion of western values by upholding Christian traditions, for instance by singing Christmas carols and, “if there’s someone who can play the recorder ... asking him [to join in].”<sup>375</sup>

This was met by laughter in the hall and bemusement in the media, but my research into why free-lance orchestral musicians continued to work in their job despite their negative outlook regarding future job opportunities and their fear of not earning enough uncovered correlations between emotional capital and subjective well-being that have implications for a “healthy” society in the sense that they promote social cohesion, and underline why Frau Merkel’s suggestion was not as absurd as it obviously sounded to at least some of the people witnessing it.

As described in Chapter 4 (section 4.4.4), Koivunen (2011) points out that the orchestral musician’s work situation is unlike other group working situations because the musicians are all in extremely close physical proximity to one another when they rehearse and perform, and body language cues are extremely important in their communication with each other. Central to this is the concept of kinaesthetic empathy: “Kinaesthetic empathy has a capacity to make sense of other people’s experiential movements and coordinate that with our own bodily movements. It includes the placing of oneself in another’s locus without the loss of one’s own.” (Koivunen 2011:64).

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<sup>375</sup> <http://www.faz.net/aktuell/politik/bundestkanzlerin-merkel-nennt-afd-nein-sager-partei-14493191.html> (accessed 12.2.2017)

Empathy as such - “the ability to comprehend another’s feelings and to re-experience them oneself.” (1990:10) - is defined by Salovey and Mayer as one possibly central part of emotional intelligence. Emotional intelligence is considered by Gendron (2004) to be the vehicle by which emotional capital is acquired in interactions with others: “emotional identification, perception and expression, emotional facilitation of thought, emotional understanding and emotional management” (2004:7). Gendron’s research suggests that emotional capital is essential for successful team-building.

Similarly to the orchestral musicians’ workplace, singing carols together in close physical proximity creates a situation in which cultural heritage in the form of traditional music and kinaesthetic empathy interact, promoting not only a sense of cultural identity but also an opportunity for the individuals involved to build up emotional capital and experience themselves as part of a team.

As described in Chapters 3 (section 3.3.3) and 5 (section 5.4), experiencing oneself as part of a team satisfies the basic intrinsic human need “relatedness” (Self Determination theory: Deci and Ryan 2000), and relatedness is arguably the most important intrinsic need in terms of long-term subjective well-being<sup>376</sup>.

Research by Parvainen (2003) and others (described by Ehrenberg and Wood 2011) into kinaesthetic empathy in the context of dance suggests that mirror neurons enable empathetic transfer not only when people are taking part in an activity, but also when they are observing this. This is one explanation of how emotional communication between stage and audience in a performing arts context takes place. This suggests that a context such as a HIP performance, which all the groups in my study considered to be successful in terms of emotional communication, is particularly suitable for building up “relatedness” involving everyone in the concert hall, not just the practitioners on stage. The cultural heritage aspect attested to by my research subjects further promotes “relatedness” in terms of cultural identity<sup>377</sup>, and taken together, it seems fair to assume that this will promote social cohesion and general health at a societal level.

The implications at governmental level in the context of the question of closing music colleges or not can be seen in a more extended setting than just from the perspective of cultural heritage. It would appear that the activity students study at music college has implications for health at a

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<sup>376</sup> <http://www.adultdevelopmentstudy.org/grantandglueckstudy> (accessed 20.3.2017)

<sup>377</sup> Recent article on small-scale emotional health and its correlation with cultural identity: <https://www.theguardian.com/lifeandstyle/2017/jan/14/children-family-histories-rites> (accessed 20.3.2017)



societal level, suggesting that music colleges, in theory, could have an important part to play in terms of social cohesion in a society in general. In this case, cultural policy decisions regarding music colleges should perhaps focus more on how an awareness of this process can be taught and implemented, rather than using neoclassical economic arguments of supply and demand to reduce the intake of performance undergraduates. In this context, the cultural values ascribed to HIP by my research subjects, first and foremost knowledge/cultural heritage/museum, emotional communication, and team, suggest that the HIP mind-set might be particularly appropriate for suggesting ways to achieve this.

The cultural value “entrepreneurship” (willingness to take risks to realise a vision), a value attributed to HIP in the past and by the groups who see HIP production “behind the scenes” in my research project (professionals, students, enablers), provides useful incentives and stimuli for developing strategies to implement in music colleges the insights outlined above.

In Chapter 4 (section 4.4) I discussed the entrepreneurial characteristics that my research suggests are inherent to the process of HIP – on the one hand because as free-lancers, the musicians have to be entrepreneurial in a business sense, and on the other hand because HIP’s knowledge base, a mind-set which calls received practice into question and requires an attitude of life-long learning, leads to the creation of innovative “products” that are appreciated in the cultural sphere – that is, the musicians are also cultural entrepreneurs as defined by Swedberg (2006).

Prerequisites for successful cultural and business entrepreneurship include characteristics such as passion, high energy, creative imagination and creative freedom, all values that my research subjects considered inherent to the process of HIP. Harnessing these values and teaching an awareness of them plus their application in the world of work outside music colleges, for example in the context of a social entrepreneurship course, could raise awareness in the students of the possible impact of what their chosen profession can effect at a societal level, whilst providing them with the tools to deal with a free-lance existence. In order to do justice to Generation Y-ers’ requirement that the experience should be “meaningful”, it would seem opportune to design the course with a “hands-on” aspect: free-lance reality could be simulated within the safe space of the music college, allowing students to apply what they have learned immediately.

### **7.3 Answering the central research question**

This study addressed the central research question “Why pay the piper?”, or, why is it worth paying people to be experts in an arts process such as HIP? This central research question engendered further questions which this study sought to answer: what is the process worth to all

those involved in it – producers, consumers and enablers – in terms of non-economic value (Section 7.3.1)? Can this suggest what it is worth to society (Section 7.3.2)?

### 7.3.1 What is HIP worth to those involved in it?

In the course of interviews and thanks to survey results this research project showed that the value “authenticity”, particularly in the sense of a “meaningful experience”, was deemed to be an important attribute of the HIP process. It transpired that “authenticity”, or, the “meaningful experience”, meant different things to the different groups and even within the groups. HIP as an activity was seen to have “procedural authenticity” which included dispositional authenticity, personal authenticity, and socio-cultural authenticity.

Dispositional authenticity was particularly favoured by the consumers and gave cultural heritage an important standing – many consumers believed they were hearing the music as it would have originally sounded. This connection with cultural heritage, also shared by members of all the other groups, strengthens a sense of cultural identity within the total group of people involved in the process, and as I have shown above, meets the basic intrinsic need “relatedness”<sup>378</sup>, which can promote social cohesion.

Personal authenticity was favoured by the group of students, who felt that they could enjoy creative freedom in HIP performance that was not possible to the same extreme as in mainstream. The positive effects on performance with regard to the personal responsibility, both in a creative sense and in a business sense, was mentioned by the professionals, and the enablers all believed that this personal responsibility made for better performers and better performances. In the context of Self Determination Theory this meets the basic intrinsic needs “competence” and “autonomy”.

Socio-cultural authenticity was experienced particularly by members of the “performers” and “enablers” groups. The “historical” socio-cultural authenticity overlapped with “dispositional authenticity”, meaning that the way of performing was true to the socio-cultural situation at the time the music was written. The other form of socio-cultural authenticity regarded HIP as “of now”, a manifestation of the Zeitgeist and meaningful for people today<sup>379</sup>.

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<sup>378</sup> Self Determination Theory - Deci and Ryan (2000)

<sup>379</sup> CD even saw this as extended in to the realm of HIP publishing: “one probably comes to the shocking conclusion that these so-called urtext editions are not at all as urtext as they claim to be, rather they are surprisingly close to what the Zeitgeist dictates.”

The different types of authenticity overlap and the other values that can be considered essential to “procedural authenticity” also overlap to a certain extent. This means that values such as high emotional communication (between the players on stage and between stage and audience) and team overlap, that innovation (in performance style), sound (a different sound) overlap, and that all four overlap with the value entrepreneurship. In a similar way, knowledge (life-long learning) and museum (cultural heritage) overlap and include educational aspects which audiences appreciated.

The “meaningful experience” that is “authenticity” in its different facets leads to a high procedural utility which characterises a work context which, despite low economic returns, has high returns in terms of emotional capital together with the concomitant expectation that the conditions for long-term subjective well-being will be met. HIP producers value the psychic returns more highly than the economic returns, and passive participants in this creative process (consumers and enablers) benefit from high levels of emotional communication that take place in a HIP concert.

### **7.3.2 What is HIP worth to society?**

One aim of this study was to create a vocabulary for talking about HIP’s cultural value, a vocabulary which can be justified because it describes what the people of today involved in HIP say the process means to them. If the value “authenticity” can be considered the parent value that includes all the others, the relevance for society and cultural policy can be seen when the other values are named: entrepreneurship with its concomitant correlated values (innovation, emotional communication, team, sound); cultural heritage involving a knowledge base and educational potential; Zeitgeist in the sense that it is “of now” and meets the interest of the young generation (work/leisure balance, personal authenticity); the excellence that means that it attracts attention as a process, and can therefore have an impact.

Considering these categories in the light of current research in other fields I have shown that HIP’s cultural value could be implemented in projects aiming to contribute towards a healthier society. This is probably true of many performing arts processes, but I hope I have shown that HIP, with its knowledge base and connection to cultural heritage, is particularly well placed to promote cultural identity.

### **7.3.3 Why pay the piper?**

This study approached this question from an internal and an external perspective.

The internal perspective suggests that to be able to make a living from HIP is good for the people who produce HIP because it makes them happy. It does this because in a context of life-long learning they are creating innovative cultural products and this constantly enhances their human, social, and emotional capital. What they do professionally meets the basic intrinsic human needs of autonomy, relatedness, and competence which, according to Self Determination Theory, are required to secure long-term subjective well-being.

The external perspective that of the consumers and enablers, suggests that participating in a performing arts process even in a more passive way (in that they do not themselves produce) engenders personal benefits for the participants. The musicians inspire as role models in terms of authenticity, and the atmosphere created in the concert hall can, by means of kinaesthetic empathy, create a context in which audience members feel they belong to a creative process, which also addresses the basic intrinsic need “relatedness”; moreover, HIP’s particular knowledge base including a strong connection to cultural heritage can strengthen cultural identity.

This study has documented the implications that these findings could have for social cohesion at a societal level and the key role that producers in a performing arts process (HIP) might have in achieving this. This suggests that the piper should be paid because in the context of an increasingly econocratic society, musicians could serve as the experts showing others how to redress a balance between economic and cultural value that may be implicated in the current climate of disenfranchisement that is exemplified by the rise of right-wing political thought in Europe.

### **7.4 Conclusion**

To conclude, the results of this study suggest that the process of HIP’s inherent cultural values could be harnessed to achieve, on a small scale, communities that satisfy the basic intrinsic human needs of autonomy, relatedness and competence that are essential to experiencing long-term subjective well-being, promote social cohesion, and thus facilitate achieving a healthier society. This would require re-examining the role that HE music institutions can play and how they should be teaching their students accordingly, particularly in addressing the challenge of how to include non-musicians in the creative process that is music performance without them requiring musical expertise to do so.

## **Appendices**

### **A.1 Appendix A:**

- A.1.1 Paper regarding precarious living conditions of free-lance musicians in North-Rhine Westphalia**
- A.1.2 Survey questionnaire: orchestral musicians**
- A.1.3 Survey questionnaire: students**
- A.1.4 Survey questionnaire: audiences**



## Appendix A

### A.1.1 Paper regarding the precarious living conditions of free-lance orchestral HIP musicians in North-Rhine Westphalia

1

Fiona Stevens  
 Alexander Scherf  
 Maria Jonas  
 Vorstände der Kölner Gesellschaft für Alte Musik e.V.  
 Ina Stock  
 Vorsitzende der Vereinigung Alte Musik  
 Landesvereinigung Nordrhein-Westfalen

#### Positionspapier

#### Zur Arbeitswirklichkeit von freischaffenden MusikerInnen aus dem Bereich Alte Musik in Deutschland

Aus aktuellem Anlass haben die Kölner Gesellschaft für Alte Musik (KGAM e.V.) und die Vereinigung Alte Musik (VAM) zusammen mit anderen Kulturschaffenden aus der freien Szene einen Diskussionsprozess über die Bedingungen und Voraussetzungen einer angemessenen Bezahlung von Kulturschaffenden in Gang gesetzt. Immer häufiger macht hier bei der Begriff **Künstlerprekariat** die Runde, der in eklatantem Widerspruch zum internationalen Erfolg unserer Mitglieder und zum begeisterten Echo auf unsere Konzerte bei Publikum und Medien steht.

Sowohl die VAM als auch die KGAM betrachten sich als Interessenvertretung freischaffender MusikerInnen aus dem Bereich der Alten Musik. Zudem unterhält die KGAM das Kölner Zentrum für Alte Musik (ZAMUS), das das Kölner Kulturschaffenden-Platz für Proben und vielfältige Projekte bietet, sowie das Kölner Fest für Alte Musik, das weit über Köln hinaus strahlt und beweist, wie in kulturelles Erbe auf spannende Art und Weise ins Hier und Jetzt transportiert werden kann.

#### Dialog mit der Politik

Im Laufe der Diskussion haben sich aus unserer Sicht zwei Anfragen an die Politik herauskristalliert:

#### 1. Wie kann eine angemessene Bezahlung für künstlerische Tätigkeiten im Bereich der Alten Musik definiert werden?

Hier ist besonders die Kulturpolitik gefragt, die durch die Vergabe von Fördergeldern Maßstäbe für angemessene Honorare setzen kann. Hierzu möchten wir in diesem Papier den Entscheidungsträgern Informationen an die Hand geben, welche Honorare und Sätze inzwischen üblicherweise bei Orchestern und Ensembles gezahlt werden und welche Leistung die ausübenden Musiker hierfür erbringen.

#### 2. Auf welche Weise kann es Kulturschaffenden im Bereich der Alten Musik gelingen, durch Honorare ihren Lebensunterhalt zu bestreiten?

Dieser Aspekt zielt in erster Linie auf die Steuergesetzgebung und möchte an die zuständigen Finanzpolitik appellieren, die besonderen Lebens- und Arbeitsverhältnisse von freischaffenden Musikern zu berücksichtigen.

### 1. Zur Situation bezüglich der Honorare

Zwei Ereignisse haben die aktuelle Diskussion ausgelöst: Zum einen hat die Deutsche Orchestervereinigung (DOV) im Januar eine Tabelle für Honorarmindeststandards von freischaffenden Orchestermusikern veröffentlicht, bei der die langjährig ermittelten Sätze erneut an die allgemeinen Lohn- und Tarifierhöhungen angepasst wurden.

Die DOV legt in ihrer Tabelle genaue Probenzeiten fest und empfiehlt einen **Mindesttagessatz von EUR 160,98**.<sup>1</sup> Dieser Richtwert lässt allerdings die besondere Qualifikation von Musikern oder Solisten etwa aus der Historischen Aufführungspraxis oder der Neuen Musik außer Betracht.

Einige Verbände, die freiberufliche Musiker beschäftigen, etwa einige Kirchenmusikverbände, haben diese Sätze inzwischen als verbindlich akzeptiert.

Zum anderen benötigen förderungsbewilligende Institutionen wie das Ministerium der Landesregierung NRW Einschätzungen über verbindliche Honorarstandards für Musiker aus dem Bereich der Alten Musik. Bislang orientieren sich die verantwortlichen Stellen bei der Vergabe von Fördergeldern und Projektmitteln an einem Tagesatz von EUR 150,- (brutto) eines renommierten Kölner Ensembles.

**Dieser Tagessatz hat sich in den letzten 20 Jahren jedoch nicht verändert.**

Auch etliche international renommierte Ensembles können ihren Musikern nicht mehr als diesen Satz zahlen. Daher wollen wir uns als Interessenvertretung von MusikerInnen aus der Alten Musik deutlich positionieren.

Die Tätigkeit freischaffender Musiker wird üblicherweise mit einem Tagessatz vergütet. Spesen werden in den meisten Fällen nicht gezahlt, Fahrtkosten oft nur innerhalb gewisser Grenzen erstattet. Freiberufliche Musiker, gerade wenn es sich um hochspezialisierte Instrumentalisten aus der Alten Musik handelt, arbeiten jedoch in der Regel in ganz Deutschland und oft im europäischen Ausland. Reisen gehören zum beruflichen Alltag. Die Zeit für An- und Abreise wird oftmals nicht vergütet und fällt somit als bezahlter Arbeitstag aus.

Eine Statistik des Deutschen Musikrats zeigt, warum man angesichts der Arbeitswirklichkeit freischaffender Musiker von prekären Lebenssituationen sprechen muss:

**Ein freiberuflich tätiger Orchestermusiker der „Ersten Musik“ kam 2014 auf ein zu versteuerndes Jahreseinkommen von durchschnittlich EUR 10.478,-**<sup>2</sup>

Wenn man bedenkt, dass die Armutsgrenze einer alleinlebenden Person in Deutschland 2014 mit 987,- EUR/Monat beziffert wurde<sup>3</sup>, wird deutlich, dass hiervon ein Großteil unserer

<sup>1</sup> Quelle: Internetseite der Deutschen Orchestervereinigung (abgerufen am 6.04.2017), [http://www.dov.org/tl\\_files/pdf/Freie%20Musiker/Honorarmindeststandards%202017%20final%2011.01.2017.pdf](http://www.dov.org/tl_files/pdf/Freie%20Musiker/Honorarmindeststandards%202017%20final%2011.01.2017.pdf)

<sup>2</sup> Quelle: Deutsches Musikinformationszentrum (abgerufen am 6.04.2017), [http://www.miz.org/downloads/statistik/85/85\\_Freiberuflich\\_Taetige\\_in\\_der\\_Sparte\\_Musik\\_nach\\_Taetigkeitsbereich\\_und\\_Durchschnittseinkommen\\_2016.pdf](http://www.miz.org/downloads/statistik/85/85_Freiberuflich_Taetige_in_der_Sparte_Musik_nach_Taetigkeitsbereich_und_Durchschnittseinkommen_2016.pdf)



Mitglieder betroffen ist. Ein Bewusstseinswandel aller Verantwortlichen ist dringend geboten, will man nicht das reiche kulturelle Angebot, das Freischaffende in die Gesellschaft einbringen, zerstören.

#### **Bandbreite der üblichen Honorare**

Bei den freien Kölner Ensembles und Orchestern lässt sich eine ganze Bandbreite von Honoraren feststellen.

#### **In Köln/NRW**

Für ausgebildete Orchestermusiker gelten hier Tagessätze zwischen EUR 100,- und 160,-

Für ausgebildete Orchestermusiker mit zusätzlicher Qualifikation „Alte Musik/Historische Aufführungspraxis“: Tagessätze zwischen EUR 150,- und 175,-

Für ausgebildete Orchestermusiker mit zusätzlicher Qualifikation „Neue Musik“: Tagessätze bis EUR 250,-

#### **Andere Bundesländer**

Blickt man in andere Bundesländer, lassen sich auch im Bereich Alte Musik Ensembles benennen, die ihren Musikern reguläre Tagessätze von EUR 210,- bzw. 250,- zahlen können. Es wäre interessant zu untersuchen, ob dies aus eigener wirtschaftlicher Kraft gelingt oder mit Hilfe von öffentlichen Fördermitteln.

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<sup>3</sup> Quelle: <http://de.reuters.com/article/deutschland-armut-idDEKCN0SU13520151105> (abgerufen am 6.04.2017)

## **2. Zur Situation der steuerlichen Benachteiligung – zwei Beispiele**

von Ina Stock

### **Kinderbetreuung**

Für freischaffende Künstler fast aller Sparten ergibt sich aus den ungewöhnlichen und unregelmäßigen Arbeitszeiten ein Betreuungsnotstand bei Familien mit Kindern. Es gibt keine subventionierte Kinderbetreuung am Abend, nachts oder am Wochenende. Für längerfristige Engagements außerhalb des Wohnortes bietet sich keinerlei staatliche Lösung an.

Betreuung von Kindern erfordert also einen stark erhöhten finanziellen Mehraufwand. Dieser Mehraufwand für Kinderbetreuung kann beim Finanzamt seit kurzem nur noch als Sonderausgabe geltend gemacht werden. Es werden 2/3 der tatsächlichen Kosten, höchstens aber EUR 4.000 pro Kind und Jahr anerkannt. Diese Summe reicht bei einem angenommenen Stundensatz für den Babysitter von EUR 10,- für etwa vier Arbeitstage an Wochenenden oder acht Abendveranstaltungen monatlich, stellt also eine hohe Beschränkung des Arbeitswillens dar.

### **Elterngeld**

Für Eltern mit Einkünften aus selbstständiger Tätigkeit, Gewerbebetrieb oder mit Mischeinkünften wird bei der Berechnung des Elterngeldes grundsätzlich auf den letzten abgeschlossenen steuerlichen Veranlagungszeitraum vor der Geburt des Kindes zurückgegriffen (i.d.R. über den EkST- Bescheid oder eine EÜR). Eine Berücksichtigung der 12 Kalendermonate vor der Geburt des Kindes ist für Eltern mit selbstständigen oder Mischeinkünften nicht vorgesehen! Dies gilt auch dann, wenn das Einkommen im von der Elterngeldstelle ermittelten Bemessungszeitraum viel geringer war als das, was in den Monaten vor der Geburt des Kindes erwirtschaftet wurde.

Da das Einkommen aus künstlerischer Tätigkeit naturgemäß großen Schwankungen unterworfen ist, wird sich auf diese Weise kein repräsentatives Einkommen errechnen lassen.

Eine Erweiterung des Bemessungszeitraums für das Elterngeld auf mindestens zwei vorangegangene Geschäftsjahre könnte für mehr Gerechtigkeit sorgen, da die Einnahmen von freiberuflichen Künstlern großen Schwankungen unterliegen.

Eine weitere Ungerechtigkeit ergibt sich aus der Reduzierung des Auszahlungszeitraums um zwei Monate durch die Zahlung des Mutterschaftsgeldes durch die gesetzliche KV (EUR 13/ Tag). Selbstständige Mütter erhalten hier für die ersten zwei Lebensmonate nur dieses, ein Ausgleich zum vorangegangenen Nettolohn wird nicht übernommen oder ausgerechnet, anders als bei Angestellten.

Da Honorare oft mit großer Verspätung ausgezahlt werden, ergibt sich aufgrund der sogenannten „Zuflussregelung“ (also der Berechnung des Einkommens zum Zeitpunkt der Zahlung, nicht der erbrachten Leistung) oft eine spontane Schieflage, so kann das Elterngeld gekürzt werden, obwohl gar nicht gearbeitet wurde.

Während des Bezuges von Elterngeld kann ein Selbstständiger offenbar unbegrenzt arbeiten. Nach Auszahlung des letzten Elterngeldes muss er über den Gewinn des gesamten Zeitraums

mit der Elterngeldstelle abrechnen, dann wird im Nachhinein das tatsächliche Elterngeld berechnet.

Hier kommt die Problematik des steuerlichen Pauschalbetrags für Kinderbetreuung wieder ins Spiel:

Kinderbetreuungskosten sind **keine** Betriebskosten, werden also nicht vom Gewinn abgezogen!

Das bedeutet, dass das Elterngeld womöglich gekürzt wird wegen zu hoher Einnahmen während des Bezugszeitraums, die tatsächlich sehr viel niedriger sind, weil ein Großteil der Einnahmen für Kinderbetreuung ausgegeben werden muss zu Tageszeiten, an denen eine staatliche Betreuung nicht existiert, freiberufliche Künstler aber nun einmal arbeiten müssen: nachmittags, abends, am Wochenende.

**Notwendig ist**

- **die Ausgaben für Kinderbetreuung bei Freischaffenden wieder als Betriebskosten anzuerkennen, auch um die Beiträge zur Künstlersozialkasse gerecht ermitteln zu können.**
- **die Ausgaben für Kinderbetreuung bei Freischaffenden zu 100% steuerlich absetzbar zu machen ohne Obergrenze.**



### A.1.2 Survey questionnaire: orchestral musicians

Im Rahmen meiner Doktorarbeit zum Thema historische Aufführungspraxis (hA) untersuche ich die Frage „wie sind die Menschen, die sich mit der historischen Aufführungspraxis beschäftigen“. Eine Kategorie davon sind die Musiker die damit auf der Bühne stehen, sowie diejenigen, die sich um die Logistik und Bürodienste kümmern, und somit die Auftritte der Musiker ermöglichen. Diese Umfrage soll dazu dienen, einen Bild der sozio-ökonomischen Hintergründe dieser Personen zu machen. Nach den Gepflogenheiten der „qualitativen“ Sozialforschung werden alle Auskünfte strengstens anonym behandelt, inkl. der Name dieses Ensembles.

- 1 Alter \_\_\_\_\_
- 2 Geschlecht    ☐ männlich    ☐ weiblich
- 3 Staat des ersten Wohnsitzes \_\_\_\_\_
- 4 Staatsangehörigkeit[en] \_\_\_\_\_
- 5 Postleitzahl \_\_\_\_\_
- 6 Anzahl Kinder \_\_\_\_\_
- 7 GbR Mitglied ?    ☐ ja    ☐ nein
- 8 Seit wievielen Jahren sind Sie in der hA professionell tätig?  
☐ 1-5 Jahren    ☐ 5-10 Jahren    ☐ 10-15 Jahren    ☐ mehr als 15 Jahren
- 9 Bildungsabschlüsse (bitte alle zutreffende ankreuzen):  
☐ Mittlere Reife    ☐ Abitur    ☐ Hochschuldiplom    ☐ Bachelor  
☐ Masters    ☐ Promotion    ☐ Zweitstudium    ☐ Lehre/Ausbildung
- 10 Haben Sie die hA an einer Hochschule oder Universität studiert?  
☐ ja    ☐ Bachelor oder Grundstudium  
☐ Masters oder Aufbaustudium  
☐ nein
- 11 Bildungsabschlüsse Vater (bitte alle zutreffende ankreuzen):  
☐ Mittlere Reife    ☐ Abitur    ☐ Hochschuldiplom    ☐ Bachelor  
☐ Masters    ☐ Promotion    ☐ Zweitstudium    ☐ Lehre/Ausbildung
- 12 Bildungsabschlüsse Mutter (bitte alle zutreffende ankreuzen):  
☐ Mittlere Reife    ☐ Abitur    ☐ Hochschuldiplom    ☐ Bachelor  
☐ Masters    ☐ Promotion    ☐ Zweitstudium    ☐ Lehre/Ausbildung
- 13 Beschäftigungsverhältnis Lebensgemeinschaftspartner falls zutreffend:  
☐ selbständig    ☐ angestellt    ☐ verbeamtet    ☐ freischaffend  
☐ Student    ☐ Teilzeitbeschäftigung    ☐ Auszubildender    ☐ ohne Beschäftigung
- 14 Ihrer Meinung nach: wie viele Ihrer Kollegen in diesem Ensemble haben Probleme ihr Leben nur durch Auftritte als Musiker zu finanzieren?  
☐ keine    ☐ weniger als die Hälfte    ☐ die Hälfte    ☐ mehr als die Hälfte  
☐ fast alle    ☐ alle
- 15 Welcher Prozentsatz Ihres eigenen Einkommens kommt von der hA?  
☐ unter 50%    ☐ 50%    ☐ 50% - 80%    ☐ 80% - 99%    ☐ 100%

## Appendix A

☐ unter 25%   ☐ 25% - 50%   ☐ 50%   ☐ 50% - 80%   ☐ 80% - 99%  
☐ 100%

17 Unterrichten Sie in einer Einrichtung außerhalb von der hA?

☐ ja   ☐ nein

18 Unterrichten Sie an einer Hochschule oder Universität?

☐ ja   ☐ nein

19 Falls Sie Einnahmen außerhalb der hA haben, wie ist dort Ihr Beschäftigungsverhältnis ?  
(zutreffendes bitte ankreuzen)

☐ selbständig   ☐ angestellt   ☐ verbeamtet   ☐ freischaffend  
☐ Teilzeitbeschäftigung

20 Welche Entwicklung in Bezug auf die Arbeit der konzertierenden Musiker der hA erwarten Sie in den nächsten 10 Jahren? (alle zutreffende bitte ankreuzen)

☐ es werden immer mehr Konzerte für sie  
☐ die Situation wird sich nicht groß verändern  
☐ es werden immer weniger Konzerte werden  
☐ sie werden ihre Lebenskosten zunehmend davon bestreiten können  
☐ sie werden ihre Lebenskosten immer weniger davon bestreiten können

21 Welche Entwicklung haben Sie in Bezug auf Konzertmitschnitte in den letzten 10 Jahren beobachtet?

☐ es werden immer mehr Konzerte mitgeschnitten  
☐ die Anzahl der Konzertmitschnitte ist etwa gleich geblieben  
☐ es sind immer weniger Konzerte mitgeschnitten worden  
☐ ich weiß es nicht

22 Welche Entwicklung haben Sie in Bezug auf CD Produktionen in den letzten 10 Jahren beobachtet?

☐ es wurden immer mehr CDs produziert  
☐ die Anzahl der CD Aufnahmen ist etwa gleich geblieben  
☐ es sind immer weniger CDs produziert worden  
☐ ich weiß es nicht

23 Ihrer Meinung nach: müssen Musiker der hA mehr in ihr Instrumentarium investieren als Musiker der "mainstream" Praxis?

☐ ja, etwas mehr   ☐ ja, viel mehr   ☐ sie investieren etwa das gleiche  
☐ nein, viel weniger   ☐ nein, etwas weniger

24 Welches Instrument spielen Sie? (freiwillige Angabe)

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25 Darf ich Sie kontaktieren, falls ich weitere Fragen haben sollte?

☐ ja   ☐ nein

### A.1.3 Survey questionnaire: students

In my research for my PhD thesis on Historically Informed Performance (HIP) I am investigating the question "what sort of people choose to be involved in HIP?". One group of people involved in HIP are the musicians. The survey questions below are designed to throw light on the socio-economic background of those studying to be HIP musicians. In accordance with the requirements of qualitative research, all data received will be treated absolutely anonymously.

1 Age \_\_\_\_\_

2 Gender                      male                      female

3 Country of home address \_\_\_\_\_

4 Nationality/ies \_\_\_\_\_

5 Postcode home address \_\_\_\_\_

6 Number of children \_\_\_\_\_

7 How old were you when you first tried out a "period" instrument? \_\_\_\_\_

8 How old were you when you decided to study HIP? \_\_\_\_\_

9 Are you studying at this music college?  
yes                      no

9a If yes: which course are you on?  
Bachelor                      Master

9b If no:  
I have completed a Bachelor's degree in HIP at this college  
I have completed a Master's degree in HIP at this college  
I am an undergraduate in HIP at another college  
I am a postgraduate in HIP at another college  
I have completed a Bachelor's degree in HIP at another college  
I have completed a Master's degree in HIP at another college  
other: \_\_\_\_\_

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10 Have you studied a "mainstream" ("modern") instrument?  
yes                      no

11 How much "mainstream" playing do you do?  
none                      less than 25%                      25%-50%                      50%  
50%-75%                      more than 75%

12 Did you graduate from a school which specialised in music?  
yes                      no

13 Father/legal guardian's educational qualifications (please tick all appropriate boxes):  

school-leaving certificate (16yrs)	qualification for academic study (18yrs)
college diploma	bachelor's degree
master's degree	doctorate
two degree courses	apprenticeship

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14 Mother/legal guardian's educational qualifications (please tick all appropriate boxes):  
     school-leaving certificate (16yrs)      qualification for academic study (18yrs)  
     college diploma                              bachelor's degree  
     master's degree                              doctorate  
     two degree courses                          apprenticeship

15 Employment of life partner/spouse if applicable (please tick all appropriate boxes):  
     self-employed\*                              salaried employment  
     public or civil service employment  
     free-lance                                      student                              part-time employment  
     in apprenticeship                          without employment

\*someone who is self-employed has their own company, as opposed to a free-lancer, who is hired on a temporary basis for a fee.

16 Are you expecting to find work in HIP when you graduate?  
     yes                      no                      I don't know                      not applicable

17 Are you already working in HIP?  
     yes                      no

18 In your opinion: how many of your fellow students do you think will be earning a living from performing HIP after they graduate?  
     none of them                      less than half of them                      half of them  
     more than half of them                      nearly all of them                      all of them

19 How much of your own income do you think will come from HIP performance?  
     less than 50%                      50%                      50% - 80%                      80% - 99%  
     100%

20 Are you hoping to have a career with your own ensemble?  
     yes                      no                      I don't know

21 Many HIP ensembles in Germany are companies constituted under civil law. Do you know what this is?  
     yes                      no

22 Are you expecting to earn significantly with ensembles you found or in which you are a company member?  
     yes                      no                      I don't know

23 Most HIP musicians are free-lancers. In your opinion: how do you rate the compatibility of being a free-lancer with having a family?  
     very easily compatible  
     easily compatible  
     hardly compatible  
     probably incompatible  
     incompatible  
     I don't know

24 In your opinion: do free-lancers have disadvantages with regard to social security and pension schemes?  
     they have no disadvantages  
     they have few disadvantages  
     they have some disadvantages  
     they have many disadvantages  
     I don't know



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25 Would you be prepared to perform for no fee if you thought it would help your career?  
yes                      no                      I don't know

26 In your opinion: do the members of a world-class baroque orchestra earn as much as a top "mainstream" orchestra?  
members of a baroque orchestra earn more  
members of a mainstream orchestra earn more  
they all earn the same  
I don't know

27 In your opinion: are the members of a world-class baroque orchestra happier than those of a top "mainstream" orchestra?  
members of a baroque orchestra are happier  
members of a mainstream orchestra are happier  
they are all equally happy  
I don't know

28 Which development are you expecting to see regarding the work situation for HIP musicians in the next 10 years? (please tick all appropriate boxes)  
there will be an increasing number of concerts for HIP musicians  
the current situation will not change much  
there will be less and less concerts for HIP musicians  
HIP musicians will find it easier to earn enough money  
HIP musicians will find it increasingly difficult to earn enough money  
I don't know

29 In your opinion: do HIP musicians have to spend more money on their instruments than their "mainstream" colleagues?  
yes, a bit more                      yes, a lot more                      they spend about the same  
no, a lot less                      no, a bit less

30 In your opinion: do you think the course you are/were on is/was preparing you well for the time after you graduate/d?  
yes                      no                      I don't know

31 Which instrument do you play? (optional) \_\_\_\_\_

32 May I contact you if I have further questions?  
yes                      no

If yes, please provide an email address:

\_\_\_\_\_

### A.1.4 Survey questionnaire: audiences

## Appendix A

Im Rahmen meiner Doktorarbeit zum Thema der historischen Aufführungspraxis in Deutschland führe ich diese Umfrage durch, und freue mich wenn Sie daran teilnehmen.  
Darüber hinaus freue ich mich sehr über Kommentare zu den Fragen und Anregungen zur Besserung der Umfrage.  
Fiona Stevens, Department of Music, University of Southampton, Grossbritannien.

### Fragen zur historischen Aufführungspraxis:

Sie hören heute Abend eine Konzert der "historischen Aufführungspraxis". Ist Ihnen dieser Begriff schon bekannt?

- ☐ ja ☐ nein

Was bedeutet der Begriff "historische Aufführungspraxis" für Sie?(alles zutreffende bitte ankreuzen)

- ☐ alte Musik auf alten Instrumenten gespielt  
☐ alte Musik im Klanggewand ihrer Entstehungszeit  
☐ der historische Kontext des Werkes wird benutzt um eine Zeitgemäße Aufführung zu ermöglichen  
☐ andere:
- 

Wie alt waren Sie, als Sie das erste Mal mit der historischen Aufführungspraxis (hA) in Berührung kamen?

- ☐ 0-12 Jahre ☐ 13-19 Jahre ☐ älter als 19 Jahre

Wie ist Ihre Begegnung mit der hA zustande gekommen?(alle zutreffende bitte ankreuzen)

- ☐ Freunde ☐ Familie ☐ Lehrer ☐ Medien ☐ Studium ☐ Schule  
☐ andere:
- 

Wie gut gefällt Ihnen der Klang der "historischen" Instrumenten?

- ☐ gar nicht ☐ ein bißchen ☐ ganz gut ☐ ziemlich gut ☐ sehr gut  
☐ ich weiß es nicht

Ihrer Meinung nach: unterscheiden sich Konzerte der hA von denen der "normalen" oder "mainstream" Aufführungspraxis?

- ☐ ja ☐ nein ☐ ich weiß es nicht

Besuchen Sie auch Konzerte der "mainstream" Aufführungspraxis?

- ☐ ja ☐ nein

Welcher Prozentsatz Ihrer Konzertbesuche stellen Konzerte der hA dar?

- ☐ unter 25% ☐ 25% - 50% ☐ 50% ☐ 50% - 75% ☐ über 75%

Hier sind einige Sätze, die über die hA gesagt worden sind. Wie ist Ihre Meinung dazu?  
die Aufführung war aufregend

- ☐ stimmt manchmal ☐ stimmt häufig ☐ stimmt immer ☐ stimmt nie  
☐ ich weiß nicht

es war technisch nicht so gut wie eine "mainstream" Aufführung

- ☐ stimmt manchmal ☐ stimmt häufig ☐ stimmt immer ☐ stimmt nie  
☐ ich weiß nicht

es war eine erfrischende Interpretation des Standardrepertoires

- ☐ stimmt manchmal ☐ stimmt häufig ☐ stimmt immer ☐ stimmt nie

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die Musiker schienen Spaß zu haben

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

jedes Instrument im Orchester war gut hörbar (der Orchesterklang war "durchsichtig")

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

die hA stellt eine Wiederentdeckung unseres Kulturerbes dar

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

es ist eine schöne Abwechslung entscheiden zu können, ob man ein Stück als "mainstream" oder "historisch" hören möchte

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

der Instrumentalklang war zu dünn um schön zu sein

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

die Musiker hatten eindeutige Intonationsschwierigkeiten

- ☐stimmt manchmal    ☐stimmt häufig    ☐stimmt immer    ☐stimmt nie  
☐ich weiß nicht

Ihrer Meinung nach: hat die hA etwas besonders zu bieten heutzutage?

- ☐ja    ☐nein    ☐ich weiß nicht

Wenn ja, was: \_\_\_\_\_

Warum glauben Sie, dass Musiker sich für die hA entscheiden? (bitte alles zutreffende ankreuzen)

- ☐sie sind nicht gut genug, um in der "mainstream" arbeiten zu können  
☐es ist eine interessante Freizeitbeschäftigung  
☐sie glauben, dass es die einzig richtige Art ist, dieses Repertoire zu spielen  
☐sie experimentieren gerne mit neuen Möglichkeiten das Repertoire aufzuführen  
☐sie wollen gerne in Vergessenheit geratene Musik wiederentdecken  
☐sie finden, dass die Musik besser klingt, auf den Instrumenten wofür sie komponiert ist  
☐sie können mehr Geld in der hA als im "mainstream" verdienen  
☐sie können mehr Geld verdienen in dem sie sowohl hA als auch "mainstream" machen  
☐ich weiß es nicht  
☐andere: \_\_\_\_\_

### Weitere Fragen zu Ihrer Person:

Alter

- ☐unter 18 Jahren    ☐18 - 25 Jahren    ☐26 - 45 Jahren    ☐46 - 65 Jahren  
☐über 65 Jahren

Geschlecht

- ☐männlich    ☐weiblich

Postleitzahl \_\_\_\_\_

Bildungsabschlüsse (bitte alle zutreffende ankreuzen)

- ☐mittlere Reife    ☐Abitur    ☐Hochschuldiplom    ☐Bachelor  
☐Masters    ☐Promotion    ☐Zweitstudium    ☐Lehre/Ausbildung



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