



MASTER THESIS

LIVING PERFORMER FOR LIVING COMPOSER:
THE INFLUENCE OF THE DUTCH PROFESSIONAL MUSIC EDUCATION
ON AESTHETIC INTERESTS TOWARDS CONTEMPORARY MUSIC



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Preface

My master thesis is finished, which means that I reached the end of my study period at the Erasmus University in Rotterdam and summed up all the knowledge and experience that I have obtained during many years in music school and college, as a pianist, and in the conservatory at the culture department. Therefore, on the one hand, this research is an expression of my love to music, creativity, freedom of thinking, innovation and people with high aesthetic and ethical values. Love to everything and everyone who was and still is the source of my spiritual development. On the other hand, this research is an expression of my anxiety due to the aggravating situation in classical music industry, mainly its commercialization, separation of its members, which is most evident throughout concert programming.

I would like to thank everyone, who helped me in realization of this master thesis. First of all my supervisor Frans Brouwer, with whom I was fortunate to meet and work together. I am grateful to everyone who helped me with the survey distribution. Big thanks to students who did respond on the survey, and to teachers who found the opportunity to give me an interview at the busy time of the study year. I would like to thank my family and friends for their tremendous support.

I hope that my work will be a small step for better!

Abstract

The imbalance between innovation and tradition in concert programs of serious music in the XXI century hampers the growth of *cultural capital* (economic, social and cultural values) and the formation of *organizational culture* within the professional music environment.

Therefore, it has negative implications for the sustainability and development of the creative environment and society as a whole. The innovation of the concert repertoire depends on the system of governmental support, consumers' taste and administrative rationality, however, *aesthetic priorities of individual musicians and the musical community* have the most decisive influence. Since the aesthetic priorities are formed primarily in the educational environment, this work, based on a mixed methods approach, helps to define *to what extent Dutch professional music education contributes to the development of musicians' aesthetic interests towards contemporary music and which the main causes behind this process are*.

The results show that the level of aesthetic interests towards contemporary music depends on the students' specialization. Pianists, vocalists and string players perform contemporary music occasionally due to a prejudiced attitude towards contemporary music, underestimation of its role for professional development and underdeveloped curriculum.

Keywords

Contemporary serious music, concert programming, innovation, tradition, cultural capital, organizational culture, artistic aesthetic priorities, professional musical education.

Summary

The starting point of the present research is the imbalance between traditional and contemporary repertoire in concert programming. It was defined that innovation of the concert repertoire depends on the system of governmental support, consumers' taste and administrative rationality, however, aesthetic priorities of individual musicians and the musical community have the most decisive influence. Since aesthetic priorities are formed primarily in the educational environment, the current research was based on assumption that Dutch professional music education, along with favorable conditions for the development of contemporary serious music in the Netherlands during the past 40 years, contributes to the formation of musicians with highly creative initiatives in the innovation of concert repertoire. Hence, the main question of this research is *to what extent does Dutch professional music education contribute to developing musicians' aesthetic interests towards contemporary music and what are the main causes influencing this process?*

The population of the research is represented by students and teachers from the classical music departments of three conservatories located in Amsterdam, Rotterdam and The Hague. The answer on the main question was found through comparative case study analyses with a mixed methods approach. The comparative data analyses of 99 responses from students and 9 interviews with teachers showed that the extent of aesthetic interests towards contemporary music depends on the students' specialization. Thus, the results of this study cannot entirely confirm its main assumption. The development of aesthetic interests in contemporary music is still problematic at the piano, vocal and string sections, whereas more positive achievements can be observed at the percussion and wind sections. Based on a number of contradictory facts that were found through the comparative analysis we conclude that the *main reasons* which determine a *small percentage of time spent on performance of contemporary music during the education period is an underdeveloped curriculum, prejudice towards modern music and underestimation of its role for professional development* among teachers and students.

Thus, Dutch professional music education requires improvement in the teaching methods aiming at shaping students' aesthetic interests towards contemporary music. The preservation and future development of the overall music environment in the Netherlands depends on people with commitment to the style and unknown, and those who can reject the idea of rationalized aesthetics and ethics.

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1 Introduction

The Netherlands is one of the most favorable countries for development and functioning of the serious contemporary music in the world. The general rise of musical culture, that transformed this country together with Germany, Denmark, Finland, Scotland, Norway, England (Söndermann, 2011; Graham Devlin Associates, 2006) into a leader of the serious contemporary music, is connected to the system of state support for new music starting from the 1970's. Since musical professional environment thrives when new scores are created and performed, the goal of state support was to build favorable conditions for professional cooperation between composers and performers.

Therefore, whereas the majority of concert programs worldwide are limited by famous works of the acknowledged classical composers (Gilmore, 1993; Vičar, 2000; Weber, 2003 etc.), the ecology of contemporary musical environment in the Netherlands continues to be an example to follow. There are numerous ensembles, competitions and festivals, which aim at maintaining achieved results in the development of contemporary music and continue to encourage innovation. Among the most important musical organizations dedicated to popularizing serious music of today are ASKO|Schönberg, Ives Ensemble, Nieuw Ensemble, Slagwerkgroep Den Haag, Internationaal Gaudeamus Vertolkers Concours, The Gaudeamus Muziekweek, Holland Festival and November Music.

However, the world financial crisis together with recent political changes in the country can have an impact on future development of the serious modern music in the Netherlands. The government has significantly reduced the funding for culture. According to *recommendations cultural sector cutbacks 2013 – 2016* the budget for the performing arts sector of € 225.700.000 should be decreased to € 167.000.000 in 2015 (Raad voor Cultuur [RvC], n.d.). About half of the cultural organizations lost their subsidies already (see Fonds Podiumkunsten [FP], n.d.)¹. Thus, a new policy plan has set new tasks for the cultural sector of the Netherlands – to increase private sponsorship and sources, to be more open to the audiences' requirements, to be more independent from the state funding by adoption of an entrepreneurial way of thinking. Despite the notion about the price elasticity of high-brow arts, the most predictable effects of the new strategy are: market decrease in cultural

¹http://www.fondspodiumkunsten.nl/toekenningen/meerjarige_activiteitensubsidies_2013-2016/inleiding_muziek/

activities; severe pressure on employees and freelancers in the cultural sector; considerable reduction in opportunities for experimentation and innovation (RvC, n.d.).

Such important representatives of the contemporary music sphere of the Netherlands as composer Louis Andriessen and conductor Reinbert De Leeuw, who made significant contributions to its revival by establishing different musical institutions and opposing the bureaucratic system decades ago (Andriessen, 2002), emphasized extremely dangerous implications of the new policy plan of the Dutch Ministry of Education, Culture and Sciences for the musical sphere. Thus, Louis Andriessen clearly expressed his opinion in the video message for the public:

"It's a war. The politicians have declared war on the composers. Everything that has been built up after the war in the last sixty years is now being destroyed. The fascists back then had, albeit with their preferences, considerably more respect for music than the Dutch politicians of today. The abolishment of the NMI, the Dutch Music Institute archive, and MCN, the publisher of Dutch music, is pure aggression. The politicians hate this music." (Andriessen, "It's aWar", 2011)

Such fear and indignation are quite reasonable, since the state of contemporary serious music in the countries where the financing of culture is predominantly based on the private sector or corruptive government, is alarming. The researches, most of which are conducted in US (Orleans, 1997, Turrini, O'hare & Borgonovi, 2008; Liddle, Lupo & Borden, 2002; Weber, 2003 etc.), provide a statistical confirmation of the symphony and opera concerts' programming stagnation and define the main reasons of this anomaly. We can call it anomaly, since looking to the past makes it understandable, that nowadays the notion of innovation and tradition completely have changed places with each other. According to Weber (2003) being on the side of innovation in the 18th century" meant bringing old works back into the repertory, whereas being on the side of tradition meant scheduling only or mostly new music at public concerts" (p. 83).

Thus, the two most common explanations of the causes of programming degradation can be defined. The first explanation is *consumer taste*, which determines the level of demand and consequently financial outcome of the box office of a cultural organization. A number of studies (Martorella, 1977; Liddle et al., 2002) show that big-budget organizations, which are heavily dependent on earned income are disinclined to risk taking in programming. The second explanation is *administrative rationality* of arts managers and

boards of directors, which is characterized by the tendency to predict the relationship between resources and production costs (Sgourev, 2013; Turrini et al., 2008). Since such predictions are difficult especially in arts because of uncertainty in resource acquisition, administration tends to encourage production of the traditional repertoire. Usually such a program does not require costly rehearsals, most of the classical works do not require payment of copyright and again, according to administrative logic, it attracts more consumers.

However, the scanty programming which represents a low level of innovation and risk taking, excluding new contemporary pieces, is not only a problem of the big music organizations, but also of small ensembles and soloists. Due to the absence of statistical researches, this statement is based on observation of many music critics, musicians and composers (Honegger, 1952; Gilmore, 1993; Macgregor, 1997, Tommasini, 2001; Phillips, 2008 etc.).

For example, the observations of Arthur Honegger, which he represented in the report at the UNESCO conference in year 1952, unfortunately are still highly actual:

"...the programs are eternally the same and only a few celebrities draw audiences and make profits. Chopin, Chopin and Liszt or Beethoven are all one ever hears from pianists; and violinists, cellists and singers, too, cautiously keep to the same few favorites" (Honegger, 1952, p. 60)

Gioia (1987) says that a majority of performers more likely refresh their concert program by adding unfamiliar compositions from the past, either the medieval or baroque periods, but not by a modern piece of a living composer (pp. 178-179). Tommasini (2001) is condemnatory speaking about those performers, who make a New York debut with works by Bach, Beethoven, Debussy and Paganini and putting at doubt their musical curiosity (n.p).

Hence, according to Gilmore (1993), existing studies, which emphasize structural constraints influencing artists' work deliberately or just due to ignorance, omit a third central explanation of the causes of general concert programming degradation – *aesthetic priorities of the individual artist and artistic community*.

"An "artistic interests" explanation shifts the primary locus of control influencing programming to the artists themselves, the performers and composers in the classical music community" (Gilmore, S. 1993, p. 223).

According to researchers (Honegger, 1952; Phillips, 2008; Tommasini, 2001) the deep love for performing the music of the past grows from carelessness about the present. “When is yet another performance, or production of yet another recording of any Beethoven’s (Brahms’, Mahler’s, and all dead composers’) symphonies unethical?”, - Phillips asks (2008; p. 16). Tommasini (2001) argues that for salvation of the “present” in the musical sphere professional musicians should be turned into contemporary-music specialists, who “have the courage to play new works by composers they believe in and resist the entreaties of concert presenters and agents who try to talk them out of it” (n.p). Gilmore (1993) states that “performers are the central decision makers and it is their artistic reputation that is on the line” (pp. 232-233).

The author of the present work also believes that concert programming first of all begins with an aesthetic choice of the performer. Indeed, intermediaries, such as music managers, competitions juries, record companies, magazines etc. have a huge impact on what kinds of artistic goods got produced (Kudirka, n.d., O'Connor et al., 2011) but if we agree that these factors entirely determine the aesthetic choice of an artist, we automatically deny the existence of the truthful source of creative, artistic freedom, honesty, responsibility and self-sacrifice for the art’s sake.

*"The fine art is the fine art is the fine art ...
I'd rather sing in skies than fib in concert.
Die Kunst gehabt the need in truthful kind heart"*
(Brotsky, 1965, part IV, paragraph 3)

A number of studies (Orleans, 1997; O'Dea, 2000; Phillips, 2008) shows that professional music education has the greatest influence on the formation of musicians' aesthetic and ethical priorities. However, the majority of educational institutions do not include contemporary repertoire into curriculums. According to Joanna MacGregor (2005)², the student's desire to perform contemporary music is perceived as something extraordinary; it is tolerated but not fully encouraged. The training and the value systems at the traditional musical education go against the requirements of the real world.

It can be assumed that professional music education, along with created conditions for the development of serious contemporary music in the Netherlands during the past 40 years, contributes to the formation of musicians with highly creative initiatives in the development of modern music. Therefore, in the context of the unfolding events in the

² Based on the quote from Wikiquote http://en.wikiquote.org/wiki/Joanna_MacGregor

cultural sector of the Netherlands in general and contemporary music in particular, it seems important to define *to what extent Dutch professional music education contributes to the development of musicians' aesthetic interests towards contemporary music and which the main causes behind this process are.*

The pyramids are built of many stones and each stone is important for the stability of the structure. Future stability and continual flourishing of contemporary music in the Netherlands depends on many factors: government support, the strategy of music managers and concert programmers, consumer preferences, but foremost it depends on the aesthetic choice and priorities of an individual musician and the musical community as a whole.

2 Theoretical framework

2.1 Theoretical concepts

In this work *contemporary music* is defined as music which has been written in the last 60 years by living or recently deceased composers. It includes chamber, orchestral, electro-acoustic music, opera and solo works. However, it excludes electronic music, sound art, noise art and installation works, since their performance requires relatively small participation of musicians, rather than technique. Furthermore, it excludes contemporary pop, rock songs, jazz and any other musical genres that are not related to serious contemporary music.

Creativity is a process of activity that creates a qualitatively new material and spiritual values. A creative person is characterized with a desire to expand the scope of his activities, to act contrary to the requirements of the situation; having a strong orientation – a sustained system of motives, interests and beliefs (Creativity, 1968).

Innovation is an inherent property right of creative thinking: innovation is crucial to the continuing success of any organization and individual. To be an innovative person means to be original in thinking and able to introduce new ideas (Innovation³, 2007; Bakhshi & Throsby, 2010). Hence, innovation is crucial for cultural sustainability and development, since culture is not only the process of accumulation and preservation of the tradition, but also creation of new cultural capital.

From Latin *interest* (interesse) means 'to differ, to be important'. Interest is an emotional process associated with the need to learn something new about the object of interest⁴. Taking in consideration our definition of creativity, interest is the main motivator of human work and the most important element of creativity.

The given concepts are logically related with the definition of a *virtuoso*, which has its origins from the Greek word “arete”, the same as “virtue” in English. Aristotle defines two types of virtue: intellectual (contemplative wisdom and practical wisdom, to which he attributed art and knowledge) and ethical (will, character and habits). According to Aristotle, true happiness is not in pleasure, enjoyment, honors, material well-being, but in *the activity of the rational soul in accordance with virtue*. Aristotle denies the innate nature of virtues

³ “Innovation” (2007). In *Encyclopedia of Small Business*. Retrieved February 13 2013 from Encyclopedia.com: <http://www.encyclopedia.com/topic/Innovation.aspx#3-1G2:2687200312-full>

⁴“Interest” (n.d.). In *Oxford Dictionary*. <http://oxforddictionaries.com/definition/english/interest?q=Interest>

and poses the question about moral education (Aristotle, 2013). Therefore, originally “virtuoso” meant a musician who is constantly striving for self-development: improvement of technical skills, enrichment of knowledge, strengthening character, will and moral values. However, “by the nineteenth century the term had become restricted to performers, both vocal and instrumental, whose technical accomplishments were so pronounced as to dazzle the public” (Weiss & Taruskin, 1984, p. 340).

Aesthetics is the philosophical study of *beauty* and *taste*. Based on Brodsky, (1987) the improvement of aesthetic reality through development of taste gives the possibility to be protected (to some extent) from political, mental, spiritual and other enslavements, however at the same time to deal with strong doubts and anxiety. Therefore one should not expect to be happy in the traditional perception of the word (here is a connection with Aristotle’s *true happiness*). The enrichment of aesthetic experience helps to clarify ethical reality, since “the categories of ‘good’ and ‘bad’ are, first and foremost, aesthetic ones, at least etymologically preceding the categories of ‘good’ and ‘evil’. If in ethics not ‘all is permitted’, it is precisely because not ‘all is permitted’ in aesthetics, because the number of colors in the spectrum is limited” (part II, par. 8).

The original meaning of virtuoso and the idea of ethical development through aesthetic experience has connections with the definition of *cultural entrepreneur*. According to Klamer (2006) good cultural entrepreneur has vision, courage, hope and faith; he is always ready for opportunities; he is creative in terms of the artistic content and organizational tasks; he is persuasive in ideas and missions and can get people involved in creative or business process (p. 155).

Therefore, *aesthetic interest* in this work is presented as a strong desire to acquire an extensive and profound aesthetic experience for the expansion of one’s own creative potential and opportunities, development of a sustainable system of values and aspirations in the artistic world in general and in the music profession in particular. The stronger musician’s desire to expand the knowledge about musical art is, the greater is the likelihood that he will not stop creative pursuits in front of obstacles, such as technical, economic, political ones. It is more likely that his choice between “good” and “bad” will more often get to the right point, both in repertoire choice and in the system of professional relationships.

With *extent* in the students' survey is meant the number of respondents that: performed contemporary music during their education at the conservatory (specifying the

number of pieces) and had professional collaboration with a composer and are willing to perform more contemporary music. Furthermore, *extent* means how respondents evaluate the intensity of the performance of contemporary music by their fellow students and what are the main barriers of performing contemporary music.

2.2 The state of serious contemporary music in XXI century

According to voluminous amount of studies (see Adorno, 1997; Caves, 2003; O'Connor, 2007) and statements of the great men of art (see Brodsky, 1987; Tarkovsky, 1989; Watkins, n.d) *serious culture* is experiencing a difficult time in the XXI century in terms of production, demand, perception and comprehension in society. The swift evident degradation of the cultural sphere began at the time of technological development, which allowed reproduction of a bigger amount of art copies. The rise in quantity inaugurated the decay of aesthetic quality and, as a consequence, had a significant impact on our ethical reality, since “aesthetics is the mother of ethics” (Brodsky, 1987, part II, par. 8).

Many art sectors are in crisis nowadays – art-cinematography, literature, painting, ballet etc., however the sequence of observations during the long time period shows that serious music is in the worst condition (Honegger, 1952; Gilmore, 1993; Turrini, O'hare & Borgonovi, 2008; Weber, 2003; Phillips, 2008 etc.). One of the main signs of its degradation is in the reduction of the concerts' program diversity to the minimum; in imbalance between new and old, innovative and traditional, commercial and noncommercial on the musical stages around the world.

2.2.1 Russia and USA

There is no official data or scientific works concerning the state of contemporary music in Russia, however some observations can be made based on the words of representatives of the music community. Thus, many modern composers and musicologists recognize the position of contemporary music as underground due to scanty state support⁵. The system of direct subsidy by central or/and local government is still prevalent and for purchase of the serious music of all genres the Russian government allocates around €12 500 per year (Sirota, 2011). Despite the huge Russian territory there is only one FM station “Orpheus” which broadcasts contemporary music and there is a small number of ensembles, which perform contemporary music – Studio for New Music, Moscow Contemporary Music Ensemble, PRO-ARTE eNsemble, GAMEnsemble, OPUS POSTH.

⁵ Based on own observations a similar situation exists in Ukraine, Belarus and Bulgaria.

In 2010 composers of the group “Resistance of a material” wrote an article “New music is living, when it is played” in which it was stated that contemporary music is not performed in the large concert halls because of administrations’ reluctance to pay copyrights, as well as fear of a low demand. Meanwhile, composers believe that nowadays in many ways due to promotion through internet, modern music has a new generation of admirers. The increase of interest is also visible among performers, who realized the importance of the combination of classical and contemporary music within their repertoire. “Whenever new music sounds in Russia, it sounds as a resistance to the current situation, due to the remarkable efforts of musicians, organizers, private sponsors, sometimes the Ministry of Culture, and most of all – foreign partners”, composers said (Kurlyandsky et al, 2010, n. p).

However, a growing number of interested listeners and performers in Russia is a “drop in the ocean”. In one of the recent broadcasts the Russian composer Tarnopolsky made a comparison of creative activity of orchestras, opera theatres and soloists with *crime in the field of culture*. He said that back in the 70-80^s each orchestra and soloist felt obliged to play prohibited Schnittke, and now Gidon Kremer, for example, plays only Piazzolla, or the minimalists. According to Tarnopolsky's estimations the repertoire of the 60 Russian orchestras consists of approximately 20 contemporary works. Thus, he thinks that the performance of only Vivaldi's "Four seasons" is like giving diabetic sugar; and this is at the times, when the modern music offers a huge selection of different oeuvres. It turns out that, on the one hand the range of musical perception of the traditional philharmonic audience becomes narrower, whereas, on the other hand, the majority of the new audience do not have any perception of a sound pitch and is ready to accept anything that will be called music. Tarnopolsky concludes that the “magistral concept of ‘Music’ disappears in Russia and it is already a diagnosis” (Tushintseva, 2012).

The development of contemporary music in the U.S. is also problematic, although there is an established system of indirect subsidy, which depends upon a marginal rate of taxation of the donor and the value of the gift that is made (Towse, 2010, p. 276). The scale of the problem is not comparable with the situation in Russia, however a number of studies reveals a decrease in modern repertoire in the last hundred years.

Thus, the researches of Heilbrun (2001) and Sgourev (2013) affirm the shift of opera programming towards a popular repertory, the “box-office composers”. The profound analyze of the Metropolitan Opera repertoire within the period 1884-2008 indicates a change in notion of innovative programming, since now it is oriented less towards unknown

works and more towards reinterpretation of known works (Sgourev, 2013). The analysis of the Boston Symphony Orchestra's repertoire between 1920-2007 indicates a profound degradation of the programming strategy during the last 25 years (Orleans, 1997). According to Orleans the decrease of contemporary repertoire is mainly correlated with decrease on the level of commitment and responsibility among conductors and musicians. The author criticizes conservative professional music education, which reinforces dismissive attitude to newer instrumental works among students. *“Young aspiring soloists with interests in contemporary music are often dissuaded from pursuing this avenue because it would doom a celebrity career. Most undergraduate conservatory harmony and theory curricula touch only cursorily on contemporary music”* (p. 62).

Ross (2007) evaluates the position of the serious music in the XXI century in the U.S. from different points of view. Comparison between the present situation and a first half of the XX century makes an impression that "classical music itself is veering toward oblivion". Orchestras and opera houses became like musical museums, photos of Bernstein and Britten in the magazines' covers were changed to Bono and Beyoncé and it is almost impossible to imagine that a president today would be hosting a contemporary composer at the White House, as it was with Kennedy and Stravinsky. However, the author believes that even though repertory of opera houses and concert halls is "preternaturally resistant to change", nowadays it attracts more audiences than at any time in history. At the same time, there are several living composers, such as Adams, Glass, Reich, and Pärt, who have a big number of admirers and followers (pp. 386-387).

2.2.2 Europe

According to Vičar (2000) and Söndermann (2011) musical life in such European countries as Germany, Austria, Italy, France, Great Britain, The Netherlands is rich and diverse, due to the strong tradition, conscious education and state support. The work of Graham (2006) represents an observation of the contemporary music sector in five European countries, most of which does not have long musical tradition: Denmark, Finland, Scotland, Norway and The Netherlands. The findings demonstrated a strong commitment to the development of the contemporary music sector through a variety of policies and support mechanisms, such as funds dedicated to contemporary music commissioning; city funding for professional orchestras and concerts; extensive support for music education of performers and composers; organizations and centers dedicated to promotion of contemporary music; significant financial support for bursaries, residencies, professional development and

touring; purpose-built concert halls; targeted support for publications and recording; and cross-party political support (p. 61). The favorable creative climate for professional music development also exists in Estonia⁶.

The most relevant information for the present research about infrastructure of the contemporary music development in the Netherlands will be represented in the next paragraph.

2.2.3 The Netherlands before the cuts in culture

Based on the information provided by Graham (2006) at the time of the study, the Dutch cultural funding system is aimed at maintaining valuable arts, which could not be supported by the market. There were a total of 13 separate funds which covered different art areas with their own policy. The Creative Music Fund (Fonds voor de Scheppende Toonkunst) was the smallest one; however it was the biggest commissioner of new music in the Netherlands (it distributed €1.54m in 1998 to 179 grantees out of 511 applicants a year) and the only facility of its kind in the world.

Among the main centers for contemporary music development in the Netherlands were: Gaudeamus Foundation, Donemus, Muziekgroep Nederland, Muziekgebouw aan 't IJ.

- The *Gaudeamus Foundation (GF)* was founded in 1945 and from that time it became the main organizer and promoter of contemporary musical activities and concerts both in The Netherlands and abroad. *GF* provided essential support for career development of young composers and musicians through different activities and facilities, including the world-known International Gaudeamus Music Week, which comprises an under-30s Composers Competition; The International Gaudeamus Interpreters Competition for performers of contemporary music; numerous concerts, festivals, courses on/by composers, master-classes, lectures, and exchange programs etc., funded by *GF*; a Library and Documentation Centre for Contemporary Music, which contains 41,560 scores and 53,602 recordings by 19,024 composers.
- *Donemus* – Information Centre for Contemporary Music is the specialist agency of Dutch contemporary music, whose catalogue includes modern compositions, as well as rarely heard or unknown works of composers from Holland's past.
- *Music Information Centre (MIC)* includes the complete Donemus publishing fund, collections of Dutch sheet music for amateurs and music journals, bibliographies, reference works, music recordings and videos.

⁶ <http://www.kul.ee/index.php?path=0x1377x1029>

- *Muziekgroep Nederland (MGN)* is the publisher, CDs distributor (on three labels: contemporary, Dutch through the ages, and international) and promoter of Dutch contemporary serious music, through organization of concerts and educational projects. MGN has mainly focused its publishing activities on printed music, which brings its income. However, even at the time of Graham's study in 2006, the Netherlands government withdrew funding, which led to reduction in CD productions and printed music became a hazardous business model. Therefore, many publishers in Holland, including Donemus, started to explore new digital possibilities as software evolves.
- In 2005 the *Muziekgebouw aan 't IJ* was opened in Amsterdam – a new concert hall for exposure of contemporary music through festivals, thematic projects, multimedia concerts etc. As a result of such a strong infrastructure for contemporary music development there was a big number of *contemporary music ensembles* and professional *symphony orchestras* in the Netherlands. According to Graham's (2006) research, contemporary opera plays an important role in the production of the *Netherlands Opera Company* (pp. 57-59).

2.2.4 The Netherlands after the cuts in culture

As was mentioned above, there have been severe funding cuts in the cultural sphere of the Netherlands. For the whole culture field it is a reduction from €800m to €600m and around 50% of funding cuts are in the performing arts sector (RvC, n.d.). Since January 1, 2013 such institutions as Muziek Centrum Nederland (MCN), Nederlands Muziek Instituut (NMI) in The Hague and the Theater Instituut Nederland (TIN) do not exist anymore (International Association of Music Libraries [IAML], 2012). Gaudeamus Foundation, the most active center of the world in the field of contemporary music, as well as other Dutch cultural institutions, are going through a number of transformations. In 2008, Gaudeamus became part of the Music Center Netherlands, along with the departments of media and pop jazz sections. The number of categories in the Gaudeamus competition was reduced to one – chamber-electronic music, and in 2011 the Gaudeamus Muziekweek was forced to move from Amsterdam to Utrecht.

Thus, according to the paper "A new Dark Age for Dutch Culture"⁷, a new financial plan by the State Secretary for Culture, Halbe Zijlstra, means that there will be less

⁷"A new Dark Age for Dutch Culture" (n.d.) http://www.sonicacts.com/A_new_Dark_Age_for_Dutch_Culture.html

possibilities for creation of unique artworks, research, complex technological works etc., since now in order to survive everyone mainly thinks about earning money.

"What remains is 'music for the millions'; all the rest will be amateur art. Artists who are driven by their craft will have to create their art in their spare time. Cultural vitality will disappear, as will the economic vitality that is driven by art. We can forget about innovation and international allure entirely". (A new Dark Age, par. 5)

There was an event in the concert life of the Netherlands in January 2013, which reflected the maturing of the crisis in the field of contemporary music and attracted the attention of the public into the issue of artistic freedom in the commercialized world of high arts. The concert with the theme "Scandalous" in the Concertgebouw was interrupted by three composers: Cornelis de Bondt, Jeremiah Runnels and Yedo Gibson, after they let off a big white balloon, filled with helium and an alarm attached to it. Important to note that a similar action "Nutcracker" was held in the same place 45 years ago by Louis Andriessen and conductor Reinbert De Leeuw. Therefore, according to Houtkamp (2013)⁸ history repetition means a return into the conservative post war years of the 50s, when mediocre composers were seen as geniuses and composing was an expensive hobby for the rich.

As it became known, Cornelis de Bondt was commissioned to write music for "Scandalous", but only on condition that the new work would be provocative, like Stravinsky's "Rite of Spring" 100 years ago. The first reaction of the composer was a refusal, since such commissions not only undermine creative ideas, but also annihilate true value of the listeners' contact with music and vice versa. Nevertheless de Bondt finally decided to compose a new provocative piece and with its help fully expressed the outrage about the growing market orientation, "scandalous" marketing strategy of the concert organizers (Boele, 2013). Beside that he decided to withdraw his complete works from the Donemus catalogue and public space, arguing that in a current cultural situation it is inevitable.

"The support for this environment has been halted by our current government who has a complete lack of understanding, involvement and passion for the arts. [...] this process of destruction is of a much larger scope than the changes put in place by our current administration, and started many years ago" (de Bondt, 2012, par. 2).

⁸ Houtkamp, L. (2013, January 24). Post in Facebook <http://www.facebook.com/luchoutkamp?fref=ts>

Cornelis de Bondt sharply criticized political arguments concerning combination of entrepreneurship (which in the understanding of the government means market orientation) and creativity in profession of artists of serious art, by saying that it is not possible to deliver “marketable orgasms on demand”, and at the same time to be an independent and sincere creative artist.

“... so much is at stake: art as such, and (even more so) society in general. For if we are governed solely by frivolous and arbitrary impulses, how should we ever be capable of tackling major problems and issues in a sensible way?” (de Bondt, 2012, par. 5).

Like Louis Andriessen (n.d., “It's a War”) de Bondt is sure, that cuts in cultural sector hardly can bring changes for the whole economy of the country, but devastatingly affect the essential in art: “the incessant quest for new forms of expressing the ineffable” (par. 6).

2.3 Position of the living composer

“When I was a child, I was thinking about professions, which would be interesting to take in the adult life. Archaeologist, philologist, teacher came in my mind; however, there was no thought about being a composer, because of the strong belief that all composers are dead”

(A. Korsun, Ukrainian composer, personal communication, 2008)

It is difficult to choose a more unfavorable and stressful art profession than the composers' one. According to Gioia (1987) the serious composer is the only contemporary American artist in an appreciably worse situation than the poet. His audience is represented by a tiny circle of professional colleagues and some works will be left without public performance, or will be heard only once at their “world premiere” (p. 178). The production of music and delivering it to the audience is a much more complicated process, than with poetry and visual arts, for example. It requires more time and money investment; although it brings smaller material reward. The execution of the poetic or artistic product can be carried by the creator individually, while the execution of the musical product inevitably depends on the performer and the hall (Adorno, 1997).

A composer's profession has disadvantages even within the music field. When Honegger was asked to write a report on the status of the musician in the world, he decided to speak about the composer, although it could be the performer, singer or music teacher. "In modern society, - Honegger said - ,the composer is obviously in the most vulnerable position in this year of grace or, if you like, disgrace—1952; he has to contend with countless difficulties in bringing his works before the public and in having them performed and published, and his livelihood has become extremely precarious" (p. 55).

According to Weber (2003) it is still common to accuse composers in unpopularity of contemporary music, as a result of their conscious dissociation with audiences and musicians. On the one hand, there is a belief that the cause of the problem is incomprehensibility of the new musical language. Most often serious composers produce a commodity for which there is no demand, because general public is satisfied with listening to familiar compositions and experiencing familiar feelings (Honegger, 1952). That is why "The Rite of Spring" and "Katerina Ismailova" for example led the audience to indignation. Nonetheless, these works live longer than their first listeners and performers. The history shows, that a composer, if he is a true composer, won't diminish the individuality of musical language and thoughts to public requests, like a poet won't use the language of the crowd.

"It is only if we have resolved that it is time for Homo sapiens to come to a halt in his development that literature should speak the language of the people. Otherwise, it is the people who should speak the language of literature" (Brodsky, 1987, part II, par. 7).

On the other hand, there is a belief that composers are not active enough in the promotion of their own music. This is a delusion, which can be disproved by the facts from the past and the present. Back in the eighteenth century, a composer's profession required a broad set of social skills in order to find patrons, attract the audience, lead other musicians and organize productions (Weber, 2004, p. 5). Nowadays composers became even more entrepreneurial in shaping their own career under the pressure of high level competition within and between professions, unstable economy and new technologies (Beckman 2009; Muhl, 2007). Of course, there are those artists who define entrepreneurship and entrepreneurial behavior the same way as former State Secretary for Culture in the Netherlands Halbe Zijlstra, namely, as a process of profit-making business. However, there are also those who understand it as an indispensable process for the sake of new ideas development, knowledge exchange, maintaining communication with audience etc.

According to Martijn Padding, an independent composer and coordinator of the composers' department at The Hague conservatory, the younger generation of composers is more familiar with self-promotion issues. Students are taught how to make self-presentations and projects; they are familiarized with the details of contracts etc. Padding emphasized that he has a negative attitude towards two types of composers: the first is trying to make money, the second one - to be incomprehensible and unapproachable. "The composer definitely has to find the way of communication", Padding said (Reshetniak, 2012, p. 24).

2.4 The causes of the problem in concert programming

2.4.1 Historical roots

Based on Weber (2003), in the eighteenth century concerts' programs consisted of works of living composers. At that time, programming new music meant being traditional, whereas adding old works into repertory was innovative (p. 83). At the beginning of the XIX century the classical repertory was developed and the term "classical" became defined. Therefore, the tendency of refreshment was confronted with stagnation of repertoire; still it did not wholly dominate the logic of concert programming (Weber, 2003, p. 84; Caves, p. 358). Interesting to note, that already at those times, Robert Schumann made a distinction between commercial and noncommercial music, being worried about the commodification of the arts. He accused *virtuosic performers* and opera composers in working for profit rather than for craft (Weber, 2003, p. 86). At the beginning of the XX century the concert repertory became fundamentally canonical. The terms 'innovation' and 'tradition' changed meaning and were not balanced anymore (Weber, 2003, p. 87).

"By 1900, performing new pieces became, to an important subculture, a musical virtue, a step beyond the normal etiquette—and virtuous behavior of this kind brought (as it still brings) the blessings of those who approved" (Weber, 2003, p. 92).

Thus, there were two types of artists: some considered performance of contemporary music as a duty and development of virtue, others though it was a suicide (Weber, 2003).

In the course of hundred years works of living composers gained a limited status in concert life. The content of performances at the Gewandhaus in Leipzig, analyzed by Weber (2003, p. 89), can be represented by the following data⁹:

⁹ Unfortunately, there are no researches about Gewandhaus's concert repertoire after 1912.

Seasons	1786–1787	1845–1846	1911–1912
% of works by dead composers	11%	39%	81%

2.4.2 Change of the musical language and aggravation of the problem

In the music environment of the late XIX and early XX century the boundaries of aesthetic views, listening skills, and understanding of the musical beauty were *expanded*. It is connected with the new paradigm of tonality – atonality¹⁰. Transformation of the traditional musical language through tremendous experimentation was initiated by Franz Liszt, Richard Wagner, Richard Strauss, and Claude Debussy and later continued by Arnold Schoenberg, Alban Berg, Anton Webern, and Charles Ives. The majority of listeners perceived atonal music like "Muddle Instead of Music"¹¹ as an incomprehensible set of sounds and the chaos of their combinations. This "chaos" was developed in the middle of the XX century in the works of such composers as Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Luigi Nono, Alfred Schnittke, Sofia Gubaidulina, Vladimirovich Denisov, to name a few (Atonality, 2012; Tommasini, 2001).

Nowadays, the negative attitude towards modern music has much deeper reasons (and that should be a subject for a separate study). Shortly speaking, atonality gave rise to the conceptualization of the musical language, so the intellectual process too often comes before the aural. It is known that in conceptualism a notion is more important than its physical expression; the purpose of art is in the transmission of ideas. That is why today frozen and cut animals by Damien Hirst are considered art works. The fascination with conceptualism in music mainly led to a rejection of musical means of expression and emotionality. Fortunately or not, but musical audience proved to be more receptive to the substitution of true artistic expression.

"This is not to suggest that tonality is the panacea, or that atonality has led to our decline. The question of tonality is only symptomatic of a deeper ill. The real issue is musicality. The real issue is humanity in the music. Atonality will never vanish, just as tonality never has. But too often non-music has been allowed to masquerade as music. The dogmas that

¹⁰ "Atonality, in music, systematic avoidance of harmonic or melodic reference to tonal centers. The term is used to designate a method of composition in which the composer has deliberately rejected the principle of tonality" (Atonality, 2012. In *The Columbia Encyclopedia* (6th ed.). Retrieved June 05, 2013 from Encyclopedia.com <http://www.encyclopedia.com/doc/1E1-atonalit.html>)

¹¹The title of the article with critique of Shostakovich's opera *Lady Macbeth* (1936)

have been espoused in the name of expression have often been obstacles to true individual expression” (Lennon, 1992, p. 25).

The number of dilettantes at the art sphere are multiplied, since now determination of artistic quality is based on the quality of a concept. "I am afraid that in parallel with the global process of liberalization and democratization there are waves of non-professional artists in the sphere of art”, says Tarnopolsky (Tushintseva, 2012, n.p.).

Coming back to the beginning of the XX century, the disapproval of new music was strengthened due to scientific discoveries and technological inventions – radio, phonograph, television, etc. (Tommasini, 2001, Adorno, 1997). Those days, music lovers could listen to their favorite composers on the radio and phonograph. Therefore, while contemporary music was getting more complex, listeners' musical skills declined.

The decline of the contemporary music on the art market is palpable within the CD and score distribution (Towse, 2010). The record collection of classical music is huge and represents only a few, if any, works by living composers (Gioia, 1987, p. 179). It is worth to say that even a classical collection is quite limited, representing only those works or parts of it, which passed “promotion” for several centuries and became more profitable for release. Back in 1952 Honegger predicted that each new edition of Beethoven’s Pastoral Symphony will decrease the possibility to secure modern works or even classic ones, which is not in the regular repertory. He also pointed out the difference between publication of literature and music in the XX century, which is relevant even after the emergence of e-books. No matter how, on paper or digitally, new music or literature text will be issued, the latter will be more in demand.

Another reason of non-popularity of contemporary serious music is that, being the most abstract form of art, music cannot compete with visual arts, which undoubtedly has more privileges in our century. According to Weber (2003), within the last hundred years abstract painting, sculpture and even modern poetry achieved much higher place in public venues and received a relatively modest amount of criticism of experimental styles in comparison to music. By the 1950s exhibits of modern art had a significantly larger number of visitors than new-music concerts. Therefore, the alienation between the canonical and creative areas of high art was much more evident in musical culture (2003, p. 98-99).

Furthermore, in the context of all the circumstances mentioned above, the sphere of serious music is helpless in front of the huge industry of popular music. Trying to keep up with the demands of the modern consumer, trying to compete with one of its main competitors – popular music, it is unable to protect its own values. Thus, speaking about

opera, Adorno (1997, p. 18) argues that musical art has become a manufacture oriented on profit and this trend will become much stronger in the future. Improved technology will help to ignore the fact that the sphere of art is already dead (p. 30). The controversial book of Lebrecht (1996) describes musicians and music business, which lost its specific purpose and ideals.

2.4.3 Economic factors – demand side

Consumer's taste is one of the most common explanations and excuses of the imbalance between the old and the new in a concert repertoire (Gilmore, 1993). It is generally accepted, that because of the audience resistance to innovation, performers are inevitably forced to perform old music. As a consequence, new music receives marginal attention. However, taste is not inborn and can be changed depending on the consumption rate of a particular product (Towse, 2010; Felton, 1978).

According to neoclassical theory there are several economic variables that influence consumers' demand decisions: price of the product, consumers' income, price of complementary and substitute goods. Besides that, economists also define taste and preference for goods or services as significant demand factor. However, in the context of *cultural economics* the assumptions of the neoclassical theory have some limitations:

- Consumer behavior is not rational, since individual choices are influenced by those of others (this is called 'snowball', 'bandwagon' or 'network' effects) and there is a tendency to 'conspicuous consumption' – that is, consuming cultural goods or services for prestige. A consumer can make a more or less rational choice only if he acquires a sufficient experience in consuming. 'Consumption capital' requires time and money investments, constant renewing in order to not become outdated.
- Taste is neither innate nor constant. Formation of taste is a dynamic process; it requires continuous development throughout life.
- Consumers do not have full information about the creative product, especially not about the new one because it falls under the category of experience goods (assessment and judgment of the quality can be done only after the experience). Preliminary acquisition of information requires expenses in terms of money and time. Hence, a consumer can get information through intermediaries, gate-keepers and critics, such as magazines, newspapers, radio programs, reviews by experts etc. Moreover, a consumer makes decisions about the quality based on the ticket price – the higher the price, the better the quality (Towse, 2010, pp. 135-161).

Thus, consumers' taste highly depends on the information infrastructure of music business and wise concert programming. It can be argued that lack of contemporary works in present concert programs completely destroys the process of continuity among the audience. The prevalence of old repertoire frightens off new audience, since they think it is not attractive. Honegger (1952) states it is no wonder that young people leave a performance of Carmen to their elders, for whom it brings back memories (p. 57). Tommasini (2001) argues that the absence of contemporary music in the repertoire of opera, orchestras and even ensembles and solo musicians influences the whole field of "classical" music. The author believes that the apathy of the larger American public can be explained by the imbalance between traditional and contemporary elements in the serious-music programming. The same ideas about the positive impact of the mix programming on demand level are shared by Andriessen (2002):

"If, by means of a mysterious bolt of lightning, only modern music were to be played and, as a great exception to this in accordance with the 'sandwich-technique', Mozart's Symphony in G minor were programmed between Socrate by Satie and Momente by Stockhausen, the auditoriums would be crammed full, far fuller than at present. The audience would be directly linked to what is happening on the stage because it is being confronted with a current language; also because Mozart's Symphony in G minor should be interpreted not as an evolution, but as a revolution in the history of the symphony" (p. 126).

2.4.4 Economic factors – supply side

❖ Fixed stock

Most products are produced because of demand, while the composition of a new piece is often independent from the demand and its consumption is often delayed, unrealized, or does not receive long-term attention after the premiere. Consequently, the supply of compositions available for a performance is a fixed stock, which over time grows larger and larger. New compositions are waiting for performance in line with the world-recognized pieces. Therefore, new compositions can gain a place in the repertoire only if demand for compositions grows commensurate with supply or by supplanting older compositions (Felton, 1978, p. 47).

❖ High fixed and marginal costs

A new production has high fixed (sunk) and marginal costs and consequently requires bigger investment in the upfront costs. Among expenditures can be: copyright fees; purchase/rent

of new instruments; rehearsals of an unfamiliar piece most often requires more hours; the production of a new opera requires a new design of the scene, costumes, technical equipment etc.; advertisement of a new and unknown product is a more expensive and time consuming process (Towse, 2010, p. 214; Caves, 2003, p. 366; Felton, 1978, p. 48).

❖ *Demand is uncertain and administrative rationality*

The above mentioned expenses for the production of a new work are even more risky, since the level of demand is uncertain. There is no guarantee that consumer evaluations of a newly produced creative product will be positive, consequently relationship of production costs and resources can be hardly estimated. Thus, managers stimulate performances with the more predictable elements of production costs, such as rehearsal time and royalties payment (Caves, 2002, p. 2-3; Gilmore, 1993). The same reason underlies the transformation of the concept of innovation in opera productions. New productions of a well-known opera may have the same costs as the premiere, but they make it possible to “refresh the repertory at a manageable level of risk” (Sgourev, 2013, p. 567).

2.4.5 Performer’s aesthetic priorities

“Today, I can very happily think about the young cellists, who must continue to expand our repertoire for the cello. They must search for talented composers and commission them to compose works for them. One must know that when one commissions a piece, it may not immediately be an opus of genius. You can suffer while playing new pieces. But after seeing how you have suffered so much, they must grant you a composer of genius”

(Interview with Rostropovich on a French Radio Station
Canal Academie, 2006, n.p.)

So far the literature review helped to identify a number of interrelated factors that affect the level of innovativeness in concert programming in the XXI century – an unfavorable historical context, the transformation of the musical language, the economic difficulties associated with the production and consumption of contemporary serious music. However, there is one

more crucial factor, which has not received enough attention or was fully ignored in the literature on this subject. *The nature and extent of innovation in concert programming foremost depends on the performer, his aesthetic interests, taste for the new and will to creativity* (Gilmore, 1993; Caves, 2003).

Some might argue that musicians do not perform contemporary music because audiences' preferences and organizational administrators constrain their artistic activity. These arguments are unstable and easily refutable, if we compare the ways musicians, with different political and economic environments, strived to perform contemporary music. Let us take Maria Yudina (1899 - 1970) the famous Russian pianist, who worked in the strict ideological conditions of the Soviet Union, as an example. That time the performance of experimental music that was not available for the masses meant a huge risk for career and even life¹². Along with traditional repertoire Yudina was interested in contemporary music and was the first one in the Soviet Union who performed the works of Alban Berg, Paul Hindemith, Belá Bartók, Anton Webern, Olivier Messiaen and others, as well as collaborated with Sergei Prokofiev and Dmitri Shostakovich.

Another example is Martha Argerich, who is a representative of the pianistic "elite" of our days, a performer with genius abilities. The basis of her repertoire still accounts for works of Romantic composers, and Bach, Scarlatti, Beethoven, Tchaikovsky, Prokofiev, and Bartók along with them. There are almost no compositions of living composers in her concert programs. We have to take into account that Argerich became highly influential in the musical world, a kind of performers' agent, since she was and still is in the jury of many international piano competitions and she is also the organizer of a piano festival in Lugano. The festival brings together around fifty great young pianists and other renowned artists, such as Renaud Capuçon (violinist), Mischa Maisky (cellist) etc. The striking, although very predictable situation, is that the program of the festival that took place in 2012 between 6th and 28th of June, accounts for only five¹³ compositions of living composers.

It is unlikely that a bigger number of compositions by living composers in a concert program of Argerich's festival would frighten off the audience since they do want to believe her artistic decision. As Tommasini (2001) stated, it is impossible to turn each musician into a

¹²Creative people in the Soviet Union were under the constant supervision of political agents, a large number were arrested, deported from central cities, their life, as well as life of their friends and relatives, was under constant threat of death (read for example Brodsky, 1987)

¹³1. Gabriela Montero "*Ex Patria*" performed by Gabriela Montero (piano); 2. Nicolas Bacri (*1961) "*Deuxième Sonate op.105*"; 3. Mariano Mores (*1922) transcr. A. Petrasso "*Taquito military*"; 4. Miroslav Skoryk (*1939) "*Burleska*"; 5. Rodion Scedrin (*1932) *Doppio Concerto "Romantic Offering"*
<http://www.rsi.ch/argerich/pdf/PMA2012.pdf>.

contemporary-music specialist, but he should perform the pieces of at least one living composer he believes in. The questions of *what* is performed and *why* should not be less important than *how* the piece is performed.

Therefore, this simple comparison of two pianists shows that economic and political factors are not the main barriers that influence the performance of contemporary music. Previously we identified that the process of a program's rejuvenation within serious performing arts has greater economic difficulties than in visual and amusement arts. However, it is even more compound, since the performer is disconnected from the composer.

In the book *"The art of stealing time"* (2002) Andriessen recalls that in the Netherlands at the time of his career development there "were only a few musicians who played music which was really their own intellectual property, and was not either juvenile or reeking of money (like pop music): these were the Instant Composers Pool; under the inspirational direction of Willem Breuker" (p. 129). He says that musical material cannot be separated from the method of production and most often, there should be work not only on improving relationships between performers and audience but also between composers and performers (p. 130).

Thus, subjective taste of the performer, the level of his creative freedom, responsibility and understanding of vital importance of contemporary music for his own artistic development and musical world as a whole play the fundamental role in this issue.

2.5 Virtuosity versus virtue

"It seems to me that the individual today stands at a crossroads, faced with the choice of whether to pursue the existence of blind consumer, subject to the implacable march of new technology and the endless multiplication of material goods, or to seek out a new way that will lead to spiritual responsibility, a way that ultimately might mean not only his personal salvation but also the saving of society at large".

— Andrei Tarkovsky (1989, p. 218)

According to Gilmore (1993), a performer and a composer by nature have different interests in the musical world. A composer is a creator of something new and he tends to

programming innovation, whereas a performer is interested in the improvement of technical quality and therefore focuses on interpretation of traditional repertoire. Obviously, standardized repertoire with traditional compositional approaches is the most convenient way for a performer to develop virtuosity, but not the virtues. Disregarding contemporary repertoire, the performer refuses to make an evaluation of new pieces and be a mediator between the composer and the listener. Such position has serious implications for the sustainability of the individual cultural organization, the development of the creative environment and for society as a whole.

On the one hand, the performer does not pursue two important dimensions of innovation in the professional cultural environment: artform development and value creation (Bakhshi and Throsby, 2010). In other words, the performer does not stimulate the growth of the *cultural capital*. According to Klamer (2003), cultural capital generates different types of values: *economic values*, increase in number of jobs and tourism income for example; *social values*, such as confidence, mutual help and understanding, intimacy, loyalty in concrete relationships and desire of freedom, the right of choice, cultural identity, morality, public security in social relationships; *cultural and moral values* are the central ones, since they include aesthetic, symbolic, spiritual values and therefore arouse aspiration to transcendental goods.

Klamer (2003) argues that cultural organizations should consider profit and success as tools in achieving the ultimate goals – development of intelligent and spiritual society through aesthetic enrichment. Each individual artist and representative of cultural organizations should focus on the realization of central cultural values while avoiding bankruptcy. Thus, one should combine the necessary business knowledge and courage to confront the skeptical business managers, disinterested audience and pure entertainment.

On the other hand, the alienation of a living performer from a living composer has pernicious influences on the *organizational culture* within the professional music environment. According to Cameron & Quinn (2005) the main purpose of the organization's culture is to formulate a common set of principles, values, norms and rules of behavior for all members of the organization, which helps to acquire the sense of the collective "we". Therefore, organizational culture is a key to successful opposition of internal and external obstacles, such as hesitation and despair about the chosen path, temptation to make profit, fear of risk taking, shortage of money, decrease of funding and audience demand etc.

Repetition of programming serves *rationalized aesthetics*, since a stable musical canon eliminates risk taking in aesthetic expression and helps to conventionalize interdependent concert activities and *legitimate significant aesthetic values* for the concert world (Gilmore, 1993, p. 224). According to Gilmore, traditional repertoire allows the performer to be the center of attention, to establish artistic communication with the concert audience much easier, since creative range of interpretation is more accessible and comprehensive than innovative parameters of contemporary compositions. Thus, the relation between concert music and the audience is reduced to the recognition of artistic expression in the performance (p. 234-235).

Still, such figures in a musical world as Rostropovich, Gould, Yudina, de Leeuw, MacGregor do not allow to limit a musician's activity to talented interpretations of the world-famous works and make us believe that aims and missions of the artistic activity should be and can be much deeper and multifaceted. Their creativity shows a high level of responsibility and understanding for the chosen path of the performer since, following our definition of creativity, innovation is one of the fundamental concerns of artistic activity and the musical world.

"It is something I have to do, even if I do not play well, I must do it...but I have found, more and more, that working with composers and musicians, and collaborating with them, and promoting other people's work, has become very important for me...if it was just a matter of playing dead composers in public all the time, then I think I would give it up tomorrow...because I think that is a very stultifying, self-negating thing to do" (Conv. betw. Rob Ellis and Joanna Macgregor, 1997, p. 8).

According to Phillips (2008), the concert activities of solo musicians, whose programs represent only time-honored composers, can be considered as a commercial enterprise and unfortunately the number of such musicians is increasing. The author argues that the artistic community is intoxicated by the radically rationalized and commoditized world and it is getting more difficult even for the most serious artists to remain true to the art. The maintenance of careers and growing fame has a "significant pressure towards reproduction of imitation of that which has given them good fortune" (p. 160).

2.5.1 Competitions

The majority of competitions among musicians facilitate narrowing of repertoire boundaries. According to Kudirka (n.d.), music competitions prove "an extension of fallacious readings of Darwinism" and an exacerbation of "cultural irrelevance" of serious music (n.p.). He believes that competitions direct against creativity, which manifests itself in individualism, desire for new revelations in the art world.

Moreover, the victory in the competition is not always a guarantee of great technical achievements, since technique is more than speed or volume. First of all, it is an efficient way of doing or achieving something. As Russian composer Knaifel (2005) said, very often musicians with technique, in its common understanding, have a despondency of inertia. Chopin's etudes will be easy for them, but something technically very simple is a deadlock (p. 4).

Unfortunately, competitions perform a major "gatekeeper function" in the musical world. Thus, in 1990 there were five dozen performers competitions in the United States and that number is ten times as many as in 1950 (Caves, 2002, p. 35). There is no information concerning the number of music competitions nowadays, but it probably continues to grow.

2.5.2 Deficiency of traditional musical education

"I have absolutely no difficulty in coming out and saying Bach and Beethoven are great composers. You must school young people into great classical music, but you must also allow them to hear other music as well. At one point classical music colonized the high ground. Now we're reaping the backlash for that".

MacGregor (2006, Wikiquote¹⁴)

Many studies have shown that demand for art is first of all determined not by income and the prices of other goods, but the level of one's education and previous consumption of creative goods. More hours devoted to listening classical music and gaining knowledge enable a better understanding of a performance and, consequently, increase the level of its meaningfulness. This effect was called "rational addiction" (Caves, 2002, p. 175). Since the performer is not only the producer of artistic goods, but also its main consumer, we can

¹⁴MacGregor (2006, April 21). In *The Times*. Quote from http://en.wikiquote.org/wiki/Joanna_MacGregor

argue that the level of the performer's appreciation towards contemporary music depends on the hours of practicing, listening and gaining knowledge about this music.

Unfortunately, the present professional music education, although there are some exceptions¹⁵, does not encourage musicians to perform contemporary music and acquire skills of improvisation and composition. Phillip's book *"Dead composers, living audiences"* (2008) is one of the few attempts to reveal shortcomings in the education of a modern musician. Proceeding from his own experience of a vocal performer and pedagogical activity, he argues that the lack of contemporary works in the student's repertoire is the result of teachers' irresponsibility and inactivity in the field of music education.

According to Phillips (2008), most often teachers explain the prevalence of a traditional repertoire by the fact that great music of the past comes precisely out of care for the present, but is this really true, keeping in mind the position of the living composer and contemporary music in the musical world? Furthermore, there is a common view that music of the past is easier for comprehension and emotional perception than contemporary music. However, there are numerous examples in the history of arts that artists of one generation (and even an individual artist) create works which have different levels of quality, technical complexity, philosophical and emotional depth etc. Modern paintings by Chmielnicki, Basquiat and L. Freud are more understandable on the emotional and symbolic level than works by Hieronymus Bosch for example. Ballets by Kylián and Naharin have more connections with the audience than Petipa's ballets. Of course it can be vice versa, comprehension and perception of the modern art can be much more difficult than of the old one. Thus, it is important not to put preconceived labels, not to divide musical culture, but to be able to evaluate art which is worthy of and requires attention.

Nowadays, the musical past obliterated the present and, as a result, there is no future. Therefore, Phillips (2008) appeals to all music teachers with the question about their ethical commitments to the students, since exclusive concentration on the music of dead composers (including the most famous modernist music) become more of a burden than an advantage to a career of a *true virtuoso*.

O'Dea (2000), as well as Phillips (2008), argues that excessive concern for students' technique development most often gives no space for discussions of such issues as integrity and influence of external rewards. And the problem is not in time limitations, but in a wrong assessment of students' excellence, which is based again on external achievements: the

¹⁵ The Kodály Method, Orff Schulwerk, Suzuki method, Simply Music method and Music Education in Finland.

number and stature of competitions won, the scholarships achieved, the commercial success and fame of its alumni (p. 105).

2.6 Dutch professional high music education

According to information provided on the websites of Amsterdam, Rotterdam and The Hague conservatories¹⁶, Dutch higher music education is oriented towards maintenance and development of sustainable musical environment. Thus, it trains musicians who combine mastery of the instrument, firm theoretical basis with an open and adventurous attitude, critical reflection and artistic originality. During individual and group lessons students receive optimum guidance of highly professional teachers. The system of education encourages collaboration between students of different departments and institutions.

2.7 Conclusion

Based on literature reviews, the imbalance between the traditional and the innovative repertoire in concert programming began long before the technological, economic changes and transformation of musical language in the beginning of the XX century. Such chronological sequence of events confirms that present problems in the field of serious music are first of all connected with musicians' *aesthetic* and *ethical priorities*.

Most often performance of contemporary music poses a number of challenges in front of a performer. New or relatively new composition does not pass the test of time, and therefore requires an evaluation. The ability to evaluate something is a skill that can be acquired through laborious work and experience, successes and failures. The new piece is a new language with new means of expression and techniques. Consequently, performance of contemporary music undermines a performer's comfort zone: it forces to reconsider and expand the knowledge; it involves high risks, since there is no guarantee of financial reward or/and audience approval; it requires courage and strength of will to confront external barriers in commercialized world.

All these difficulties educate *virtues* and accordingly a *true virtuoso*, who has an extremely important role in sustainability and development of musical culture in the XXI century. A performer with a profound knowledge of musical repertoire and a good aesthetic

¹⁶CvA <http://www.ahk.nl/en/conservatorium/study-programmes/master/master-classical-music/study-programme/>
Codarts http://www.codarts.nl/EN/music/ACM/content/info/ACM-080121-INFO-the_programme.php
Koncon <http://www.koncon.nl/en/Departments%20%26%20Study%20Programmes/Classical%20Music/>

taste contributes to the development of *cultural capital*, which facilitates the growth of economic, social and cultural values. Thus, he raises the level of *competitiveness of serious music* on the market of cultural goods and services. On the one hand, a musician can distinguish dilettantism from professionalism more easily and accurately, can wisely combine contemporary and traditional repertoire, and thereby generate interest and trust among the new audience. On the other hand, performance of contemporary works helps to develop professionalism and creative ideas among composers, since they receive an opportunity to critically evaluate not only their own works, but also the works of their colleagues.

A performer with a good aesthetic taste *protects the professional music field from commodification*. It is more likely that such musician refuses tempting offers that go against the laws of creativity, because an aesthetic taste is a defense from vulgarity, banality and pure amusement. Aesthetic taste nurtures moral principles and resistance to an unacceptable business system. It forces a musician to be more independent in career development, namely to be a cultural entrepreneur.

Furthermore, performance of contemporary music reduces the distance between the living performers and living composers and consequently contributes to *professional cohesion* and formation of *organizational culture*. The group of people with common visions and missions, high level of responsibility, courage, hope and faith is invincible in front of any obstacles.

Virtues are not innate and need education; therefore it is important to answer the question to what extent the professional music education of the XXI century contributes to the formation of a *virtuosic musician*.

3 Methods

3.1 Aims and objectives

The aim of this research is to define the level of contribution of the Dutch professional music education to the process of contemporary music development in the Netherlands, by detecting students' and teachers' aesthetic interests towards performing contemporary music. Moreover, this research aims to define the main causes which influence this process.

3.2 Research Question

The central research question is: *to what extent does Dutch professional music education contribute to developing musicians' aesthetic interests towards contemporary music and what are the main causes influencing this process?*

In order to get a result we have to find answers to the following sub questions:

- To what extent does the performance of contemporary music play an important part of students' and teachers' professional activities?
- What are the barriers and/or stimulating factors to teach/perform contemporary serious music?
- What are teachers' thoughts and visions about preservation and the future development of contemporary serious music in the Netherlands and what role and actions do they plan to take in this process?

3.3 Mixed method approach

The present research has a comparative case study design that enables to understand a complex issue through detailed contextual analysis of particular cases. A mixed methods approach with quantitative and qualitative strategies was chosen for its realization. The combination of two research strategies gives an opportunity to answer the main question, to cross-check results for consistency, to offset bias of a single research method and to increase confidence in the conclusions drawn from the study (Seale, 2004).

For investigating data from conservatory students I chose a quantitative method with a survey. The self-completion questionnaire items and clear concept-indicator links are established through the operationalisation of the concepts in the existing literature. The questionnaire consists of closed and fixed-choice questions (with multiple-choice and Likert-scale), which has a number of advantages taking into account the tied schedule of the students and the limited time available for this study. Closed questions are easier to answer

for students and it also facilitates the coding process of the received data; accordingly, it is less time consuming. (Bryman, 2008).

The qualitative method with semi-structured face-to-face in-depth interviews was used for investigating data from conservatory teachers. The in-depth interviews give more scope to ask open questions, which is essential for an explorative study and therefore helps to access individuals' attitudes and values, which hardly can be observed in a formal questionnaire (Seale, 2004, p. 183). For a higher consistency and accuracy in the data collection, before the interview all respondents were briefly informed about the research topic and reasons of their participation. (Appendix C).

3.3.1 Main questionnaire topics

The questionnaire was made in qualtrics.com, taking into account all necessary conditions for increasing the number and quality of responses: the questionnaire includes a short explanation of the research's reason and the participation of the selected respondents; questions are short, unambiguous and unbiased, including clear instructions about how to respond where it is necessary (Bryman, 2008) (see Appendix A).

A number of survey questions were allocated for answering the first sub-question, about the level of students' aesthetic priorities towards playing contemporary music. The main indicators are: presence of contemporary works in the repertoire (and/or willingness to include them) and experience of cooperation with a composer (and willingness to cooperate in the future); their evaluation of importance of performing contemporary music for artistic development. A few survey questions aimed to find an answer to the second sub-question about the barriers and/or stimulating factors to perform contemporary music. Students were asked to select an answer from the proposed categories, or write their own.

3.3.2 Main interview topics

The main topics for the semi-structured interview were based on the three sub-questions. Thus, the *first topic* of discussion aimed to explore the teacher's thoughts and observations concerning: the extent (in terms of quantity/period duration) of performance of contemporary music during education in individual classes and in the whole department; the difference between the students'/ teachers' aesthetic interests of other departments towards performing contemporary music.

The purpose of the *second topic* was to explore the barriers and/or stimulating factors to teach/perform contemporary serious music. Therefore teachers were asked

about: the importance of the performance of contemporary music and the experience of professional collaboration with composers for the students' professional education and their future career; the extent to which the system of Dutch professional education stimulates the performance of contemporary music and cooperation between performer and composer (special projects, requirements of educational curriculum for example); whether consumers' taste and economic constraints are the main barriers for performance of contemporary music. The *third topic* helped to explore the teachers' thoughts and visions about preservation and the future development of contemporary serious music in the Netherlands; the role/actions of the Dutch professional music education in this process (see Appendix C).

Research strategy, research design, research methods and questions from the questionnaire/ interview, grouped according to their connection with the sub-questions.

Main research question	To what extent does Dutch professional music education contribute to develop aesthetic interests of musicians towards playing contemporary music and which are the main causes influencing this process?
Strategy	Qualitative and quantitative
Design	Comparative case study
Methods	Desk research, questionnaire and semi-structured interviews

Sub question № 1	To what extent does the performance of contemporary music play an important part of students' and teachers' professional activities?
Strategy	Qualitative and quantitative
Design	Comparative case study
Methods	Questionnaire and semi-structured interviews

Questions from the questionnaire aimed to answer sub-question 1

- How important is performance of contemporary music for your artistic development?
- Have you ever performed a piece of contemporary composer during your education in the conservatory?
- What is approximately the number of contemporary works, which you have played during your education at the conservatory?
- Who is the initiator of including contemporary piece(s) to your program?

- By whom were the majority of the pieces written that you have played?
- Would you like to play more contemporary music?
- Have you ever worked together with a composer on a new piece?
- Please estimate the level of performing frequency of contemporary works by other students from your department

Questions from the interviews aimed to answer sub-question 1

- To what extent is the performance of contemporary music an important aspect of students' professional education in general?
- How much time/effort do students allocate for performance of contemporary music during education at your department?
- To what extent is it important for a student to acquire experience of professional collaboration with a composer?
- Have you noticed an increase/decrease in the performance of contemporary music among students during your teaching practice?
- Do you observe the difference between students of other departments towards performing contemporary music?

Sub question № 2	What are the barriers and/or stimulating factors to teach/perform contemporary serious music?
Strategy	Qualitative and quantitative
Design	Comparative case study
Methods	Questionnaire and semi-structured interviews

Questions from the questionnaire aimed to answer sub-question 2

- Please choose which barriers if any prevent you from including more contemporary music in your repertoire?
- How would you evaluate the productivity of cooperation with a composer for your professional artistic development?
- Who is the initiator of including contemporary piece(s) to your program?

Questions from the interviews aimed to answer the sub-question 2

- Can you agree with Arthur Honegger, who said that *"The living language (musical language), that of the listener's own period, should come first, then the study of the language out of which it developed"*.
- Who or what initiates the inclusion of contemporary works in the students' program

(the teacher, the students, is it an obligation of the education curriculum or is perhaps initiated by a composer)?

- Are there any projects that encourage professional collaboration between composers and performers at your department?
- Are there any barriers of including more contemporary works into the students' program in Dutch professional music education?
- To what extent can consumers' taste and economic constraints be a barrier for performance of contemporary music?

Sub question № 3	What are teachers' thoughts and visions about preservation and future development of contemporary serious music in the Netherlands and which role and actions do they plan to take in this process?
Strategy	Qualitative
Design	Case study
Methods	Semi-structured interviews
<i>Questions from the interviews in order to answer the sub-question 3</i>	
<ul style="list-style-type: none"> • How do you assess the development of contemporary music in the Netherlands nowadays?(taking In consideration cuts in the cultural sector) • What is the significance of professional music education in the future development of contemporary music in the Netherlands? 	

4 The research population and sampling

The population of the research is represented by students and teachers from the classical music departments of the three Conservatories located in Amsterdam [CvA], Rotterdam [Codarts] and The Hague [Koncon]. These conservatories were chosen out of 13 conservatories in the Netherlands¹⁷, as they are located in the central and largest cities of the country and have largest number of students in total. Hence, data collection at these conservatories guarantees a greater number of responses, which directly affects validity of the final result.

4.1 Quantitative part

The sampling units in the quantitative part are represented by bachelor and master students, regardless of their nationality, age and main instrument. At the beginning only the non-probability snowball sampling technique (network sampling) was chosen, whereas the distribution and completion of the questionnaire took place via internet. A web survey is a convenient and fast way to gather a big amount of responses within a limited amount of time; furthermore, the probability of honest answers to questions about sensitive topics in the web survey is higher, than on paper or in person. However, the web surveys have imperfections, since people can easily stop answering at the middle of a questionnaire or there is a high probability that students, who are not interested in contemporary music, simply ignore filling the survey. Furthermore, there is no control over identity of replies (Seale, 2004), though the settings of the survey made it impossible to complete it more than once.

According to Seale (2004) the main problem of the snowball sampling type is a high probability of interviewing people of one network with similar experiences. However, the finding of multiple starting points for snowballing may reduce this risk by opening access to the different networks of people (p. 145). Thus, starting from May 2, 2013 the link on the questionnaires was spread through:

- ✓ Facebook pages of conservatories;
- ✓ I also asked some of my friends, students of the selected conservatories to post the link of the questionnaire on their Facebook and Twitter walls, as well as spread it through the email;
- ✓ One teacher from CvA conservatory agreed to post a link on the blackboard;

¹⁷<https://www.musicalchairs.info/netherlands/conservatoires>

- ✓ I also asked coordinators/administration of the classical music departments to spread an email with a link to the questionnaire through the local email network (see Appendix E); however, I have got a refusal from the administration of Den Haag conservatory and I did not receive response from Rotterdam and Amsterdam conservatories.

11th of May, 2013 a person from my personal network, who asked to remain anonymous, provided me with two lists of students from the classical departments for 2012-2013 study period: CvA (350 contacts – B&M, including vocalists) and Koncon (96 contacts – B&M, without vocalists). Thus, 446 students received an individual invitation for participation in the survey (I sent a reminder after two weeks).

Important to mention, that I considered an alternative non-probability convenience sampling due to the virtue of its accessibility. According to Bryman (2008) convenience sampling has advantages besides its accessibility because of the high probability that all questionnaires are completed and returned. It was assumed that coordinators of the classical department can administer the questionnaire (or give a researcher a possibility to administer it) to several classes of students. However, to arrange a meeting with a sufficient number of students in one or even several lectures would have been difficult and time consuming for both, coordinators and the researcher, since in musical education individual lessons prevail. Distribution of the questionnaire outside of the classes without mediation of coordinators, in the cafeteria for example, is also unsuitable. The reason is that there are many other departments in the conservatories (jazz, composition, early music, dance, circus, etc.), which complicates the process of the students' selection. The supervised mode of administration of a self-completion questionnaire also seems to be a good way to avoid/decrease the level of non-responses rate, which is typical for an online survey. However, the paper and pencil way is more time and money consuming, compared to the internet based method.

4.2 Qualitative part

The non-probability purposive sampling technique was chosen for the qualitative part of the research. This technique allows sampling participants in a strategic way, taking into account the relevance of their participation for answering the research question that was posed (Bryman, 2008). Therefore, nine respondents were selected for face-to-face in-depth interviews specifically for their experience in the field of professional music education in the

Netherlands. Due to time constraints one teacher chose Skype for an interview, which is almost the same as in-person interview (Bryman, 2008).

Since the number of interviews is limited by time and volume allocated for writing this thesis, I decided to interview only teachers from the piano, vocal and string sections. These instruments have much longer history of solo performance, compared with wind and percussion instruments for example. Hence, there is a reason to assert that predominance of the traditional repertoire first of all exists in these sections and participation of its representatives seems more important for the final results of the study. In order to decrease biased results, students of all sections could take part in the survey and all interviewees were asked to share their observations concerning performance of contemporary music at other sections. Due to the non-response from vocal teachers of Rotterdam conservatory and an extra possibility to interview one piano teacher, I have an unequal number of respondents in each group. Here is a list of the interviewees:

❖ **Conservatorium van Amsterdam**

1. *Harry van Berne* – voice professor and Head of the Voice department at the Conservatorium van Amsterdam;
2. *Kees Koelmans* – violin and chamber music teacher, Head of Strings at the Conservatorium van Amsterdam;
3. *Ralph van Raat* – teacher of contemporary music piano interpretation and the 20th-century repertoire class at the Conservatorium van Amsterdam.

❖ **Rotterdam Conservatory**

1. *José Nuñez Ares* – piano professor and coordinator of the classical piano department at Codarts Rotterdam;
2. *Jeroen den Herder* – cello professor at the Classical Music department of Codarts and CvA, artistic leader of the Cello Biennale in Holland;
3. *Bart van de Roer* – professor of piano and chamber music at Codarts Rotterdam;

❖ **The Royal Conservatoire in The Hague**

1. *Jaring Walta* – principal study teacher in violin, organizer of Iordens Violdagen and Davina van Wely Vioolfestival;
2. *Gerda van Zelm* – principal study teacher in voice and coordinator of the vocal studies department;
3. *Kamilla Bystrova* – piano teacher mainly involved in the young talent department.

All respondents received an invitation letter with description of the research topic and attached recommendation (Appendix C & D).

5 Data analysis

The data analysis of the survey was done with the help of the questionnaire builder of qualtrics.com, which is a convenient site: the summary reports are easily accessible in the SPSS tables. I used the descriptive and analytical coding system for the analyses of the transcribed interviews. This implies a careful searching of keywords-in-context, word repetitions, metaphors, relationships within the data and its subsequent grouping in accordance with the research questions (Bryman, 2008).

5.1 Validity and credibility

According to Bryman (2008) validity refers to the truth-value of a research object, whereas reliability concerns the consistency with which research procedures deliver their results (p. 528).

- *Validity and credibility of students' survey:*

Through a survey sent out to students of CvA, Codarts and Koncon I have reached 99 respondents, Bachelor and Master students from classical and vocal departments (more detailed data analysis will be represented in the next chapter). The research methods are appropriate for a social science research. Questions are based on a theoretical framework and were not changed during the survey.

- *Limitations to the validity and credibility of the students' survey:*

As was mentioned above, because of the remote data collection, there is a high probability that only those students who are more or less interested in the problem of contemporary music took part in the survey. Ninety-nine respondents are not sufficient for generalization, not even within the sample frame which consisted of 446 students from CvA and Koncon. Furthermore, due to the different approaches to survey distribution, there is an unequal response rate among three conservatories. Therefore, three groups of students from three conservatories were combined into one group, representing 99 students. Accordingly, this quantitative section of the study has limitations and cannot claim for a generalization, but provide quite valuable explorative material for present and future studies.

- *Validity and credibility of the teachers' interviews:*

The basis for the nine interviews with the teachers was a fixed questionnaire. The interviews were recorded and transcribed¹⁸. The concepts were based on the theoretical background and were introduced to the interviewees before the conversations. Therefore, misinterpretation and systematic faults were reduced to the minimum.

- *Limitations to the validity and credibility of the teachers' interviews:*

The credibility of the teachers' interviews has some limitations for a final conclusion, since there is an unequal number of representatives in each group of teachers: 2 vocal, 3 string and 4 piano teachers.

5.2 Dissemination and policy relevance

This research can be useful for music teachers and students, since it explores their contribution into development of the professional music field in the Netherlands. Music teachers, heads of departments and administration of conservatories can discover new ways of curriculums' assessment and find the ways for its improvement and further development if necessary. This work can help a single musician to formulate and evaluate his mission, goals and aesthetic priorities in the chosen profession. The study can also be important for modern composers, as it helps them to understand performers' and teachers' position. Thus, it can be a helpful tool to improve the dialogue with each other. Moreover, this work is a small contribution to the investigation of the vital issues for the modern musical environment: aesthetic priorities, missions and problems of professional musicians in the XXI century.

¹⁸ As a supplement to this work we attach the CD with all the recorded audio materials (interviews) and their written transcriptions in Word.

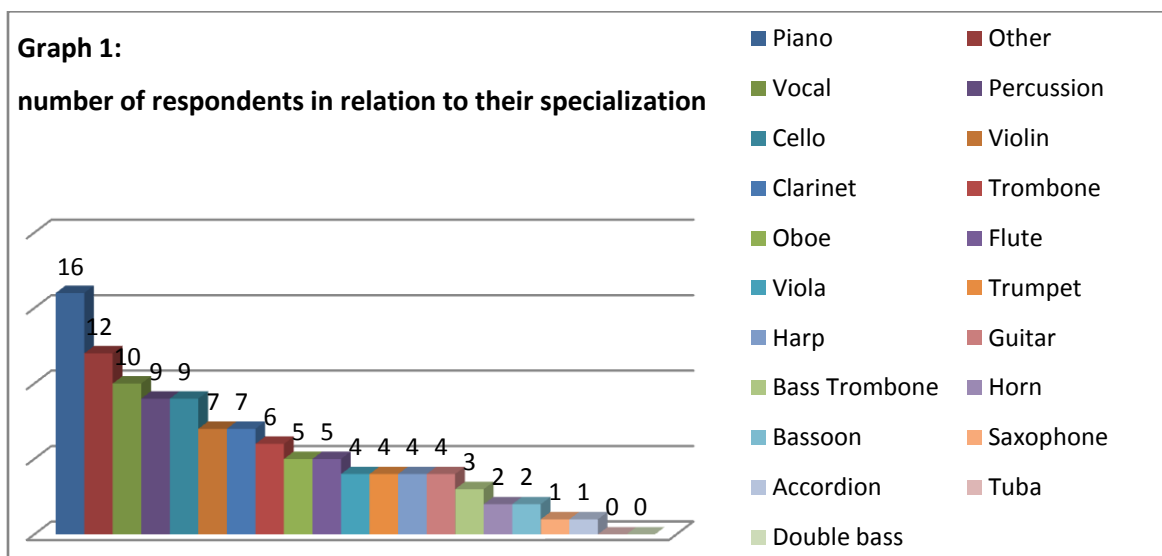
6 Descriptive data analysis of students' survey

The survey has 111 respondents, namely students of Conservatorium van Amsterdam (CvA) (73=66%), students of the Koninklijk Conservatorium (Koncon) come in second (32=29%) and on the third place the survey consists of 5% (6) students of Rotterdams Conservatorium (Codarts). See table 1.

Table 1: Composition of the survey based on conservatory

Answer	Response	%
CvA	73	66%
Codarts	6	5%
Koncon	32	29%

In graph 1 we find the number of respondents presented in relation to their specialization. Piano specialization has the most responses (16=14%), Other specializations come second (12=11%) and include 10 students Composition, 1 Recorder, 1 Traverso (Early Music). Vocal specialization has the third place (10=9%). Percussion and Cello specializations follow with the same number of responses (9=8%), Violin and Clarinet are each presented with 7 responses (6%). Trombone has 6 responses (5%). Oboe and Flute each has the same number of responses – 5 (5%), Viola, Trumpet, Harp, Guitar each come with 4 responses (4%), Bass Trombone 3 (3%), Horn and Bassoon – each with 2 responses (2%), and only 1 response for Saxophone and for Accordion (1%). Tuba and Double bass have no responses.



The total number of responses included in the further analysis is reduced from 111 to 99, by eliminating the category of 'Other', which is not relevant for the present research. In table 2 we find the number of Bachelor/Master students represented in relation to their conservatories. Most respondents are Bachelors (72=72.73%) with the higher number of students from CvA (45=62.50%). The Masters comes second (27=27.27%) again with predominance of CvA students (18=66.67%).

Table 2: A cross table of the number of Bachelor/Master students in relation to conservatories

		CvA	Codarts	Koncon	Total
What academic degree do you follow in the current time?	Bachelor's degree	45	4	23	72
	Master's degree	18	2	7	27
	Total	63.64%	6.06%	30.30%	99

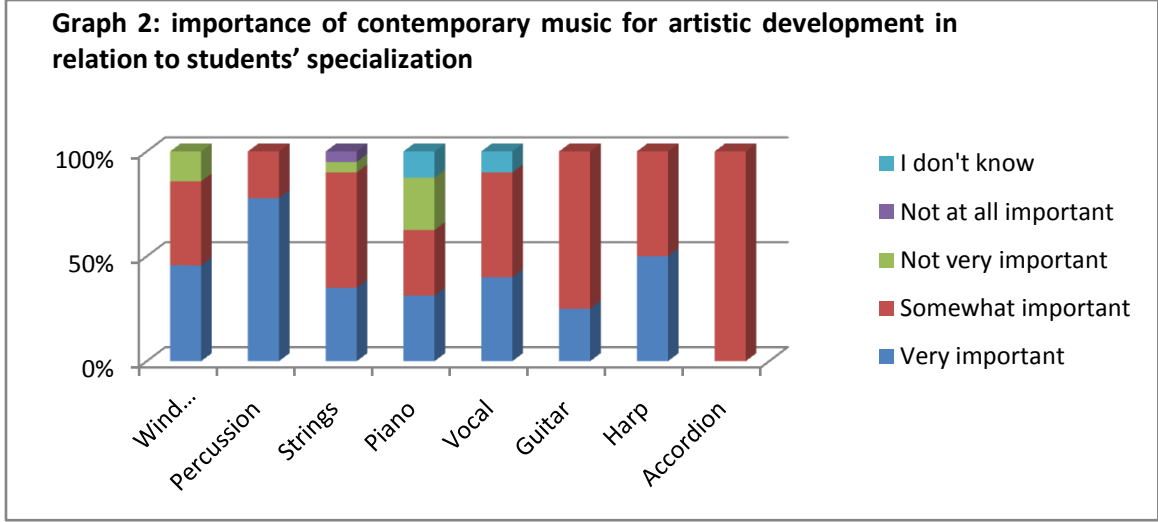
6.1 Importance of contemporary music performance for the students' artistic development

Most of the respondents, both Bachelors and Masters, assessed the importance of performing contemporary music for their artistic development as 'Very important' (42=42.42%) and 'Somewhat important' (43=43.43%), which means that students do not differ very much in their opinion. For 10 (10.10%) respondents it is 'Not very important' and if we look out of total in each group here there is a slightly more noticeable difference in percentage between Bachelor students 11.11% (8) and Master students 7.41% (2). The category 'Not at all important' has the smallest number of respondents – only 1 Master student (1.01%). 3 (3.03%) Bachelor students do not know whether it is important to play contemporary music or not. See table 3 below.

Table 3: A cross table of the performance importance of contemporary music for artistic development in relation to students' academic degree

		Bachelor's degree	Master's degree	Total
How important is performance of contemporary music for your artistic development? (Here and further...)	Very Important	30 41.67%	12 44.44%	42 42.42%
	Somewhat important	31 43.06%	12 44.44%	43 43.43%
	Not very important	8 11.11%	2 7.41%	10 10.10%
	Not at all important	0 0.00%	1 3.70%	1 1.01%
	I don't know	3 4.17%	0 0.00%	3 3.03%
Total	72	27	99	

Graph 2 shows that performance of contemporary music is *very important* for percussion players (78%=7) and wind instrument players (46%=18). For the majority of vocalist (50%=5) and string players (55%=11) it is *somewhat important*. An equal number of pianists (31%=5) choose the options 'Very important' and 'Somewhat important'. Performance of contemporary music is *not very important* for 5 wind players (14%), 4 pianists (25%) and 1 string player (5%). For 1 (5%) string player it is *not at all important*. The insufficient number of responses from the Guitar, Harp and Accordion subgroup does not allow a proper separate analysis.



6.2 Have you ever performed a piece of contemporary composer during your education at this conservatory?

94% (93) of the respondents have performed music of a contemporary composer during their education in the conservatory and only 6% (6) of Bachelor students (5=83% first year and 1=17% fourth year of education) did not get this experience. See table 4.

Table 4: A cross table of the experience of performing contemporary music in relation to students' academic degree

		Bachelor's degree	Master's degree	Total
Have you ever performed a piece of contemporary composer during your education in the conservatory?	Yes	66 91.67%	27 100.00%	93 93.94%
	No	6 8.33%	0 0.00%	6 6.06%
	Total	72 100.00%	27 100.00%	99 100.00%

6.3 What is approximately the number of contemporary works, which you have played during your education at the conservatory?

The estimation of the approximate number of performed contemporary works during students' education shows, that both categories '1-5' and '5-15' received an equal number of responses 36 (38.71%), category '15 and more' has the smallest number of 21 (22.58%). See table 5.

Table 5: A cross table of the approximate number of contemporary works, which student performed during education in relation to students' academic degree

		Bachelor's degree	Master's degree	Total
What is approximately the number of contemporary works, which you have played during your education?	1-5	29 43.94%	7 25.93%	36 38.71%
	5-15	23 34.85%	13 48.15%	36 38.71%
	15 and more	14 21.21%	7 25.93%	21 22.58%
	Total	66	27	93

Comparison of the results between each of the two groups shows that the highest percentage of 43.94% (29) in the Bachelor's group has category '1-5', both categories '5-15' (48.15%=13) and '15 and more' (25.93%=7) has a higher percentage in the Master's group. Based on this, we can conclude that the increase of the number of performed contemporary works is correlated with the increase of the education degree. Unfortunately, due to the small number of responses, there is no possibility to make more detailed analysis in order to confirm or reject this tendency in each major. However, looking at the results of the last category '15 and more' we can say that the majority of respondents (78%=16) are wind instrument and percussion players, 9% (2) are violinists and cello, piano and harp are 5% (1) each.

6.4 By whom were the majority of the pieces written that you have played?

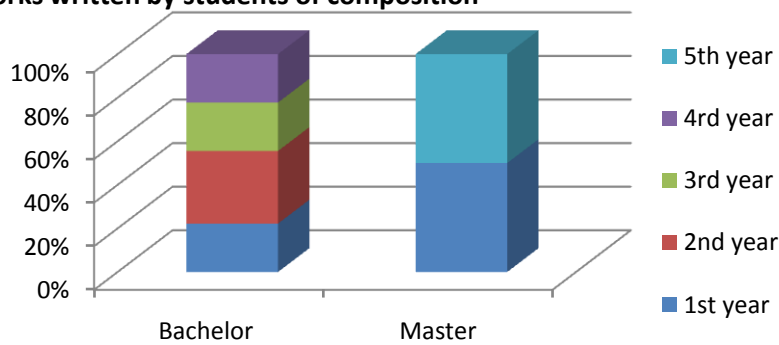
The majority of students 45 (48%) played works composed by both professional composers and students of composition, on the second place are those who played works only by a professional composer 37 (40%) and there are 12% (11) of those who played only works of students of composition. See graph 3.

Graph 3: a pie which shows by whom were composed the majority of the pieces which students performed during conservatory education



Among those 11 (12%) students who did not play a piece by a professional composer are 9 (82%) Bachelor students from different years of education at the conservatory and 2 (18%) Master students from the 1st and 5th year of education at the conservatory. See graph 4.

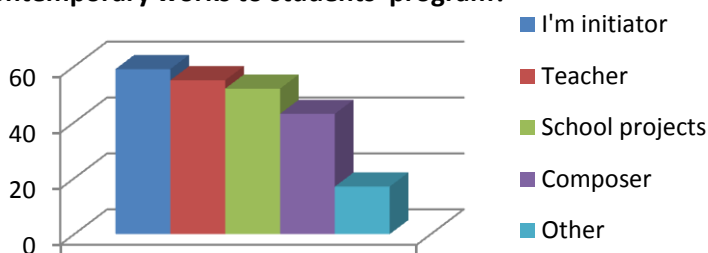
Graph 4: Students who played only contemporary works written by students of composition



6.5 Who is the initiator of including contemporary piece(s) to your program?

Graph 5 shows that with multiple choice option in the first place (54=59%) the initiators of performing contemporary works are students themselves, teachers' influence comes second (51=55%); after that follow school projects (48=52%) and composers (43=47%).

Graph 5: Who or what initiates inclusion of contemporary works to students' program?

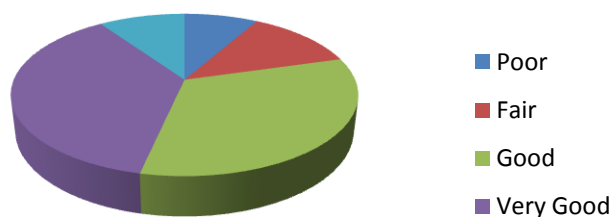


The category of 'Other' (16=17%) provides some additional variants about who and what initiates inclusion of contemporary works into students' program. Among them are ensemble partners, chamber music groups and orchestras, concerts and festivals, competitions and professional freelance work.

6.6 How would you evaluate the productivity of cooperation with composers for your professional artistic development?

73 (78%) respondents said they had the experience of professional collaboration with a composer, 20 (22%) did not. The majority of those with experience 27 (37%) evaluated the productivity as 'Very Good', somewhat fewer respondents 24 (33%) chose the option 'Good' and there are 7 (10%) students who think the level of productivity was 'Excellent'; 9 (12%) chose the option 'Fair' and the smallest number of respondents 6 (8%) went for the answer 'Poor'. See Graph 6.

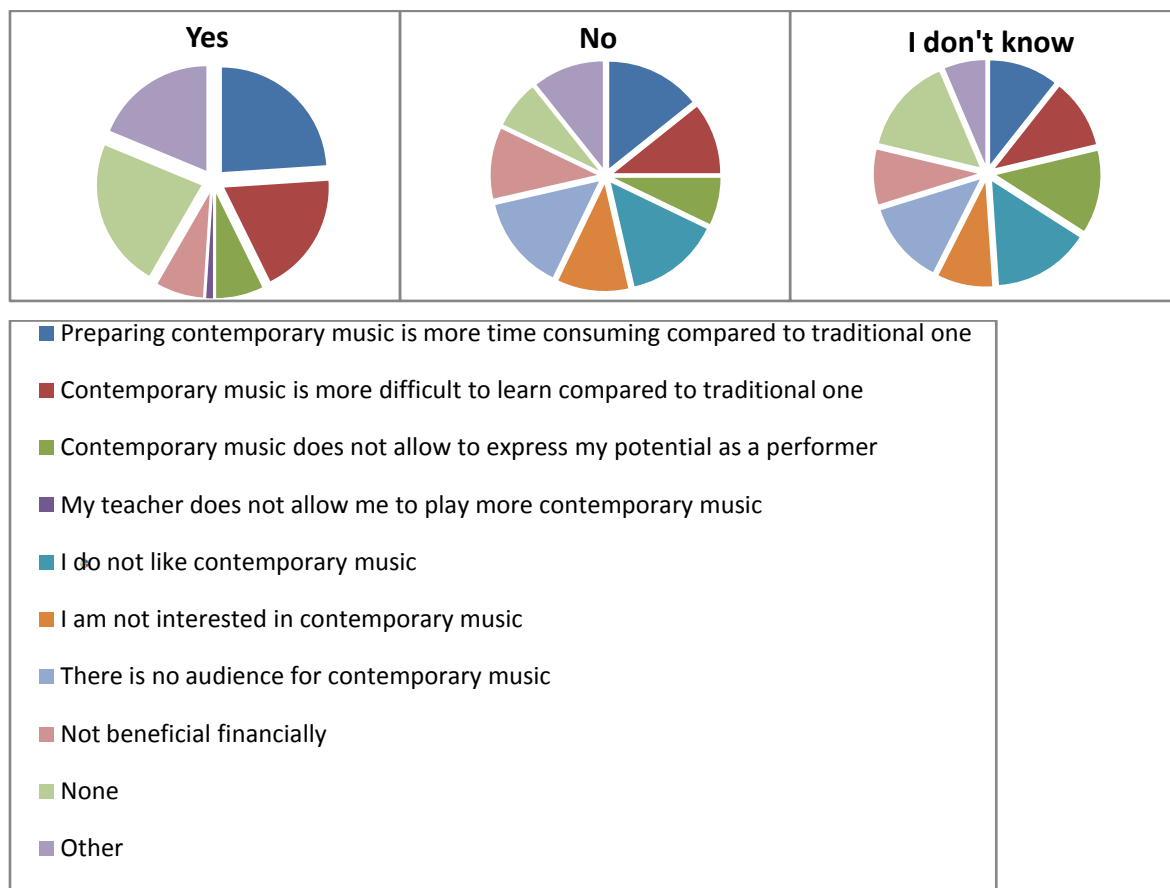
Graph 6: Evaluation of the productivity of cooperation with composer for professional artistic development



6.7 Which barriers if any prevent you from including contemporary music in your repertoire? (multiple choice option)

If we look at Graph 7 with three groups of students, based on their willingness to play more contemporary pieces, we see differences in the barriers which prevent them from including more contemporary music in their repertoire. Thus, it is visually evident that 59 (63%) of the students, who would like to increase the number of contemporary works in their repertoire, have answers with *concentrated character*, whereas answers of students who do not want (11=12%) and are not sure (23=25%) have more *dispersive character*.

Graph 7: The types of barriers of increasing number of contemporary music in students' repertoire in relation to their willingness to play more contemporary music



The most significant barriers for students who chose category 'Yes': more time consuming preparation 21 (36%) and difficulty of learning 18 (31%) of contemporary music compared to traditional one. 17 respondents (29%) among those 19 (32%), who chose option 'None', offered 'Other' variants of answers. Looking at all the descriptions I conclude that additional barriers, which were not proposed as an option in the survey, are the following:

1. Lack of required technique for performing contemporary music and incomprehensibility of modern musical language;
2. Repertory balance (the necessity of mastering different styles for the sake of artistic development, as well as concern of diverse repertoire for the sake of listeners' attention and comprehension);
3. Difficulties in finding decent work for performance, since there are many modern composers who *"don't know really what they are doing"* and *"because of lack of knowledge write unpractical"* music. As one student said, *"there are not enough composers who work from the instrument, instead they work with an idea to which the instrument must bend. This makes difficult situations both technically as personally with the composer"*;

4. Resistance from the side of individual teachers and administration of the classical department. One student said that *"in Bachelor Contemporary music is not enough valued by the teachers and the institutions"*; the other student *"the piano classical department does not support performance of contemporary music. I cannot play it in an exam without expecting disapproving of some piano teachers, only because they don't like the style"*.

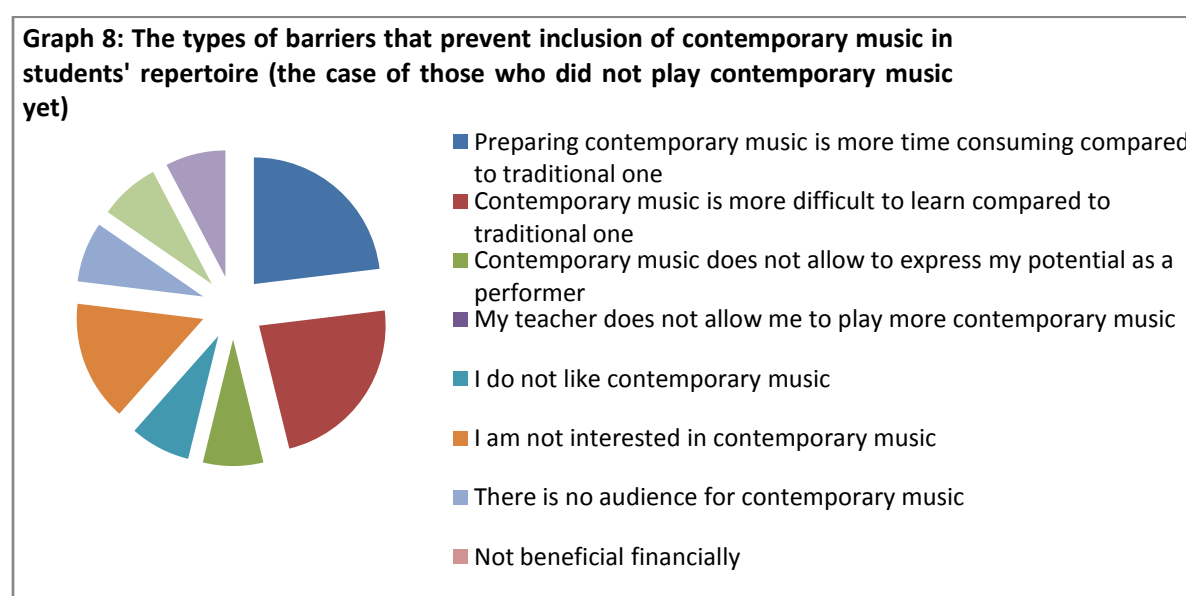
The most significant barriers for students who chose category 'No': 36% (4) of the respondents will not include more contemporary works in their repertoire because they do not like it, there is no audience for contemporary music, preparing contemporary music is more time consuming compared to traditional music. 3 (27%) students chose the option 'Other' and proposed answers with similar argumentation. Thus, they do not want to play modern music because of its non-professional level, despite the fact that 2 (67%) students had experience of playing work written by a professional composer and 1 (33%) played work written by professionals and students of composition. Here is one full quote of the student, who played only works written by professional composers:

"sometimes new compositions don't have any sense at all anymore, they are just a big mess, with hundreds of notes everywhere, trying to use all contemporary techniques in a minimum of time... As interpreters, we sometimes feel that composers do not have a clear idea of music anymore, as if the music was coming from some random time spent on a computer... not all of them, but lots of composers do not hear the music in their head when composing, and as interpreters we can feel this, especially when asking questions when practicing the piece. Or sometimes we also feel they just have no idea about this instrument. Like Debussy said "music should simply search for making the audience have pleasure"

The most significant barriers for students who chose category 'I don't know': 30 % (7) are not sure whether they want or not to play more pieces of contemporary music, because they do not like it, 26% (6) hesitate because they believe that there is no audience for it and 22% (5) because preparation of contemporary music is more time consuming, difficult in learning and does not allow to express potential as a performer compared to a traditional repertoire. One student of three who chose the option 'Other' stated he did so because there is a "LOT of bad pieces, it takes time to find the good ones".

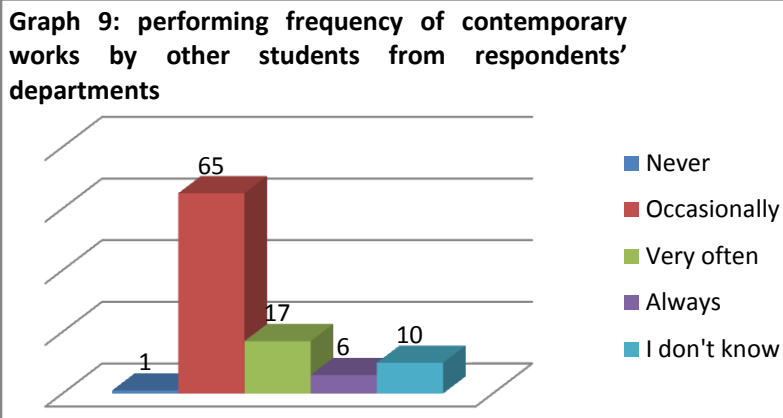
6.8 Which barriers prevent students, who did not play contemporary music during their education at the conservatory from including it in the repertoire?

67% (4) of those who still have not played a contemporary piece during their education at the conservatory said they would like to play it in the future, 1 (17%) is not willing to do it in the future and 1 (17%) does not know. Graph 8 shows that for this group of students, time consuming and difficulty of learning contemporary music are the main barriers (3=50%). After that follow disinterest (2=33%) and other options with smaller percent age of responses (1=17%). Teacher's influence and small financial reward are not the barriers.



6.9 Please estimate the level of performing frequency of contemporary works by other students from your department

At the last question of the survey students estimated the level of performing frequency of contemporary works by other students from their department. The results show that out of a total of 99 responses (100%), the option 'Occasionally' received the highest percentage (65=66%), 'Very often' is on the second place (17=17%), followed by 'I don't know' (10=10%) and 'Always' (6=6%). 'Never' has 1 (1%) response. See Graph 9.



It should be noted that the majority of those who chose the option 'Very often' were wind instrument players 41% (7) and percussion players 35% (6). Almost the same situation is with the option 'Always' – 50% (3) percussion players, 33% (2) wind instrument players and 17% (1) guitar player.

6.10 Conclusion

For the majority of 99 students who took part in the research, performance of contemporary music is an important component of their artistic development. Students performed approximately 1 to 15 contemporary pieces during their study and the increase in numbers goes along with the increase of the education degree. However, this finding needs additional confirmation, since there is a reason to assume that such tendency can differ between students' majors.

Most of the students have played compositions of either professional composers or students of composition, or only written by a professional composer. Still, there are 11 students at different stages of education at the conservatory who did not perform a piece by a professional contemporary composer. Most of the students highly appreciated the productivity of professional collaboration with a composer for their artistic development.

The small number of Bachelor students who did not perform contemporary music (6), does not bring big changes to the whole picture of the quite positive results. However, 66% of the respondents said their fellow students perform contemporary music '*occasionally*'. Those students who observe a higher frequency of performing contemporary music are representatives of the wind and percussion sections. Therefore, such results cast some doubt on the level of the importance of contemporary music at the students' professional activities.

This part of the research showed that students, who want to play more contemporary music in the future, define the barriers more precisely than those students

who do not want to play or are not sure. *The first group of students* does not believe that a small amount or absence of the audience is an obstacle for the performance of contemporary music. At the same time, the students are aware of the difficulties of contemporary compositions and their own lack of required technique; they think about the balanced and diverse repertoire, since it fully discloses their talent, attracts more audience and therefore helps to overcome financial barriers. There is one student, who mentioned the resistance from the side of particular teachers and administration of the classical department towards performance of contemporary music. However, we cannot make any conclusions based on this answer, since it is unique and we do not know the detailed circumstances of the situation.

The barriers to perform more contemporary music that were identified by a second group of students, are disinterest, absence of audience, more time consuming pieces and difficulty of preparation, fewer possibilities for self-expression.

Based on the additional responses we can identify two more interrelated barriers. The first one is the opinion that contemporary compositions have a low professional level, which is expressed in the unreasonable use of extended techniques and incoherent development of the musical material. Consequently, the second barrier is a difficulty of finding a deserving performance piece of music.

Most of the students said they are the initiators of performing contemporary works. The influence of the teachers and school projects, ensemble's partners, concerts and festivals, competitions, professional freelance work and diversity of contemporary repertoire play an important role in increasing the interest to serious contemporary music as well.

7 Descriptive data analysis of interviews with teachers

7.1 To what extent is performance of contemporary music an important aspect of students' professional education?

The teachers I interviewed, without exception, believe that performance of contemporary music is a very important aspect of students' professional education. Some of them provided explanatory reasons.

First of all, it is important for the *multifaceted artistic development of a professional musician*. Many respondents talk about the *role of freedom* in the process of working on a modern piece. Harry van Berne, Jeroen den Herderand and Kees Koelmans connect it with the fact that relatively new compositions do not have so many references of performance, compared to well-known classical compositions. "*The only reference is music that has been done before*" – van Berne said. The absence of references makes musicians "free in a very artistic way" (den Herder), "very authentic" (Koelmans), however more responsible in taking artistic decisions, it implies deeper immersion into the musical text and its meaning. Ralph van Raat connects a greater sense of freedom in performing contemporary music also with specifics of its musical material, which very often has improvisational features. Gaining experience of freedom with modern music can help to be freer in traditional repertoire as well, he states.

Moreover, according to Ralf van Raat, performance of contemporary music contributes to strengthening of the aesthetic conception of what is good and bad, what is beautiful and what is not. Contemporary music facilitates development of analytical and technical skills. All these factors help musicians "*to listen more to colors and the role of coloring, gain a quicker inside in practice of traditional music as well*".

Secondly, performance of contemporary music is an important aspect of students' professional education, since it fosters an *understanding of their role in the "birth and life" of a certain music piece*. Like Harry van Berne said in comparison with the past, when composers and performers lived and were tied together economically, nowadays in the professional music environment exists an awkward situation because many performers are capable to perform music from previous eras and sometimes neglect contemporary music. "*Whoever should know what they compose, if concert players do not play works written by the people around them?*", Jaring Walta asked. Kees Koelmans as well said that "*composers of today have to be heard and they need players. And this is one of our big tasks to make hearable what they put on paper*".

Thirdly, students who are trained to perform contemporary music have more job opportunities. Some interviewees said that despite the trend towards performance of a limited number of favorite works, there are still remaining niches where contemporary music plays quite a big role in concert life. Therefore, according to Ralf van Raat, it is unpractical if a musician only has experience with music of the past. *“Contemporary music needs to be programmed and there should be musicians to perform it”*, he said.

7.2 To what extent is it important for a student to acquire experience of professional collaboration with a composer?

The interviewees agreed that acquisition of experience of professional collaboration with a composer is a very important aspect of performers' professional education. Unfortunately, according to Harry van Berne, it has been neglected in the last 30 years in the study period. The majority of the interviewees stated almost the same, namely that such collaboration can help:

- to discover new possibilities of the instrument;
- to provide more understanding of what is written in the score and possibilities of its performance. This is a productive time for both, the performer as well as the composer, since music notation is quite limited. *“They can experience what is between the piece of paper, or the notes written and the intention of the composer”*, Jose Nuñez said; *“it is not only about the notes, it is also always about what they express, or why is it there”*, Bart van de Roer said; *“of course a composer has to write things down, but to write the things down is not the same as to hear what is coming out of the score”* Jeroen den Herder said. Therefore, the performer has chance to ask and composer has chance to change something. Moreover, Jaring Walta emphasized the importance of the teachers' co-operation in this process because professors are able to give more professional advice to composers about details, about the possible or impossible things like phrasing, dynamics, balance between the instruments etc.

7.3 What is the right time to get acquainted with contemporary music?

In order to understand the teachers' thoughts and arguments about the appropriate time for professional meeting with contemporary music, I asked them to comment upon the quote of Arthur Honegger who said: *“The living language, that of the listener's own period, should*

come first, then the study of the language out of which it developed". The answers on this question have brought disagreement, which was not the case with the previous questions.

The majority of the respondents said that the beginning of professional education and its further development should go parallel with the chronological development of musical art, since it gives both historical background and technical skills necessary for understanding and performance of contemporary music. Kamilla Bystrova, for example, said that if a student is dealing only with leafs without knowing how the tree has got roots, he cannot really learn the subject. Therefore, the main attention at the piano department in Den Haag conservatory is paid to the period of baroque, classical and romantic music. Bart van de Roer compared an acquaintance with contemporary music at an early stage of the musical development with a visit to a museum of modern art without any prior knowledge about the history of art. *"If you send them first to the Rijksmuseum with Rembrandt and Van Gogh, you show the development, the reason why they composed certain steps – then they understand, they will like it. So, I think putting the modern art in perspective is essential to understand it. So, I totally disagree with Arthur Honegger"*. Interesting to note, that after a while Bart van de Roer returned to this question and added that there should be made a very clear distinction between the different types of music, because it can change the whole situation. He said that direction from the present to the past to some extent was possible in Honegger's time because of the clarity of musical language. The same possibilities bring facilitation of the musical language and expression of emotions in music pieces of our time. However, it is absolutely impossible to understand Stockhausen or Boulez without knowing the background, since twelve-tone serialism does not have direct understanding and direct dialogue both with the performer and the audience.

Harry van Berne said that there is always a matter of craftsmanship and *"most of the time, it is not studying a style of a specific piece, but a piece is studied because you have to learn how to cope with your instrument"*. Since there is a huge number of compositions by dead composers, which were many times tested by musicians and therefore have a clear spectrum of parameters (specificity of the voice, level of difficulty etc.), contemporary works are postponed for later study. *"Then they master their instrument. I come to the conclusion that every final, or at least once a year there should be a master class or workshop with modern music. Because gradually you have to know what is going on, you will be able to fully understand what the music is like, and the connection can be made"*. Jose Nuñez expressed the same idea, by saying that *"technical training is quite hard and it is based on the pieces of old composers, because they developed the technique of their instrument"*.

A smaller number of interviewees argued that a good balance between the past and the present languages is the best variant. Jeroen den Herder believes that the knowledge of the past can change the perception of the present, but such retrospective can be evaluated only if the person is aware of the present, if he truly lives now. Still speaking about the practical side of the question, he said that in order to play a contemporary work student's listening skills have to be developed and the student should be open for a new experience. At this point Jeroen den Herder also drew a parallel with a modern museum and referred to music of Lachenmann¹⁹. *"Somehow music is difficult, because music supposes to sound nice and supposes to give you rest or peace, whatever. On the other hand, to play Lachenmann, you have to be a very good cellist. So, it is simpler to use music, which is very known to your ears, and of course after one or two years you start asking for more advanced sound, but that also means that you have to be a very good player to make these sounds"*.

Meanwhile, I received the most extensive answer about the necessity and possibility of balancing both musical languages from the earliest years of professional musical education from Ralf van Raat. As for the understanding of musical material, he doubts that both the listener and performer fully understand and appraise the meaning of old compositions. There is a huge divisive historical period between us and the piece; moreover, as all teachers said, there is no chance to get help from already deceased composers. *"These melodies of Bach, Beethoven, they are terribly beautiful and they are great. However, the deeper layer, such as rhetorical gestures, it is almost the secret"*.

Ralf van Raat told me the story (and a similar situation also happened in a concert practice of Jeroen den Herder), when kids without any previous musical training were more impressed and excited by works of contemporary composers, rather than pieces from traditional repertoire (that specific time it was preludes for prepared piano by John Cage). Based on personal experience Ralf van Raat connects children's choice with the fact that sounds and rhythms in contemporary music have more connections with the present days, which in turn causes a wider range of bright associations and feelings. *"I was doubtful, I was a little bit unsure about many things, and that was a moment I listened to Sechs kleine Klavierstücke, Op. 19 (or Six Little Piano Pieces) for the first time. This music very much corresponded with what I felt at that moment, which I couldn't so quickly feel in listening to more traditional music"*.

¹⁹ Lachenmann' music "is primarily derived from the most basic of sounds, which through processes of amplification serve as the basis for extended works. His scores place enormous demands on performers, due to the plethora of techniques that he has invented for wind, brass and string instruments" (Wikipedia, http://en.wikipedia.org/wiki/Helmut_Lachenmann).

Regarding the development of the musical technique, Ralf van Raat by no means denies the importance of the traditional background, since it teaches the student to make good and logic phrasing, sound, coloring etc. Therefore, he has a negative attitude towards performance of only contemporary music. However, he thinks that contemporary music has to be integrated in any education from the earliest moment. Just as an example he took "Játékok"²⁰ – a collection of pedagogical performance pieces for piano (two hands and four hands), composed by György Kurtág, and said that on the one hand working on these pieces intrigues imagination, helps to understand or get used to the sounds that are not only tonal, broadens aesthetical borders. On the other hand it makes fingers and arms very flexible and strong, because you learn how to play different accents and intervals, which can help to play classical music as well. At the end my interviewee concludes that: *“from the technical point of view, as long as you use it wisely, it really helps any student to broaden the technique, instead of damaging it. However, you have to know carefully as a teacher, what to do with it and how to apply it. But I think I get a bit upset if I hear.... I think it is incredible... if I may say ...a proof of ignorance if anyone says these high stereotypical things about classical contemporary music”*.

7.4 How much time/effort do students allocate for performance of contemporary music during education at your department?

- Piano section: Kamilla Bystrova (Koncon) said that unfortunately students do not spend much time during their education on contemporary music, however within the last 10 years teachers are paying more and more attention to the obligatory part of modern music, which consist of famous works of Bartók, Shostakovich, Prokofiev and Rachmaninoff. The music of the Second Viennese School, represented by Schönberg or Webern is difficult, but will be certainly introduced to the older students, who will understand it. Bart van de Roer and Jose Nuñez (Codarts) said that the curriculums of the Bachelor and Master have different strategies. At the Bachelor all types of music are studied, which guarantees a student's awareness in all styles. Therefore, at least one of the pieces there must be contemporary every year. The Master program is freer and supposes that after getting familiar with their personal interests, students should be independent and responsible in

²⁰Kurtág about "Játékok" ("Games"): "Playing is just playing. It requires a great deal of freedom and initiative from the performer. [...]. We should make use of all that we know and remember of free declamation, folk-music, parlando-rubato, of Gregorian chant, and of all that improvisational musical practice has ever brought forth. Let us tackle bravely even the most difficult task without being afraid of making mistakes: we should try to create valid proportions, unity and continuity out of the long and short values – just for our own pleasure!" (Wikipedia, http://en.wikipedia.org/wiki/Helmut_Lachenmann).

their own programming, of course under the teachers' supervision. Ralf van Raat (CvA) said that since the beginning of his teaching at the Conservatory it became compulsory for the 3rd and 4th year students to play one contemporary work at their exam in order to move up to the next year.

- String section: Jaring Walta (violin, Koncon) said there is no curriculum and around 10% is allocated for contemporary music in his class. At the whole department the percentage is much lower. Sometimes students play Shostakovich and Bartók, but this is already almost a classical repertoire. Kees Koelmans (violin, CvA) said contemporary music is “an important ingredient” of the students’ education: “*We try to inspire as many students as possible to play as much contemporary music as possible, which is still not enough, but we encourage very much to do that*”. The majority of the string players at the school play a lot of early music, but mainly the 19th century repertoire, since there is still no way to educate string players without the use of virtuoso repertoire. Recently, teachers have decided to put modern music into the curriculum on a later period of education, because first students “*have to become musicians and then they can make their choices for contemporary music or whatever*”. Jeroen den Herder (cello, Codarts and CvA) said there is no curriculum, but in the last three years teachers at the Amsterdam conservatory are trying to let students play more contemporary music. Thus, at CvA contemporary music takes up around 10%, at Codarts – less than 5%.

- Vocal section: Harry van Berne (CvA) said for contemporary music in his class allocated not more than 10-15%. There is no curriculum, but teachers have a general agreement that students should perform auditions with different music time periods. Gerda van Zelm (Koncon) said “*when I look at the curriculum of the students I must say that things are not built in that much*”. Students are quite free to choose the program, especially in the Master where they can focus their whole time on only contemporary music. The program in the Bachelor is wider, so they have to do different styles, but even in this case it can be a substantial part with contemporary music.

7.5 What are the barriers and/or stimulating factors to teach/perform contemporary serious music?

As it became clear from the previous section, in most of the cases there are no precise requirements concerning performance of contemporary music in the educational curricula,

or they differ between conservatories and department's sections. So, what are the barriers and/or stimulating factors to teach/perform contemporary serious music?

7.5.1 Students' and teachers' interests

The interviewees said that a number of contemporary works in the students' program largely depends on personality, devotion and interests of both student and teacher.

- Old fashioned teachers

Meanwhile, most of respondents acknowledged that some teachers are old-fashioned in their musical preferences or do not know modern repertoire. Gerda van Zelm said *"the older generations of the teachers are not so familiar with nowadays' composers and compositions"*. Ralf van Raat thinks that at the moment it is getting less strange to include Bartók, Ravel and Debussy in student's repertoire. However, for older generations of teachers this almost "classical contemporary" music is a big barrier. *"I do feel that they have hard time allowing their students to play and accept that this repertoire of today is getting slowly part of the canon of the classical music"*. Jeroen den Herder said *"if you have an old fashioned teacher, there is no chance that you are going to play modern music"*.

- Old fashioned students

The interviewees admitted that most of the newly arrived students are not familiar with modern music, but at the same time have a prejudice about the difficulty of its understanding and performance. Kamilla Bystrova said *"some of them are very much afraid that they don't understand, so it is a sort of psychological problem"*. Gerda van Zelm said *"one of the barriers is that they just don't know this kind of music and they think that it is really difficult"*. Harry van Berne said that some vocal students come to Amsterdam for opera and only opera. And despite existence of modern operas, *"it is almost or always" limited repertoire from the classical and romantic period.*

According to Bart van de Roer it is very hard to inculcate interest to modern music and teachers should be very careful with the selection of the piece at the beginning. *"Not too long and not too abstract in general, but still with enough spices for getting interested"* he said. Indeed, Ralph van Raat noticed, that even though at first some students say *"I don't want to play contemporary music"* with more experience they like to play it. *"It is really exciting and they intuitively play it quite well, because, I think, they understand the language"*, Ralph van Raat said.

7.5.2 Quality of student's skills

Many interviewees said that inclusion of contemporary repertoire depends on the level of student's skills. Gerda van Zelm thinks that the lack of skills for modern music mainly concerns vocalists, since the majority of them start their professional study at the age between 18 and 22. She added that there is a big gap of contemporary music in amateur music education.

7.5.3 No good material for studying

As mentioned above, many respondents believe that contemporary musical material is inappropriate for the educational process, or that it is difficult, if not impossible, to find good pieces.

- Difficulty of the piece – more time consuming

Harry van Berne said *“if the piece is very difficult, obviously, then it will take more time to study”*. However, he added that besides one hour of singing lesson students have their own study time, they also work with a pianist, follow chamber music classes, opera staging, *“so there is a lot of possibilities in fact to work with contemporary music”*.

Gerda van Zelm said that *“students in the beginning find modern pieces beyond the borders of the common harmonies hard, because they just don't have ear training. So, it takes them more time to learn to understand”*. According to Bart van de Roer indeed there are difficult pieces, which are time consuming. However, as he said previously, *“this is a matter of choosing the right repertoire. So, that is maybe not a barrier”*. Gerda van Zelm also said that not all contemporary music is hard *“so, if it is interesting for the student and the teacher, they can really do a lot with it”*.

- Against the instrument

Kees Koelmans thinks that students want to develop their instrumental skills, whereas many contemporary works are not able to implement their desire. *“Modern compositions are sometimes going against the instrument much more than earlier repertoire”*. That is why teachers have to encourage playing contemporary music; they have to teach students to see the importance of playing contemporary music *“even then it is, ‘against your instrument’”*. Here my interviewee remembered a reaction to the first performance of Tchaikovsky's concerto for violin, which nowadays belongs to the standard repertoire. In the composer's time musicians strongly criticized the piece and said that it is a concerto against the violin. Therefore, Kees Koelmans one more time concludes that *“music needs the players in order to proof what is good music and what can be played”*.

7.5.4 Bad reputation of contemporary music and love to traditional repertoire

- Bad reputation

Ralf van Raat is convinced that one of the biggest barriers to perform contemporary music during education as well as after graduation is its *bad reputation*. He thinks that the majority of people still associates contemporary music only with complexity, rationality, disharmony etc. The general idea about contemporary music is partly understandable, because the gap between tonality and atonality was very large and shocking. It expanded the distance between the composer and the audience, which is very hard to reduce back again. Jose Nuñez and Bart van de Roer have the same vision of this problem. One of them said that living composers nowadays are again creating connection with the public and that there is a possibility for performers to play the music of their times. The other said that music which is written now is easier to access than in the past and maybe it is also more necessary to put a second compulsory subject in students' curriculum.

- Love to traditional repertoire

From the interviewees' answers it became clear that love to traditional repertoire has become a barrier not only for performance of contemporary music, but even for an attempt to be acquainted with modern repertoire. Jaring Walta said that in the time of Mozart, Hind and Beethoven everybody played contemporary music, as well as old music. *"But now, we like our Beethoven and our Mozart, and our Dvořák, and our Sibelius, and we love the music and what is now composed.... careful, careful, difficult..."*.

7.5.5 Exam system

Interviewees said that students are allowed to choose contemporary works for their final exams and this is very much appreciated. However, exams at the Bachelor and Master last approximately 50-60 min. Within the given time students have to show a variety of styles and techniques. Moreover, as Jaring Walta said, the interest of the student is to play a good exam and receive a good diploma, therefore contemporary music is quite risky choice. *"The pieces which have been composed in the last 40-50 years, you do not hear them very often. Alas"*, Jaring Walta said.

7.5.6 Competitions

The teachers evaluated the influence of competitions on students' interest towards contemporary music differently. Vocal teachers said it is a shame there are not so many competitions for singers of contemporary music. According to Gerda van Zelm competitions

are “not the barriers, but they don’t challenge people to do new music at all. Because these competitions are often aiming to find singers with voices that can be sold in the market, a kind of old-fashioned market where they don’t do new music”.

Piano teachers said that many piano competitions require contemporary pieces. Violin teacher Jaring Walta told me that he is in a favorable situation; he is the organizer of Iordens Violdagen and Davina van Wely Vioolconcoursand and new pieces are always commissioned for these competitions. He said that without this tradition “*composers would not have a chance to write pieces for younger people. But, I think it will stop one day, because there is now an alarm with loss of money for the cultural sector*”.

7.5.7 Funding cuts and audience demand – career without contemporary music

All interviewees agreed that modern musicians can develop a successful career without contemporary music. However, some of them have different observations and evaluations about already existing and potential job opportunities with contemporary music. According to Harry van Berne and Kees Koelmans it is very hard to convince students to put some effort and time to contemporary music, since there is less financial support from the government side and consequently musicians are more dependent on average audience that love classical music.

Jose Nuñez Ares also said that the majority of the public wants to hear classical, romantic repertoire. Students feel that pressure and really have to make choices concerning their career. However, he added that, surprisingly, pianists, who play contemporary music and can make crossovers with other musical styles, have more job opportunities than “traditional pianists”. “*So, such people like Joanna MacGregor, who is also playing with Eric Vloeimans, a jazz musician, are an example to follow*” he said. According to Gerda van Zelm many graduate students work within contemporary music production. “*So, it is really a necessity for them to become acquainted with this. And once they often get in contact with new music, they start to like it, they find a way into it*” she said.

7.5.8 Other departments, workshops, concerts and related educational organizations

Based on the teachers’ words, there is a great influence of other music departments on the formation of interest towards modern music among students of piano, vocal and string sections. Ralf van Raat thinks that chamber music, especially with instruments without great classical repertoire (percussion, saxophone, flute etc.), automatically stimulate pianists to acquire knowledge about modern music.

The teachers put a great emphasis on cooperation between the classical/vocal and composition departments. Thus, Kees Koelmans said *"composers write new music, they ask for players and we take that very serious. We encourage our students to join those composers' festivals; then they play new music"*. Gerda van Zelm told me that all second year vocalists cooperate with students from the composition department. Young composers get the proposal to write a piece for a young vocalist and one instrument, which finally will be presented at the Spring Festival (school festival of new music). During the process of writing the composer is welcome to visit vocal classes and ask for the teachers' professional support. *"At least once in their study they sing music that has never sounded before and that is written specifically for their voice and that occasion. And for many of them this is the first time they sing music of nowadays"*, she said. Moreover, for some years Gerda van Zelm did a lot of productions with youth opera in Utrecht. For around 10 years now she, together with 6 voice students, has been attending the young composers' meeting in Apeldoorn. During one whole week, which ends with a concert, they work on new pieces written for orchestra and different numbers of vocalists. *"It is also a very good experience for the student to sing new music, to sing new notes and to be directly in contact with the composer"*, she said.

Jaring Walta told me that each new academic year at Den Haag conservatory starts with a newly written piece, which is commissioned by the director of the conservatory to one of the students from the composition department. Jaring Walta believes that students of the classical department should be inspired to know their colleagues from the composition department and see whether someone can write a new piece for them or for their string quartet, piano trio etc. *"I always try to stimulate it, but sometimes I have the feeling that I'm the only one. And my colleges are not much in favor of doing the same"* he said.

The majority of the teachers mentioned the existence of workshops and lectures in the educational process, which teach students to understand the importance and performing practice of contemporary music. Jose Nuñez Ares and Bart van de Roer said that students on repeated occasions had the opportunity to get experience from the specialists of contemporary music Joanna MacGregor and Ralf van Raat.

Gerda van Zelm told me about the *Dutch opera academy*, which is the master specialization of Den Haag and Amsterdam conservatories. The two years educational program consists of four opera productions, one of which is always a contemporary one. The teachers from the string section also told me about the György Ligeti Academy, which is

unfortunately closed now due to economic constraints. This academy, dedicated to modern music, was a cooperation between Den Haag and Amsterdam conservatory.

7.6 Have you noticed an increase in the performance of contemporary music among students during your teaching practice (reduction, without changes)?

My interviewees do not think that there is a decrease in the level of performance of contemporary music during education process. Some teachers said that the level remained the same. Jaring Walta said: *"I don't see much increase. But it is still a small percentage"*. Others see a slight increase as a consequence of extra workshops, organizations and enthusiastic leaders who support modern music. Kees Koelmans thinks that his personal impression of an increased level in CvA might be related to the previous experience at the smaller schools, where, compared to CvA, modern music is less used in the educational practice.

7.7 Do you observe a difference between students of other departments towards performing contemporary music?

My interviewees agreed that students who play more or less modern instruments which do not have strong classical romantic repertoire (e.g., percussion, big number of wind instruments, accordion), are more active in the performance of contemporary music. The majority of the interviewees also said it has to do with the nature of these instruments. Therefore, for these performers it is easier to make the choice. Interesting to note, Harry van Berne (vocal, CvA) and Kees Koelmans (violin, CvA) also define pianists as active performers of contemporary music and admit that vocalists and string players are on the old fashioned side.

7.8 To what extent consumers' taste and economic constraints can be a barrier for performance of contemporary music?

The majority of interviewees regretfully admitted that funding cuts in the cultural sector over the last 20-25 years have a direct impact on the development and the promotion of contemporary music in the Netherlands. Concert programs are more often created with the principle of error-free choice, and there is a number of reasons for this phenomenon. Firstly, despite the fact that there are still groups of people that are interested in contemporary

music, the average listeners became less educated and more oriented on entertainment. Secondly, most of the contemporary music is not commercial; it is not purely entertaining and requires effort to understand. Thirdly, preparation of contemporary works is often very difficult, therefore this requires more time and effort from the artist. Finally, there is a great influence of state's and gatekeepers' "entrepreneurial ideology".

However, some interviewees said there may be a way out of this situation. Audience's taste, trust to musicians' choice and a consequent demand for contemporary music largely depends on correct and wise programming, the way music is presented. Musicians have to make integrated programs, present something familiar and at the same time confront the audience with new pieces. Bart van de Roer said that it can be even part of a success story, and an economic stimulus if an artist receives the trust of the audience. People will buy the tickets for the evening and not so much for the repertoire. Most of the time – and this is what other teachers also told me – the audience is surprised and excited after listening to an unknown contemporary piece, because they really “open the ears”. As Harry van Berne said *“that is something we have to stimulate”*. Kees Koelmans said *“consumers have to be educated and we have the task to bring difficult music to the audience. This is an obligation. We have to write program notes; we have to talk to our audience. So, I feel it as my task, and all my colleagues will certainly agree, to encourage our students to take modern pieces in their repertoire and to educate their listeners to appreciate it”*.

7.9 Future of the contemporary music

There are lots of teachers who assess future development of contemporary music without pessimism. They think that nowadays' problems affect not only modern, but all types of music. Bart van de Roer said that modern music will always stay alive and it is the musicians' task to keep the interest of the audience, be wise with the programming and to not be satisfied with playing only well-known compositions. He believes in the *“strength of musicians and composers to make people enthusiastic and find the ways to keep music alive”*. Kees Koelmans said performers should fight for contemporary masterpieces.

Some teachers are more afraid about the future of contemporary music. Jaring Walta said, *“Nieuw Ensemble and Ives Ensemble will not play anymore; if they play, they do it for nothing. Sorry, almost for nothing. I think it is a very bad situation for composers now; they will not have money for living anymore, because they have to show how many performances there will be and if they do not have friends musicians who can help, then most of the*

composers will say «I cannot find any performer». So, it is a very difficult situation. I'm sad about this".

Jeroen den Herder thinks that the best option will be if a small group of people, which is very advanced in listening and open minded, will keep existing, because everything what they have built during the last 20 years is collapsing now. *"It is very important that there will be some places, some spots where you can listen to modern music. And to give opportunities also to composers, especially the young ones; I mean, there is no chance that they can hear their own music. Maybe in the conservatory by some students one time, but in the concert hall Very difficult",* he said.

7.10 What is the significance of professional music education in the future development of contemporary music in the Netherlands?

According to Harry van Berne there should be much more of contemporary music in professional music education in order to make it bloom. The beginning of Profile Contemporary Music (PCM)²¹ is a confirmation of awareness about the importance of this process. *"If you go one way with an early music department, there should be a new music department also",* said Harry van Berne. Gerda van Zelm again emphasized the high significance of connection between performer and contemporary music and said that as a coordinator of the vocal department, she is more often thinking about methodical programs and a new curriculum with contemporary works. Kamilla Bystrova said that it is the teachers' aim to stimulate the knowledge and the interest especially to the modern music and also to the composers themselves. According to Jeroen den Herder the role of musical education is very big. People should find their own voice, they should not be trained to play better than others, or as good as others. *"The difference between people, I think, is one of the most important things. From this point of view, it is very important to educate modern music, to let people understand what the composers are going through".*

At the end of the conversation Ralph van Raat concludes that musicians take a really big part in promoting contemporary music and if they refuse to do so, they are the enemies of classical music as well. Obviously, that non-performance of living composers leads to loss of the whole beautiful tradition of classical composition. *"I think that the tradition of presenting music of your time is essential for the stability of music. I think without*

²¹"Profile Contemporary Music (PCM) is a new master program, which challenges students to develop novel musical concepts, multimedia performances and multidisciplinary projects that reflect a new way of thinking about music and genre" (see more on CvA website <http://www.ahk.nl/en/conservatorium/study-programmes/master/master-classical-music/profile-contemporary-music/>).

contemporary music classical music will be like a museum. And at the end, sooner or later, it will die out, because it has too little relationship with young people”.

7.11 Conclusion

All teachers believe that performance of contemporary music and collaboration with a composer is an important aspect of students’ professional development, since in combination with traditional repertoire it guarantees an education of a highly skilled and multifaceted artist:

- it helps to be authentic and freer in the artistic way;
- it makes a musician responsible in taking artistic decisions;
- it strengthens aesthetic conception;
- it develops analytical and technical skills;
- it facilitates discoveries of new techniques of composition and performance;
- it educates responsibility for development of the musical repertoire and interest in composers' professional activity;
- it brings more job opportunities.

Despite the fact that performance of contemporary music is an “important ingredient” of students’ education, piano, string and vocal sections allocate around 5-10% of time for contemporary music. Worth to note, that this percentage may be even smaller, since speaking about contemporary music, some teachers mentioned almost classical repertoire – Bartók, Shostakovich, Rachmaninoff. Other interviewees confirmed that it is still common among teachers to perceive music of the first half of the XX century as contemporary. Most of the teachers noticed a slight increase in performance of contemporary music at the conservatories during their teaching practice.

The majority of the teachers argued that study of contemporary repertoire should begin after the acquisition of sufficient knowledge and skills, which are provided by traditional repertoire. Other teachers believe there should be a balance between traditional and contemporary repertoire, however it is difficult or impossible with every student. Only one teacher gave extensive explanation about the necessity and possibilities of balancing both types of repertoire from the earliest ages of music education.

In most of the cases there is no curriculum with a number and options of contemporary pieces. The quantity of contemporary works in students' education program mainly depends on students’ and teachers’ interests and quality of student’s skills. Three curriculums, which

were briefly described, have different strategies. At the piano section in Codarts performance of contemporary pieces is compulsory during the whole Bachelor program; at the piano section in CvA it is compulsory at the 3rd and the 4th year of education; and at the string section in CvA contemporary pieces are postponed for a later period of education.

Based on all teachers' answers there are several barriers that impede teaching and performance of contemporary music:

- old fashioned teachers and old fashioned students without knowledge of contemporary repertoire but with prejudices towards it;
- difficulty of finding good music material, since many contemporary pieces are very complex and therefore more time consuming, they require techniques which go 'against the instrument';
- bad reputation of contemporary music and love to traditional repertoire;
- exam system;
- external factors that reduce the level of students' interest towards contemporary music: competitions, low financial reward, audience requirements and possibility to make career without contemporary repertoire.

The following factors stimulate performance of contemporary music during education:

- collaboration with other sections and departments;
- contemporary chamber repertoire;
- workshops, guest lectures and concerts within conservatories;
- external factors: related educational organizations; concert life in the Netherlands; competitions, which require contemporary repertoire, mixed programming

Despite the fact that some interviewees are optimistic and others are pessimistic concerning the future development of contemporary music in the Netherlands, all of them stressed the big importance of music education in this process. Most of the teachers acknowledged the need to develop a curriculum towards increasing time allocated for contemporary music and strengthening professional connections between performers and composers.

8 Conclusion

This research was based on the assertion that innovation is an inherent component of the creative process and an important aspect of a sustainable organization. It was argued that innovation of the concert repertoire depends on state support, consumers' taste and administrative rationality, however, musicians' aesthetic priorities have the most decisive influence. Therefore, the author of this research made an assumption that Dutch professional music education, along with favorable conditions for the development of contemporary serious music in the Netherlands during the past 40 years, contributes to the formation of musicians with highly creative initiatives in the innovation of concert repertoire. Hence, the main question of this research is *to what extent does Dutch professional music education contribute to developing musicians' aesthetic interests towards contemporary music and what are the main causes influencing this process?* The conclusion is based on the comparative analysis of quantitative and qualitative results, which will be presented later in this section, in accordance with the three sub-questions.

8.1 To what extent does the performance of contemporary music play an important part of students' and teachers' professional activities?

Based on the students' and teachers' answers, performance of contemporary music is an important component of artistic development. Teachers said it helps young artists to reveal originality, liberate analytical and figurative way of thinking; it helps to gain a deep awareness of the technical, stylistic etc. links in the music culture. Consequently, it makes musicians more independent, confident and responsible in taking own technical and aesthetic solutions. Moreover, it reduces the gap between a composer and a performer and, in its turn, gives the latter more rights to be a competent contributor to the present and future development of the music culture. Most of the students appreciate a professional collaboration with a composer and the teachers' answers confirmed that such experience is important for musical discoveries and improvements.

However, the result shows that students of piano, vocal and string sections perform contemporary music *occasionally*.

8.2 What are the barriers to teach/perform contemporary serious music?

Based on a number of contradictory facts that were found through the comparative analysis I conclude that the *main reason* which determines a small percentage of time allocated for performance of contemporary music during the education period is *prejudice towards modern music, underestimation of its role for students' professional development and an underdeveloped curriculum*.

Contradiction № 1

Many teachers said that there is a risk of bad perception and incomprehension of contemporary music without profound prior acquaintance with historical background and acquisition of aural skills. Therefore, modern repertoire should be postponed to later stages of students' education. However, difference between three curriculums indicates that there is no agreement concerning the right time for contemporary repertoire in students' professional development. Furthermore, some teachers observe positive reaction to contemporary music among children and students, who start to practice it. Therefore, they questioned the profound understanding of the classical repertoire in the XXI century and argued that stylistic, symbolic, emotional layers of many contemporary pieces are more understandable both for modern performers and listeners.

Accordingly, we can make an assumption that those students who admitted their disinterest to modern music have insufficient amount of practical skills and knowledge about contemporary music. The taste is not innate and requires development (Caves, 2002, Towse, 2010). There should be a "rational addiction" towards contemporary music from the earliest stage of professional education.

Contradiction № 2

Many teachers said that *some* modern music material is not good for craftsmanship, *some* compositions are extremely difficult and more time consuming, *some* compositions are written 'against the instrument'. However, teachers themselves have stressed that these deficiencies do not refer to all contemporary repertoire. Moreover, several interviewees said that older generations of the teachers are not familiar with nowadays' composers and compositions; others said that they have difficulties with finding good musical material. Furthermore, there was a comprehensive answer about the virtues of the pedagogical pieces by György Kurtág which casts doubt on arguments about shortcomings of contemporary repertoire and raises questions about what is meant by craftsmanship in music education.

Complexity and unprofessional level of contemporary pieces are the barriers, which were also identified by students, who do not want or are not sure about performing

contemporary repertoire in the future. However, a small number of detailed responses, lack of information about the student and his experience of studying contemporary repertoire enable the author to make different interpretations. Here are some of them:

- ✓ A contemporary piece does not meet students' technical level;
- ✓ The student does not want to overcome the technical difficulties (which can also be in technical simplicity; Knaifel, 2005) of modern music;
- ✓ Based on the survey and the interviews, there are students who have never performed works by professional composers and had experience only with works by students of composition. Obviously, such students cannot adequately assess the professionalism of the modern repertoire.

Therefore, the efficiency of contemporary repertoire for students' professional development depends on correctly selected pieces and the right time for their execution with each individual student.

Contradiction № 3

Most of the teachers said that there is no curriculum which specifies the number and options of contemporary pieces and therefore performance of contemporary repertoire during the study period mainly depends on the students' and teachers' interests. However, full freedom of choice can be an unfavorable factor for the formation of interest towards contemporary music. Here are some reasons:

- ✓ Formation of the musical taste is a long and difficult process, which requires consistency and supervision (Caves, 2002, Towse, 2010, Aristotle, 2013);
- ✓ Based on the responses and answers, there is a risk that both, student and teacher are not interested or unfamiliar with contemporary repertoire;
- ✓ Furthermore, based on the literature review and the qualitative/quantitative results, there is a risk that student's interests towards contemporary music are suppressed by the attractiveness of external rewards, which are still easier to obtain with classical repertoire: a good exam grade; winning a competition, financial rewards, career promotion; more predictable demand in time of financial and political changes.

Contradiction № 4

Based on some survey responses, the audience's taste and small employment opportunities are the barriers to performing contemporary music during the educational process. Some teachers also mentioned that it is hard to convince students to perform contemporary music because of the small number of external rewards. However, for those students who want to perform contemporary music in the future, these factors are not obstacles. As well as some

teachers, who believe mixed programming is the best way to attract more audience. Therefore, professional music education should teach future musicians to strive for independence in the selection of a contemporary repertoire and seek the best opportunities for its execution.

8.3 What are the stimulating factors to teach/perform contemporary serious music?

The slight increase in performance of contemporary music during the educational process at the conservatory is connected with the activity of individual leaders, compulsory inclusion of modern works into the students' program, organization of extra workshops and lectures, performers' competitions, which require contemporary pieces, job opportunities and high competition among artists with purely traditional repertoire. Moreover, the interest towards contemporary music among the students of classical and vocal departments depends on collaboration with other sections and departments (percussion, wind instruments, composition etc.), as well as related education programs – *Dutch opera academy*, *György Ligeti Academy* and *Profile Contemporary Music (PCM)* in the Amsterdam conservatory.

8.4 Role and actions of professional music education in preservation and future development of contemporary serious music in the Netherlands.

The results of this study cannot entirely confirm its main hypothesis. Development of aesthetic interests in contemporary music is still problematic at the piano, vocal and string sections, where students play contemporary pieces occasionally. The more positive achievements can be observed at the percussion and wind sections. Thus, Dutch professional music education requires improvement in the teaching methods aiming at development of students' aesthetic interests towards contemporary music. In times of an unstable economy, accelerating commercialization and degradation of aesthetic priorities, the preservation and future development of the overall music environment in the Netherlands depends on virtuosos with virtues, on people with commitment to the style and the unknown, and those who can reject the idea of rationalized aesthetics and ethics. Professional musical environment is alive only if there is solidarity and cohesion between the living performer and the living composer, whose activity is directed not only on preservation but also on creation of new cultural values.

Limitations of the current study and suggestions for future research

The current study is limited due to an insufficient number of responses and interviews, which does not allow drawing general conclusions for the entire population. The main reasons of the small sample size are lack of time and organizational difficulties during the data collection. Besides that, the number of interviews was limited due to the requirements of the Master Thesis. Furthermore, the results of the survey could provide more comprehensive information for comparative analysis if the survey questions to the students would have been based on the teachers' answers. However, due to time constraints qualitative and quantitative researches were conducted simultaneously. The evident disadvantage of the survey is also in the way that students were grouped. For greater convenience and quality of the data analysis, students should be grouped on the basis of department sections (percussion, wind section etc.), rather than a specific instrument. Last but not least, this research does not include the scientific works about the sphere of serious music in Dutch, since the author does not possess a sufficient level of this language.

Despite of all limitations this research has strong sides. It covers quite large number of recent scientific researches, as well as opinions of individual performers, composers and musicologists from different countries about the state of contemporary music in XXI century. Despite the fact that some researchers raise the question about the influence of the professional music education on musicians' aesthetic priorities, there is no research on this subject with qualitative and quantitative data analyses so far. Thus, this study is unique, yet, the statuses of the results are indicative, rather than absolute.

There is obviously a lack of professional studies concerning the state of contemporary music at the beginning of the XXI century. Future researchers can investigate this issue from different angles:

- It is interesting to compare the influence of professional music education on students' aesthetic and ethical priorities in different countries and in different historical periods.
- There is a need of statistical analysis of the balance between traditional and contemporary repertoire in concert programs of soloists, ensembles, orchestras and festivals.
- There is a need of a comparative analysis between the economic position of performers and composers.

- Another suggestion for further research is a comparative analysis of competition programs nowadays and in the past. It is interesting to investigate how competition winners develop own concert repertoire throughout their future careers.

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Other sources

Interview 1: Harry van Berne – voice professor and head of the voice department at Amsterdam conservatory. *Date:* 10 May 2013; *Place:* at interviewee's house; *Duration:* 14:00-14:30

Interview 2: José Nuñez Ares – piano professor and coordinator of the classical piano department at Rotterdam conservatory. *Date:* 14 May 2013; *Place:* Rotterdam conservatory; *Duration:* 10:00-10:20

Interview 3: Jaring Walta –principal study teacher in violin at The Hague conservatory, organizer of Iordens Viooldagen and Davina van Wely Violfestival. *Date:* 14 May 2013; *Place:* Den Haag conservatory; *Duration:* 14:00-14:30

Interview 4: Gerda van Zelm – principal study teacher in voice and coordinator of the vocal studies department at The Hague conservatory. *Date:* 15 May 2013; *Place:* Den Haag conservatory; *Duration:* 10:00-10:35;

Interview 5: Kamilla Bystrova – piano teacher mainly involved in the young talent department at The Hague conservatory. *Date:* 21 May 2013; *Place:* Den Haag conservatory; *Duration:* 20:15-20:50;

Interview 6: Kees Koelmans – violin and chamber music teacher, Head of Strings at the Conservatorium van Amsterdam. *Date:* 29 May 2013; *Place:* Amsterdam conservatory; *Duration:*13:30-14:00;

Interview 7: Jeroen den Herder – cello professor at the Classical Music department of Codarts and CvA, artistic leader of the Cello Biennale in Holland. *Date:* 29 May 2013; *Place:* café near Anton Philipszaal; *Duration:* 17:00-17:45;

Interview 8: Ralph van Raat – teacher of contemporary music piano interpretation and the 20th-century repertoire class at the Conservatorium van Amsterdam. *Date:* 31 May 2013; *Place:* Skype; *Duration:* 10:00-10:50;

Interview 9: Bart van de Roer – professor of piano and chamber music at Codarts Rotterdam. *Date:* 4 June 2013; *Place:* Codarts conservatory; *Duration:* 9:45-10:20

APPENDIX A

Survey among students of the classical and vocal departments of the Amsterdam, Rotterdam and The Hague Conservatories

INTRODUCTION

The BA&MA students of the classical music and vocal departments of the Amsterdam, Rotterdam and The Hague Conservatories are invited to participate in a research study conducted by Anna Reshetniak, a master student of the Cultural Economics & Cultural Entrepreneurship department at the Erasmus University Rotterdam.

The starting point of the research is the imbalance between traditional and contemporary repertoire in concert programming. Among a number of reasons influencing this phenomenon has to do with aesthetic priorities of musicians. Therefore, this work aims to explore to what extent Dutch professional musiceducation contributes to the development of musicians 'aesthetic priorities concerning concert programming strategy.

Your participation is highly valued for the final result of the study, which will be beneficial to all members of the contemporary musicworld in the Netherlands.

ABOUT THIS SURVEY

- ✓ The survey will continue until May 31
- ✓ It is ANONYMOUS.
- ✓ Estimated time of completion is not more than 5 minutes.

Please spread this questionnaire through the email or/ and social networking websites among your friends if they study at one of the mentioned conservatories: Amsterdam, Rotterdam or The Hague.

Thank you in advance for your time and effort!

Q1

Please select your conservatory

- Conservatorium van Amsterdam
- Rotterdam Conservatory
- Royal Conservatory of The Hague

Q2

What is your major?

Accordion	▲
Bassoon	■
Bass Trombone	■
Cello	■
Clarinet	■
Double bass	▼



Display This Question:

If What is your major? **Other** Is Selected Edit

Q3



Please specify your major

Q4



What academic degree do you follow in the current time?

- Bachelor's degree
- Master's degree



Display This Question:

If What academic degree do you follow in the current time? **Bachelor's degree** Is Selected Edit

Q5



In which year of BA are you in?



Display This Question:

If What academic degree do you follow in the current time? **Master's degree** Is Selected Edit

Q6



Which year are you in the conservatorium (please include the years if you did your Bachelor's degree at the same conservatorium)?

Q7



How important is performance of contemporary music for your artistic development?

(Here and further by contemporary music meant music, which was produced in the last 60 years by living or recently deceased composers)

- Very Important
- Somewhat important
- Not very important
- Not at all important

- I don't know

Q8

Have you ever performed a piece of contemporary composer during your education in the conservatory?

- Yes
- No



If No Is Selected, Then Skip To Would you like to play contemporary m... [Skip Logic](#)

Q9

What is approximately the number of contemporary works, which you have played during your education at the conservatory?

- 1-5
- 5-15
- 15 and more

Q10

Whom are the majority of the pieces you've played composed by?

- Professional composer
- Student in composition
- Both

Q11

Who is the initiator of including contemporary piece(s) to your program? (you can choose more than one option)

- I'm initiator
- Teacher
- School projects
- Composer
- Other

Q12

Would you like to play more contemporary music?

- Yes
- No

- I don't know

Q13



Please choose which barriers if any prevent you from including more contemporary music in your repertoire?

(you can choose more than one option)

- Preparing contemporary music is more time consuming compared to traditional one
- Contemporary music is more difficult to learn compared to traditional one
- Contemporary music does not allow to express my potential as a performer
- My teacher does not allow me to play more contemporary music
- I do not like contemporary music
- I am not interested in contemporary music
- There is no audience for contemporary music
- Not beneficial financially
- None
- Other

Display This Question:



If Have you ever performed a piece of contemporary composer
... No Is Selected Edit

Q14



Would you like to play contemporary music?

- Yes
- No
- I don't know

Display This Question:



If Have you ever performed a piece of contemporary composer
... No Is Selected Edit

Q15




Please choose which barriers if any prevent you from including contemporary music in your repertoire?

(you can choose more than one option)

- I don't like contemporary music
 - I'm not interested in contemporary music
 - My teacher does not allow/ support performance of contemporary music
 - There is no audience for contemporary music
 - Preparing contemporary music is more time consuming compared to traditional one
 - Contemporary music is more difficult to learn compared to traditional one
 - Contemporary music does not allow to express my potential as a performer
 - Not beneficial financially
 - None
 - Other
-

Display This Question:


 If Have you ever performed a piece of contemporary composer ... **Yes Is Selected** Edit

Q16




Have you ever worked together with a composer on a new piece?

- Yes
- No

 If **No Is Selected**, Then Skip To **Please estimate the level of performi...** [Skip Logic](#)

Display This Question:

 If Have you ever performed a piece of contemporary composer ... **Yes Is Selected** Edit

Q17



How would you evaluate the productivity of cooperation with composer for your professional artistic development?

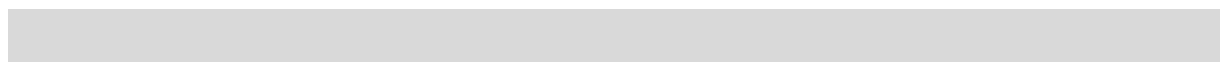
- Poor
- Fair
- Good
- Very Good
- Excellent

Q18



Please estimate the level of performing frequency of contemporary works by other students from your department

- Never
- Occasionally
- Very Often
- Always
- I don't know



APPENDIX B

Responses from survey among students of the classical and vocal departments of the Amsterdam, Rotterdam and The Hague Conservatories

Filter By: Report Subgroup

1. Please select your conservatory

Answer	Response	%
Conservatorium van Amsterdam	63	64%
Rotterdam Conservatory	6	6%
Royal Conservatory of The Hague	30	30%
Total	99	100%

2. What is your major?

Answer	Response	%
Double bass	0	0%
Other	0	0%
Tuba	0	0%
Accordion	1	1%
Saxophone	1	1%
Bassoon	2	2%
Horn	2	2%
Bass Trombone	3	3%
Guitar	4	4%
Harp	4	4%
Trumpet	4	4%
Viola	4	4%
Flute	5	5%
Oboe	5	5%
Trombone	6	6%
Clarinet	7	7%
Violin	7	7%
Cello	9	9%

Percussion	9	9%
Vocal	10	10%
Piano	16	16%
Total	99	100%

3. Please specify your major

Text Response	
Statistic	Value
Total Responses	0

4. What academic degree do you follow in the current time?

Answer	Response	%
Bachelor's degree	72	73%
Master's degree	27	27%
Total	99	100%

5. In which year of BA are you in?

Answer	Response	%
1	21	29%
2	15	21%
3	16	22%
4	20	28%
Total	72	100%

6. Which year are you in the conservatorium (please include the years if you did your Bachelor's degree at the same conservatorium)?

Answer	Response	%
1	8	30%
2	4	15%
3	2	7%
4	0	0%
5	4	15%
6	9	33%
Total	27	100%

7. How important is performance of contemporary music for your artistic development? (Here and further by contemporary music meant music, which was produced in the last 60 years by living or recently deceased composers)

Answer	Response	%
Very Important	42	42%
Somewhat important	43	43%
Not very important	10	10%
Not at all important	1	1%
I don't know	3	3%
Total	99	100%

8. Have you ever performed a piece of contemporary composer during your education in the conservatory?

Answer	Response	%
Yes	93	94%
No	6	6%
Total	99	100%

9. What is approximately the number of contemporary works, which you have played during your education at the conservatory?

Answer	Response	%
1-5	36	39%
5-15	36	39%
15 and more	21	23%
Total	93	100%

10. Whom are the majority of the pieces you've played composed by?

Answer	Response	%
Professional composer	37	40%
Student in composition	11	12%
Both	45	48%
Total	93	100%

11. Who is the initiator of including contemporary piece(s) to your program? (you can choose more than one option)

Answer	Response	%
I'm initiator	54	59%
Teacher	51	55%
School projects	48	52%
Other	16	17%
Composer	43	47%

12. Would you like to play more contemporary music?

Answer	Response	%
Yes	59	63%
No	11	12%
I don't know	23	25%
Total	93	100%

13. Please choose which barriers if any prevent you from including more contemporary music in your repertoire? (you can choose more than one option)

Answer	Response	%
My teacher does not allow me to play more contemporary music	1	1%
I am not interested in contemporary music	6	6%
Not beneficial financially	10	11%
I do not like contemporary music	11	12%
Contemporary music does not allow to express my potential as a performer	14	15%
There is no audience for contemporary music	21	23%
Other	23	25%
Contemporary music is more difficult to learn compared to traditional one	26	28%
None	26	28%
Preparing contemporary music is more time consuming compared to traditional one	30	32%

14. Would you like to play contemporary music?

Answer	Response	%
Yes	4	67%
No	1	17%
I don't know	1	17%
Total	6	100%

15. Please choose which barriers if any prevent you from including contemporary music in your repertoire?(you can choose more than one option)

Answer	Response	%
I don't like contemporary music	1	17%
I'm not interested in contemporary music	2	33%
My teacher does not allow/ support performance of contemporary music	0	0%
There is no audience for contemporary music	1	17%
Preparing contemporary music is more time consuming compared to traditional one	3	50%
Contemporary music is more difficult to learn compared to traditional one	3	50%
Contemporary music does not allow to express my potential as a performer	1	17%
Not beneficial financially	0	0%
None	1	17%
Other	1	17%

16. Have you ever worked together with a composer on a new piece?

Answer	Response	%
Yes	73	78%
No	20	22%
Total	93	100%

17. How would you evaluate the productivity of cooperation with composer for your professional artistic development?

Answer	Response	%
Poor	6	8%
Excellent	7	10%
Fair	9	12%
Good	24	33%
Very Good	27	37%
Total	73	100%

18. Please estimate the level of performing frequency of contemporary works by other students from your department

Answer	Response	%
Never	1	1%
Occasionally	65	66%
Very Often	17	17%
Always	6	6%
I don't know	10	10%
Total	99	100%

APPENDIX C

Letter to teachers with invitation for participation in the study and interview questions

Dear Mr. & Mrs,

You are invited to participate in a research study "*Living performer for living composer: the influence of the Dutch professional music education on aesthetic interests towards contemporary music*" conducted by me, Anna Reshetniak, a master student of the Cultural Economics & Cultural Entrepreneurship department at the Erasmus University Rotterdam.

The starting point of my research is the imbalance between traditional and contemporary repertoire in concert programming, which to some extent, exists in every developing country. Among a number of reasons influencing this phenomenon has to do with aesthetic priorities of musicians. Since aesthetic priorities are formed primarily in the educational environment, my research aims to explore *to what extent Dutch professional music education contributes to develop aesthetic interests of musicians towards playing contemporary music and what the main causes behind this process are?*

You are selected as an interview participant for this study (together with eight more representatives from the conservatories of Amsterdam, Rotterdam and The Hague) because of your experience in the field of professional music education in the Netherlands.

Your participation is *highly important* for the final result of this study. The interview I would like to invite you for, will take approximately 30 minutes. The results of this research project will benefit all members of the contemporary music world in the Netherlands. It helps to evaluate the achievements of the Dutch professional education within the framework of the development of contemporary serious music in the Netherlands during the past 40 years. Consequently, the results can provide a ground for predictions and suggestions about the future stability and flourishing of contemporary music in the Netherlands. Furthermore, it will contribute to the small amount of existing scientific works on the aesthetic priorities of professional musicians towards performing contemporary music.

You will find a recommendation letter of my supervisor, Frans Brouwer, attached to this letter/e-mail. If you have any questions, please feel free to contact me:

tel: +31647666270

email: a.reshetniak@yahoo.com

or my research supervisor Frans Brouwer, Ph.D.:

tel. +31 63 02 37 604/ +386 51 29 60 72

e-mail: frans.br@hetnet.nl

I kindly ask you to consider the participation in this research by giving an interview of 30 minutes to me before 5th June 2013. I will be waiting for your reply by email or I will call you next week in order to hear your reaction. I thank you very much on forehand for your interest.

With kind regards,

Anna Reshetniak

Interview questions

In the present work contemporary music is defined as music, which was produced in the last 60 years by living or recently deceased composers.

1. To what extent is the performance of contemporary music an important aspect of students' professional education in general?
2. Can you agree with Arthur Honegger, who said that *"The living language (musical language), that of the listener's own period, should come first, then the study of the language out of which it developed"*.
3. To what extent is it important for a student to acquire experience of professional collaboration with a composer?
4. How much time/effort do students allocate for performance of contemporary music during their education in your class?
5. Who or what initiates the inclusion of contemporary works in the students' program (teacher, student, obligation of education curriculum or perhaps a composer)?
6. Are there any projects that encourage professional collaboration between composer and performer at your department?
7. Have you noticed an increase in the performance of contemporary music among students during your teaching practice (reduction, without changes)?
8. Are there any barriers of inclusion more contemporary works into the students' program in Dutch profession music education?
9. Do you observe the difference between students of other departments towards performing contemporary music?(percussion, wind instruments)
What are the reasons behind that?
10. To what extent consumers' taste and economic constraints can be a barrier for performance of contemporary music?
11. How do you assess the development of contemporary music in the Netherlands nowadays? (taking In consideration cuts in the cultural sector)
12. What is the significance of professional musical education in the stability and future development of contemporary music in the Netherlands?

APPENDIX D

Recommendation letter

Rotterdam, 01.05.2013

Dear madam / sir,

Being the research supervisor of Anna Reshetniak I am pleased to recommend this student at the Erasmus University Rotterdam to you as a researcher of the project *“Living performer for living composer: the influence of the Dutch professional music education on aesthetic interests towards contemporary music”*

Anna conducts this research as part of her master studies Cultural Economics & Cultural Entrepreneurship. This master program is focused on economic aspects of the field of arts and culture and researches the world of cultural entrepreneurship. Our Erasmus School of History, Culture and Communication enable students to explore their personal interests, which results in various master thesis projects. Every year about 30 students graduate from our School.

Anna Reshetniak has been studying since September 2011 at this School. Before she graduated with high marks Cultural Studies at the National Music Academy, named after P.I.Tchaikovsky, in Kiev (Ukraine) and at the Music College in Kiev as a pianist. Moreover, she worked as part of an internship at the Competition for Young Pianists in Memory of Vladimir Horowitz (Kiev, Ukraine) and she took part in the organization of theoretical conferences and musical concerts.

From the assignments Anna has performed so far I conclude that she is an independent worker and that she has high qualified capacities for analytical thought. Anna works conscientiously and delivers excellent work. She has a great passion for classical music and dares to explore the subject of aesthetic interests of musicians towards playing contemporary music, which is scientifically seen an almost unknown area. As a person we experience her as inquisitive, honest, cooperative, entrepreneurial and sympathetic. Therefore I recommend her to you as a researcher. I guarantee that she will conduct her interviews and research precisely, ethical and after her best capabilities. She herself will make clear to you which results of her research can be interesting for you and your organization.

If you need more information about Anna’s master research, I am willing to explain more to you. You can contact me by phone (either +31 63 02 37 604 or +386 51 29 60 72) or over e-mail (frans.br@hetnet.nl). Thank you for your willingness to cooperate with Anna on forehand.

With kind regards,

Frans Brouwer, Ph.D.

Research supervisor

www.fransbrouwer.eu

APPENDIX E

Letter to coordinators& administration of conservatories

Dear Mr. & Mrs,

My name is Anna Reshetniak, I am a master student of the Cultural Economics & Cultural Entrepreneurship department at the Erasmus University Rotterdam currently working on the research study *“Living performer for living composer: the influence of the Dutch professional music education on aesthetic interests towards contemporary music”*.

Amsterdam, Rotterdam and The Hague conservatories were selected for this research and being the coordinator of the classical department you can help me in the process of data collection. I am kindly asking you to send an email already prepared with a link to the questionnaire to the students through the local email network of the conservatories or/ and any other way you think will be appropriate.

The starting point of my research is the imbalance between traditional and contemporary repertoire in concert programming, which to some extent, exists in every developing country. Among a number of reasons influencing this phenomenon has to do with aesthetic priorities of musicians. Since aesthetic priorities are formed primarily in the educational environment, my research aims to explore *to what extent Dutch professional music education contributes to develop aesthetic interests of musicians towards playing contemporary music and what the main causes behind this process are?*

The results of this research project will benefit all members of the contemporary music world in the Netherlands. It helps to evaluate the achievements of the Dutch professional education within the framework of the development of contemporary serious music in the Netherlands during the past 40 years. Consequently, the results can provide a ground for predictions and suggestions about the future stability and flourishing of contemporary music in the Netherlands. Furthermore, it will contribute to the small amount of existing scientific works on the aesthetic priorities of professional musicians towards performing contemporary music.

The timing of this research is crucial for its final results, thus I will appreciate if you let me know the exact date when you have sent my survey to the students of your department.

You will find a recommendation letter of my supervisor, Frans Brouwer, attached to this letter/e-mail. If you have any questions, please feel free to contact me:

With kind regards,

Anna Reshetniak