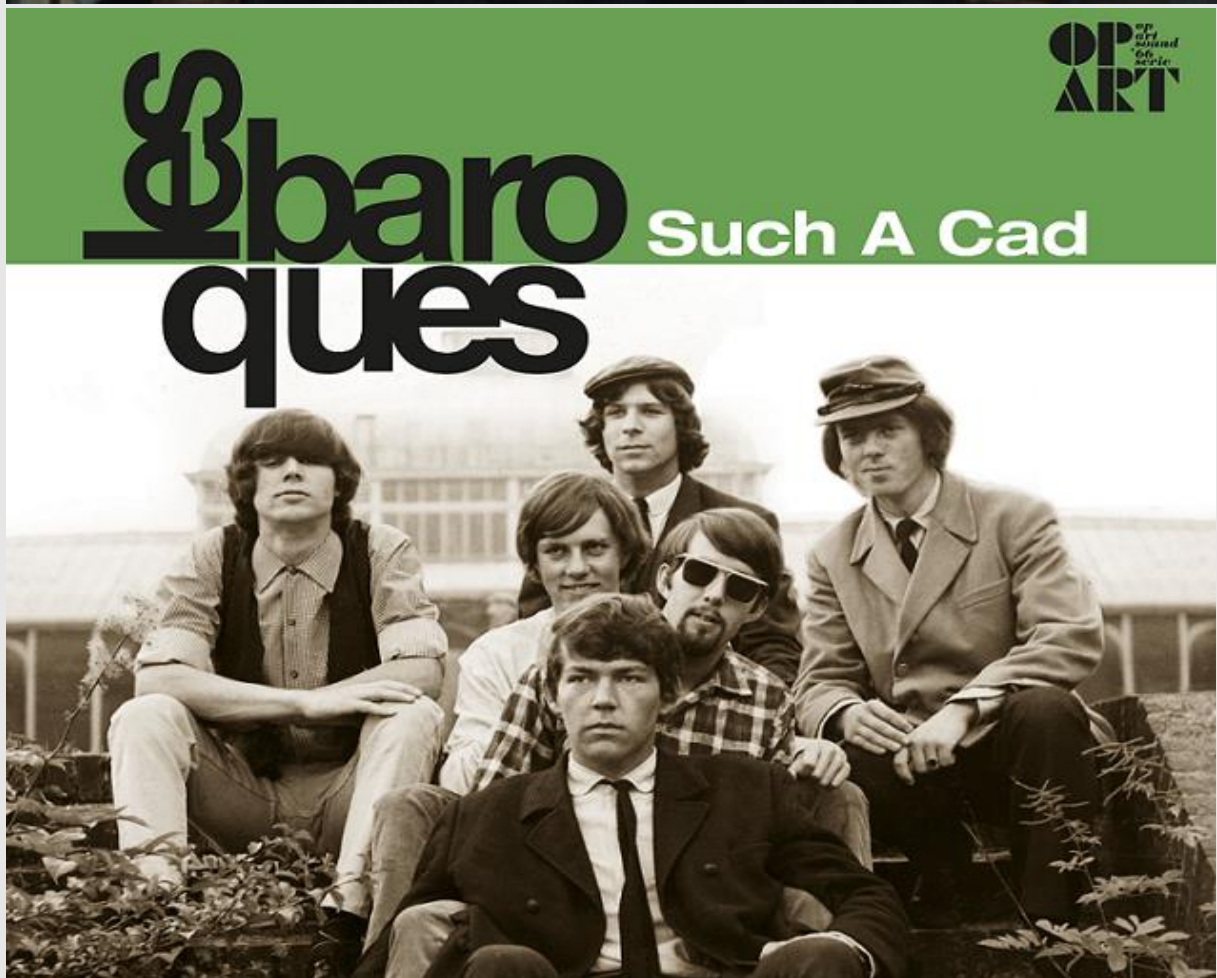
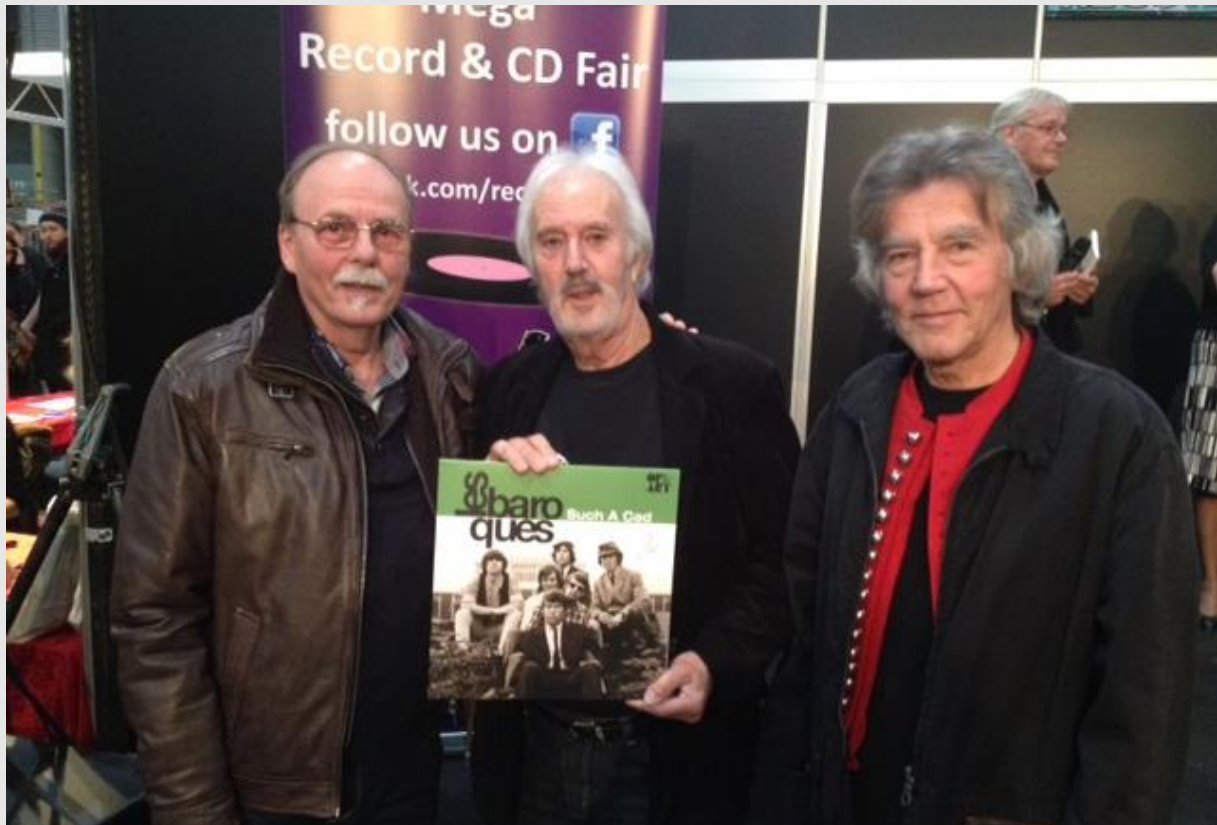


*Bijlage bij het artikel van Gerard Schoenaker.*



**LES BAROQUES**  
Silky / My lost love  
1965 7" Silky / My Lost Love EUROPHON P5004

**LES BAROQUES**  
SUCH A CAD  
1966 7" Such A Cad / Summer Beach EUROPHON P5190

**LES BAROQUES**  
I KNOW / SHE'S MINE  
1966 7" I Know / She's Mine WHAMM P5006

**LES BAROQUES**  
1966 LP Les Baroques WHAMM 10001

**GRAND GALA du DISQUE 1966**  
I'LL SEND YOU TO THE MOON / TROUBLES  
1966 7" I'll Send You To The Moon / Troubles WHAMM P5008

**CHAPTER A**

1. Silky 2:46 – single version (G. Schoenaker, P. Geertman)
2. My Lost Love 1:51 (G. Schoenaker)
3. Such A Cad 2:33 (G. Schoenaker, P. Geertman)
4. Summer Beach 2:38 (G. Schoenaker)
5. I know (That You'll Be Mine) 2:31 (G. Schoenaker)
6. She's Mine 2:57 (G. Schoenaker)
7. I'll Send You To The Moon 2:30 (H. van Emden, T. Knig)
8. Troubles 3:32 (J. Bui)

**CHAPTER B**

1. I Was Wrong 2:01 (G. Schoenaker, P. Geertman)
2. My Destiny 2:17 (G. Schoenaker, P. Geertman)
3. Real Love 2:03 (G. Schoenaker, P. Geertman)
4. Working On A Tjing Tjing 2:17 (E. Muijs)
5. Dream Maker 2:51 (H. Mink)
6. Bottle Party 2:41 (H. van Emden, H. van Dijk)
7. Indication 2:28 (F. Muysier, M. van Dijk, B. van Renswoude)
8. When You're Feeling Good 2:24 (J. Emsw, G. van Renswoude)
9. Without Feeling, Without Mind 3:11 (J. Karmelk)

A1-3, B4-9 the original single mono versions - B1-3 stereo tracks from the LP Les Baroques

**LES BAROQUES**  
GERARD SCHOENAKER – Vocals; tracks A1-3, B1-3  
MICHEL VAN DIJK – Vocals; tracks B4-9  
FRANK MUYSER – Rhythm / Solo Guitar, Mouth Harp, Saxophone; tracks A1-3, B1-6  
FERDI KARMEK – Guitar, Backing Vocals; tracks B7-9  
HANS VAN EMDEN – Rhythm / Solo Guitar, Balalaika  
RENÉ KRIJNEN – Organ, Piano, Harpsichord  
ROBIN MUYSER – Bass Guitar  
RAYMOND VAN GEYTENBEEK – Drums, Backing Vocals

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**LES BAROQUES**  
bottleparty-brigade  
1967 7" Bottle Party / Brigade WHAMM P5016

**LES BAROQUES**  
Indication / When You're Feeling Good  
1968 7" Indication / When You're Feeling Good WHAMM P5025

**LES BAROQUES**  
1968 LP Les Baroques WHAMM 10001

**LES BAROQUES**  
SUCH A CAD I KNOW  
1968 LP Les Baroques WHAMM 10001

In search of something unusual and exotic, **LES BAROQUES** plucked their name from a French dictionary. "It meant something like 'strange, odd, unusual,'" explains guitarist Frank Muysier. "It appeared to be a golden choice." Formed in the early '60s in the small municipality of Baarn in the Netherlands, **LES BAROQUES** would rise up to become – for a brief, golden period – one of the most popular bands in the country. True to their name, there was an appealing eccentricity to their music, which was characterized by smart lyrics, compelling melodies, and consistently inventive arrangements and instrumentation, performed with the fervour of young musicians excited to be living in the moment and making their mark.

Guitarists Frank Muysier and Hans van Emden began playing together as school friends. "Hans was a gifted musician," remembers Frank. "I learned a lot from him. We began in school bands, the Block Bows and the Modern Teenager Quartet. He lived just around the corner. His father was a piano teacher, who also gave many classical concerts, for instance with the famous violinist Emmy Verhey."

With addition of singer Sjaak Ranzijn, drummer Jan de Bree, and Frank's brother Robin on bass they became the Hurricane Combo. "My brother Robin didn't play an instrument as Hans and I did," recalls Frank. "But we needed a bass player so I bought him a four-string Framus and later a Fender Jazz bass. After a lot of practice he joined us, which went quite well. We played as we thought best and gradually we got a sound of our own which added to our camaraderie. We played our own sort of music, sometimes covers." When Jan de Bree dropped out, he was replaced by Raymond Geijtenbeek.

The Hurricane Combo also added an organ player, René Krijnen, who would become a key element in their distinctive sound. "Rene played an important part in the band," says Frank. "His idol was Jimmy Smith because of the Hammond Leslie sound. René played with virtuosity on his organ, piano and accordion."

As the band began to hone their sound they felt the need for a more original name. "We wanted something special without the word 'combo, strings of Rockers, etc,'" explains Frank. A French dictionary was pulled from a book shelf and the Hurricane Combo were reborn as **LES BAROQUES**. Along with the name change came a new lead singer, Gerard Schoenaker. "Gerard saw us performing in the both famous and infamous 'Kasteel van Antwerpen'





(Antwerp Castle) in Baarn," recalls Muyser. "He said he was looking for a band. After several rehearsals we went on with him. He introduced many songs for which he wrote both the music and the lyrics. At the time he was at a teacher training college and was quite good at English. Moreover he played the guitar."

After joining the group, Schoenaker adopted an Anglicized stage name: Gary O'Shannon. "Gerard Schøenaker was a bit long," he explains. "So Frank's mother, who was English, helped us. First it was Gary Shannon, and then it became Gary O'Shannon because we thought it sounded more interesting."

By early 1965 the Dutch beat scene was gathering momentum and **LES BAROQUES** began to attract attention. With the help of Radio Veronica DJ Rob Out, they landed a deal with the Europhon label, a division of Basart. "One day, John Eshuis, talent scout for the Amsterdam record company Basart, came to a rehearsal," remembers Frank. "After some test-recordings, he offered us a contract."

Their first single, *Silky / My Lost Love*, was released in June 1965. The A-side was a traditional folk song, which they'd discovered on a Joan Baez album and adapted to their own style, including changing some of the lyrics. The atmospheric, reverb-drenched arrangement was highlighted by Schoenaker's vulnerable lead vocal and Krijnen's swirling organ playing. The flipside (mistitled *A New Life Born* on the first pressing) demonstrated Schoenaker's nascent songwriting talent, its irresistible melody backed up by vigorous guitar strumming and punchy drumming.

It would be the group's second single, though, that provided their big commercial breakthrough. Another Schoenaker original (with an assist from Peter Goemans, who made some adjustments to the lyrics and melody), *Such A Cad*, was an instantly catchy, upbeat number laced with sardonic humor. "I think it was inspired by Bob Dylan," says Gerard. "I was very impressed with his first albums. But I think my song was original, a total

different sound." Producer Ted Powder (real name Theo Kruit), played an important role in defining that "different sound," often augmenting the group's songs with unconventional instrumentation that fell outside of the typical beat group format. *Such A Cad* set the course with its use of woodwind to punctuate the chorus, while Krijnen's harpsichord gave the proceedings a truly baroque flourish. "The extra instruments make the songs special and original," says Gerard. "I liked it."

The B-side, *Summer Beach*, is even more compelling, a haunting, lovelorn number with mournful harmonica and a soaring female backing vocal, it has an otherworldly atmosphere not unlike the Outsiders' early work.

Released in February 1966, *Such A Cad* became a smash hit for the group, spending 16 weeks in the charts and peaking at number 8. "In the beginning we didn't realize we had such a successful song with *Such A Cad*," admits Frank. "We had already performed a lot all over Holland and had a growing number of fans. This new record gave us extra attention and more airplay, especially with Radio Veronica. Also many music magazines had special reports and nice photographs." The group were even the subjects of a short movie, *Brake Down*, produced by Frans Rühl, which included a memorably anarchic scene of them destroying a piano to the accompaniment of *Such A Cad*.

With Frank now doubling on tenor saxophone, the group had no problem reproducing the sound of their big hit when they played live. "Onstage the oboe was replaced by the piano or I played it on saxophone," recalls Frank. "Tony Helweg, who played in two of the top radio orchestras, taught me to play the tenor sax. He also taught me many riffs which I used on stage with a soul sound."

As well as crisscrossing the Netherlands, **LES BAROQUES** also toured in Germany and Belgium. According to Gerard, some of the band's most memorable shows were "in Holland in the old cities of Kampen and Winterswijk. Also in Lochem with the Kinks ... Those English bands came to Holland and played sometimes three times in one night at different places. They rushed in and out of cars. I think the Searchers even played our instruments!" *I Know / She's Mine* was released in May on Basart's new pop label, Whamm. The top-side was another

Unfortunately Gerard's starvation ruse was not successful so he had to leave and do his time in the military. Losing their lead singer and main songwriter at the peak of their success was a major blow for the group, but they continued with a new singer, Michel van Dijk, previously with James Mean. "We had to find a substitute in order to go on," reflects Frank, "Michel van Dijk, our new singer, was younger, a very dynamic singer with a soul voice and he was a good performer on stage. However the former famous Les Baroques sound was no longer recognized by the public."

Their first single with their new singer was *Working On A Tsjing Tsjang / Dreammaker*. Highlighted by a memorable buzzing fuzz guitar figure, the A-side was a Frank Muysen composition. Released at the end of 1966, it charted only briefly before sinking out of sight. The good timey *Bottle Party* followed in May 1967, and sold moderately well, reaching number 34. "A number of screaming girls were dubbed in on the record," remembers Frank. "Onstage it was always a feast of recognition, a merrymaker."

The band's continued to tour steadily across Europe, and recorded a second album, *Barbarians With Love*, which was released in November of that year. A not altogether convincing mixture of flower power pop and blue-eyed soul, it sounded like the work of a completely different band – which in many ways it was. "Because of the new singer, **LES BAROQUES** became a different group with a different sound," explains Muysen. "The old producers weren't too happy, to say the least, and some of the band members felt the same. The new atmosphere didn't agree with Hans, my band-mate, who was the first to express his feelings. He left the band and chose to study classical guitar at the conservatory. Being the only guitarist was too much for me. As replacement for Hans was not an option, I had to leave. Having been the leader as well as manager the decision to leave was hard for me. Another guitarist, a friend of Michel's was ready and willing. The old **LES BAROQUES** didn't exist anymore."

Two more singles followed in 1968 with new guitarist Ferdi Karmelk, who'd previously been with the Tee-Set. The soul-flavored *Indication*, with its *Itchycoo Park*-style phasing on the drum breaks, had definite hit potential, but failed to break through, while the B-side, *When You're Feeling Good*, found the group making an enjoyable foray into psychedelic-pop territory. Released in October, *Without Feeling, Without Mind* would be the group's swansong, a big production pop song heavy in orchestration but light in memorable hooks. The remnants of **LES BAROQUES** struggled into 1969 before dissolving.



"It's a pity that replacements ended this wonderful period with **LES BAROQUES**," reflects Frank Muiser. "Looking back, I am proud that I started in an amateur school band that turned out to be a popular top act for years. I'm still active in music even fifty years after my first school band."

Gerard Schoenaker also remains proud of his accomplishments with **LES BAROQUES**. "A boy from a farmer's family in the east of Holland became a little bit famous. Good concerts touched me very strongly. The band meant a lot to me at that time and until today it influences my life."

Gerard went on to work as a school teacher. He recounts an incident that happened after he'd left the music business and began this new vocation. "I was teaching at a school in Utrecht some years later. I was preparing my lessons in an empty classroom. There was a young boy in the room who had done something wrong so he had to stay late as a punishment. He was singing to himself, 'Such a cad am I...' He did not know that it was my song. That was a weird experience. I had never told him."

"I liked that time [with **LES BAROQUES**] a lot," he concludes. "I'll never forget it because it formed me."



Sieraden Gerad Schoenaker



