



Nema

Survey Report

Synopsis

This report presents the views of early music performers, sourced from a qualitative research survey launched in November 2008 by the National Early Music Association (NEMA).

The survey aims were to discover (1) what early music performers think of NEMA's services and publications and (2) respondents' musical preferences and their views on the early music scene. *Note: for survey purposes, "early music" is defined as music composed before 1830.*

NEMA's low visibility is one difficulty. Respondents urged NEMA to do more promotion and outreach, work more closely with the early music fora, enhance its website and appeal more to amateurs in its publications.

The report includes an exploration of early music performers' tastes, in the form of "top 20" type charts and lists of favourite composers and artists.

The professional scene is almost too healthy, with numerous professionals and groups competing for audiences and delivering many generally high quality concerts, broadcasts, recordings, summer schools and workshops. It is possible that some talented performers are being smothered by the sheer quantity of production.

Amateur performers value the excellent workshops laid on by the Early music fora around the UK. They also enjoy the festivals, summer schools, exhibitions and broadcasting. The main negative, raised by many participants, is the growing scarcity of young amateurs. Some fora are starting to tackle the problem. However, local efforts may need to be supplemented by a broadly based national initiative.

In a variation of the 'X Factor' theme, participants were asked to select which vocal style they liked best for Handel's arias. Voting was also extended to delegates at NEMA's Conference ***Singing Music from 1500 to 1900*** which took place in July 2009 at the University of York. The "Early Music Mainstream" style, developed by Dame Emma Kirkby and her followers, was the most popular, attracting 53% of all votes. "Clear Smooth Sweet Chaste" was not far behind with 39%. Only 8% chose the "Operatic" style, which is ubiquitously employed in current Handelian performance.

A Research Report on the early music scene in the UK.

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1. Introduction

The National Early Music Association (NEMA) launched this survey to find out what early music performers, whether NEMA members or not, think of their publications and services. The survey also discovers participants' perceptions of the early music scene as a whole, e.g. what they like in terms of composers, groups, singers and instrumentalists, and what they feel about the condition of the early music scene generally, such as, Is "Early Music" in good health?". Respondents' views on preferred vocal styles were also surveyed, as it was felt that the results would be of particular interest to delegates at NEMA's conference *Singing Music from 1500 to 1900* at York from 7th to 10th July 2009.

We received 115 questionnaires, although in most cases at least one question was omitted. The questionnaire data is confidential and participants' identities will not be disclosed. Although the survey was "self selected", i.e. the respondents were not randomly selected using objective sampling criteria, the author feels that the results are fairly typical of the early music performing population as a whole, apart from the under-representation of younger age groups, including students.

2. Overview of Conclusions

2.1 Participant Profile

The average respondent is middle aged or elderly, highly educated, active in music making, with wide musical interests, not just restricted to early music. S/he plays an instrument and/or sings, reads at least one specialist early music magazine and regularly attends lessons, courses and workshops.

2.2 NEMA Visibility and Performance

Many participants (often over 50%) know little or nothing about NEMA, haven't seen the website or read its publications, and are therefore unable to comment on NEMA's performance. Those that did thought that NEMA performed either well or somewhere between well and badly. Where seen, NEMA's website and publications are generally approved of. In their comments, participants suggested that NEMA should expand the scope of the website, re-focus its publications to appeal more to amateurs, promote itself more effectively. In particular, NEMA should interact more with the early music fora, with other bodies involved in early music and with the public at large.

2.3 Early Music Fora and Societies

We report on the membership numbers (and services) of the early music fora. Membership trends for the Early Music Yearbook, Society of Recorder Players, Viola da Gamba Society and British Harpsichord Society are presented and discussed at Appendix B.

2.4 Early Music Positives and Negatives

The main plus points include:- the excellent facilities provided by the fora: more (and better) performances; good festivals, summer schools, workshops and exhibitions; the acceptance of early music into the mainstream; good broadcasting; and the increased availability of books, music and instruments. The key negative is the increasing scarcity of young amateurs. The fora are well aware of the problem and are attempting to address it in various ways. Other negatives included:- insufficient or bad early music education; poor or historically uninformed performance standards; elitist attitudes; insufficient provision of workshops or certain periods of music; and lack of funding.

2.5 Favourite Composers, Singers, Instrumentalists and Groups

An astonishing 670 names were cited under these headings. The author assures readers that, if they google the artists, they will make some exciting discoveries. The data illustrates the extraordinary richness and diversity of the musical scene, which resembles a stamp collection, with many unique specimens, but not too many duplicates. Early music fans are very far from being obsessive specialists rooted in the past, as pop, jazz and folk artists are frequently nominated. However, given the huge supply, some excellent professional artists are in danger of being swamped.

2.6 Preferred Vocal Style for Handel's Arias

Participants (and York conference delegates) prefer the "Early Music Mainstream" vocal style, followed closely by the "Clear Smooth Sweet Chaste" style. Less than 8% preferred the "operatic" style.

3 Participant Profile

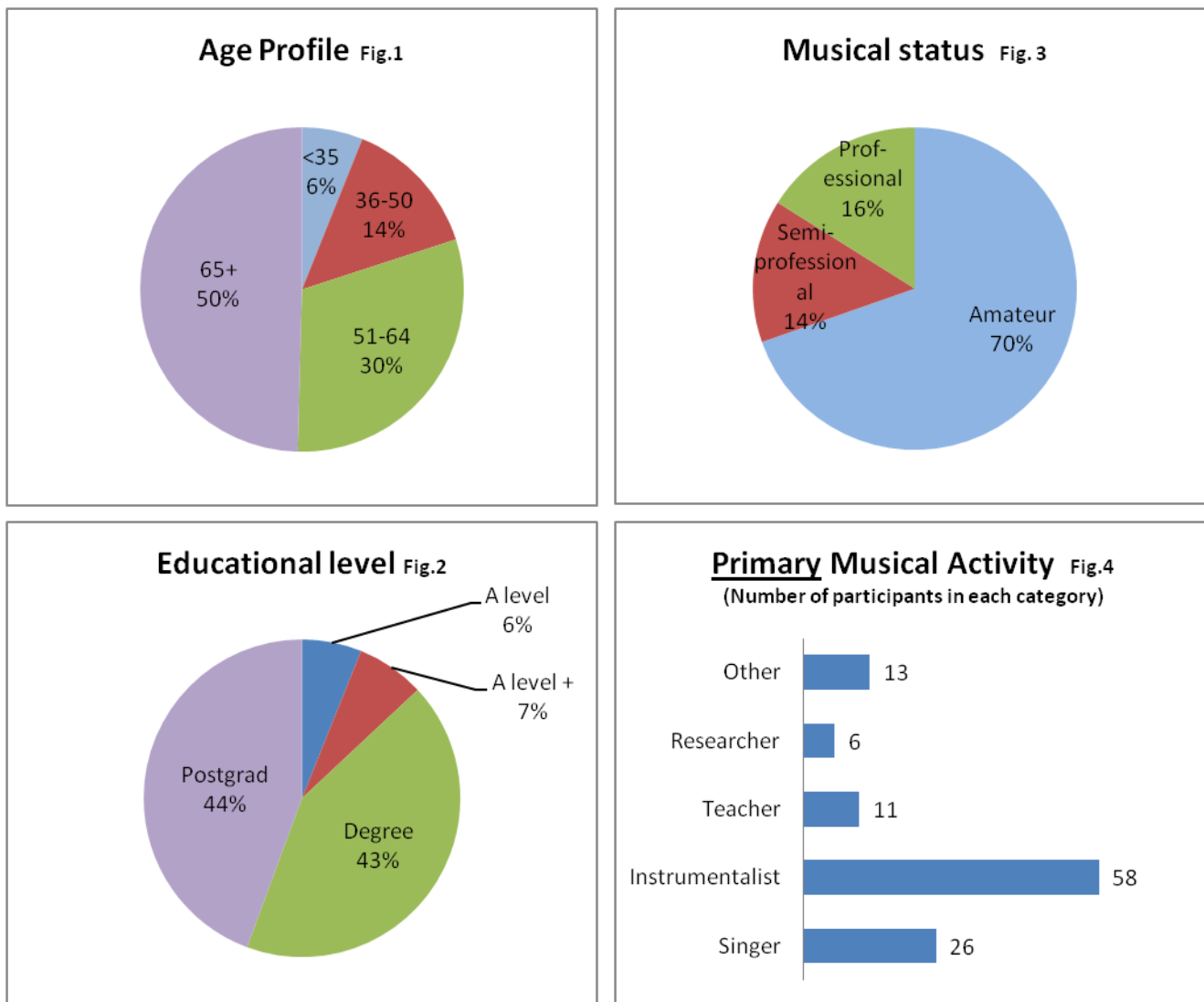
3.1 Demographics, Credentials, Status and Activity Levels

Fig. 1 shows that 80% of respondents are over 50 and 50% are pensioners. Only 6% may be described as “young”. These findings are consistent with participants’ own perceptions; as discussed at section 7.2. However, the under-50 category is almost certainly understated, because people in this category have less time to fill in what was a fairly lengthy questionnaire. Also, only one student participated in the survey. Slightly under half (48%) of the population were male.

Respondents are highly qualified. 87% have a degree, as shown at Fig. 2. In addition, 44% have a post graduate qualification.

70% of respondents are amateur, as shown at Fig.3. The remainder are evenly divided between professionals and semi-professionals.

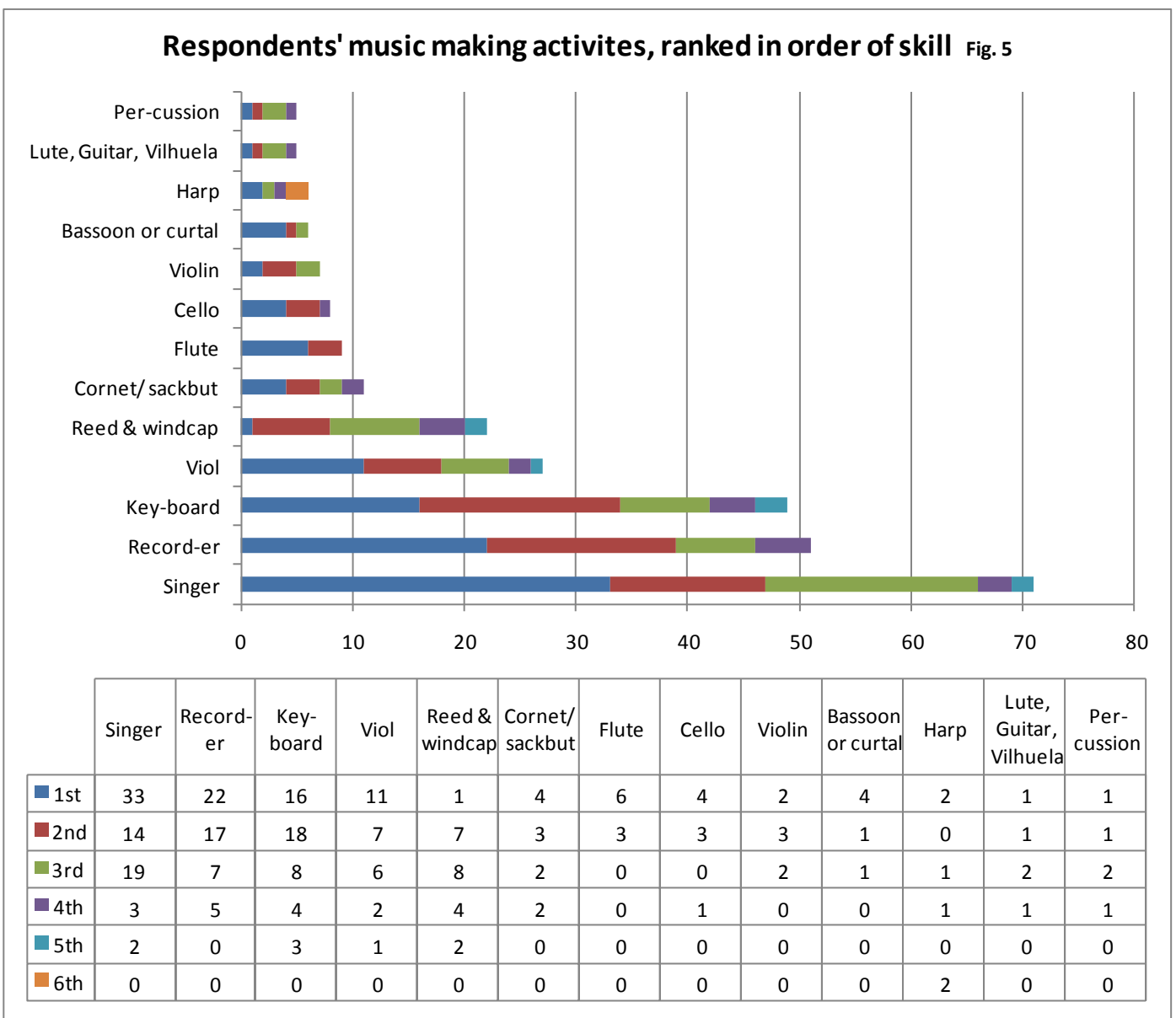
The bar chart at Fig. 4 shows participants’ primary musical activity, either in terms of time spent or remuneration received. 84% are active practical musicians. Over two thirds of the active musicians are instrumentalists. The “Other” category is made up of administrators (3), a critic, a dance group director, a composer, a promoter, a publisher, an instrument maker and a listener.



3.2 Analysis of Respondents' Music Making Activities

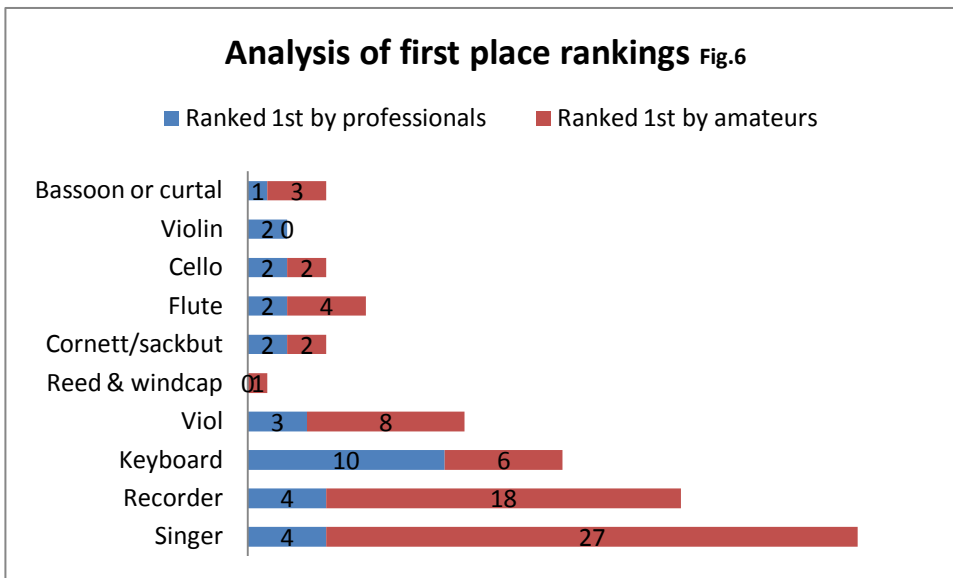
Participants were asked to rank their music making activities in order of skill. For example, a respondent might record his main instrument as cornett, his second as recorder, his third as singer and his fourth as shawm. The results are shown in Fig. 5. Thus, participants put singing in first place on 33 occasions and in 2nd place 14 times.

The chart shows which activities are most popular and are most likely to be taken more seriously by participants. Thus, while singing was the most popular activity, it was only put in first place by 46% of respondents. The recorder, closely followed by keyboard, were the next most popular. 67% of performers nominated the bassoon (out of 6 in total) and flute (9 in total) as their main instrument. The violin was nominated only 7 times, and was put in first place by only 2 respondents, both of whom were professionals (see Fig.6). The relative rarity (and often indifferent quality) of amateur violinists at workshops has sometimes been commented on. It is probably the case that the violin and transverse flute are less commonly played by amateurs today than in the mid 18th Century. One "dabbler's delight" evident from the chart are the reed and windcap instruments, which were played by 22 respondents but put in 1st place on only a single occasion.



One question which arises from the above is this: do early music performers tend to be specialists, versatilists or unfocused dilettantes? We conclude that all three categories are represented, given that 21% of respondents only record a single music making activity, 21% have two instruments (or voice), 37% have 3 activities, 13% have 4, 7% have 5, and 1 has no fewer than 6 activities.

Following on from the above, we analysed in Fig. 6 the first place rankings by amateur and professional (the latter category includes semi professional and students).

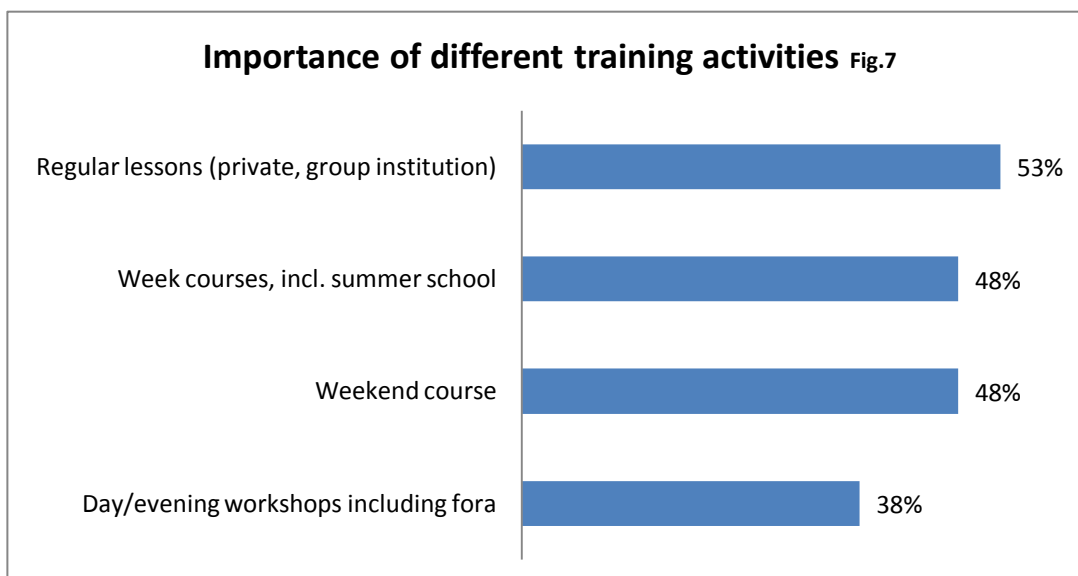


Amateur viol and recorder players, and singers, were more likely to put these activities in first place. By contrast, first place keyboard players were professionals more often than not.

3.3 Participants Studying Music Recently

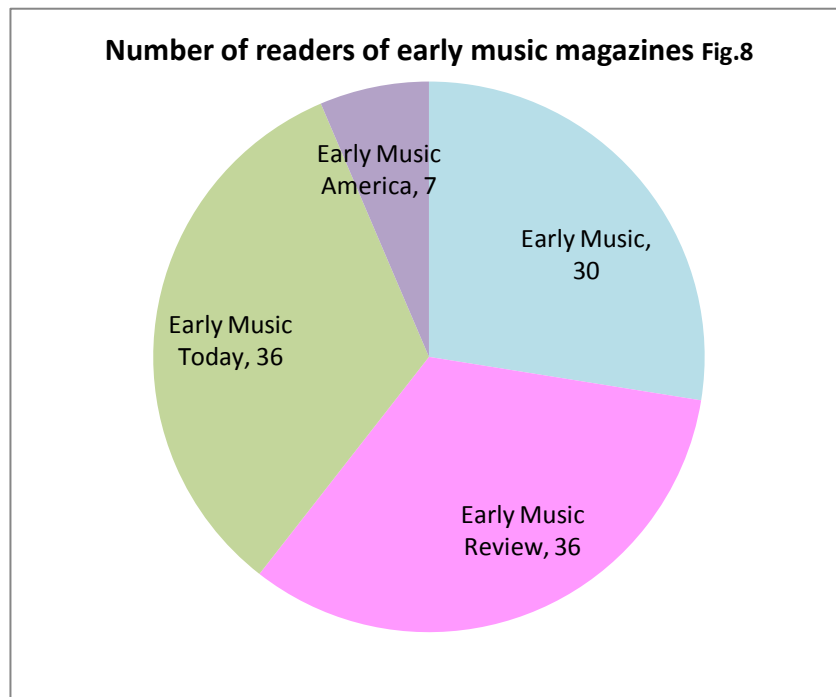
Respondents were asked “Have you studied music in the last year, whether at an institution, summer school, or other course? If yes, please outline brief details in the box”.

59% of all respondents studied music recently, as narrowly defined in the question, which excludes activities such as reading magazines and private performance in untutored groups, as well as private study and research. As Fig. 7 indicates, a good proportion of “studying” participants took part in **every category** of activity.



3.3 Early Music Magazines Read and Comments Received

Respondents were asked which specialist magazines they read. Readerships of the four most popular magazines are shown in the pie chart at Fig.8.



Early Music Today and Early Music Review are joint leaders, with Early Music only slightly behind. Given that the participant base was almost entirely UK resident, it is not surprising that only 7 participants read Early Music America. Magazines produced by music societies, including those from the Galpin Society, Society of Recorder Players and Viola da Gamba Society were excluded from this analysis. The following comments were received:-

I subscribe to several magazines but rarely have time to read them thoroughly.

*I like **Early Music Today** as the contents are more varied and with news I wouldn't find in the others.*

***Early Music Today** is a useful general review, albeit not very scholarly.*

***Early Music Today** and **Early Music America** share similar virtues (glossy, well produced, wide ranging, good news coverage) but some irritating faults (superficiality, avoidance of controversy, uncritical acceptance of producer PR).*

*I recommend **Early Music Review** to everyone.*

***Early Music Review** is outstanding.*

*For me, **Early Music Review** is the best in the field, with the most comprehensive reviews of concerts, music, books and CDs. Of course, my household budget would be deeply dented if I bought all the recommended CDs, and reviewers could perhaps be more critical. I like the simple non-glossy production (which makes it more affordable) plus Clifford Bartlett's informal editorials, which roam widely through obscure scholarship, holiday postcards and his latest computer disaster.*

*The first half of **Early Music Review** is excellent, with some good reviews of books and music, but this is followed by pages and pages of CD reviews.*

*I don't subscribe to **Early Music** but I read it sometimes in the public library.*

*I have subscribed to **Early Music** on two separate occasions for one year. China clay pages stick!*

*Used to take **Early Music** but it became much too academic in tone. Unhelpful to amateur/semi-pro players. Too often used as a vehicle for academic "point scoring" articles.*

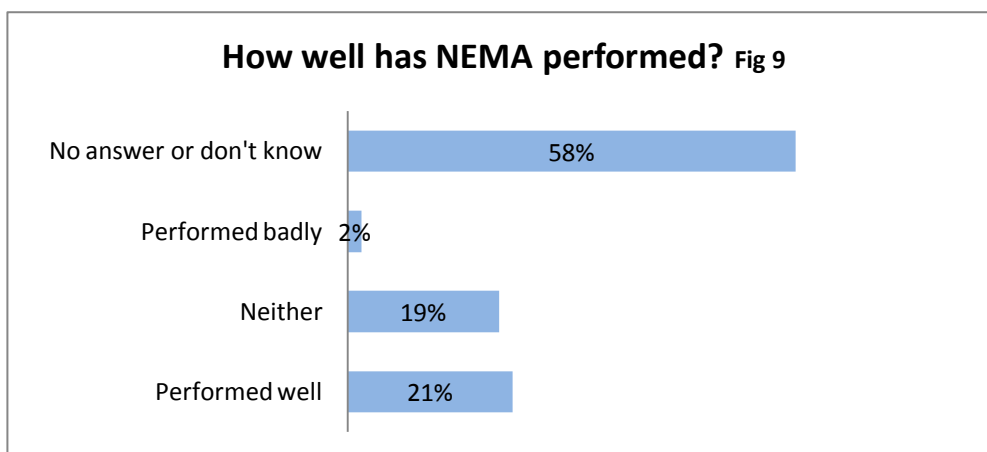
***Early Music** is a well produced, scholarly publication.*

4. Participants' Assessments of NEMA

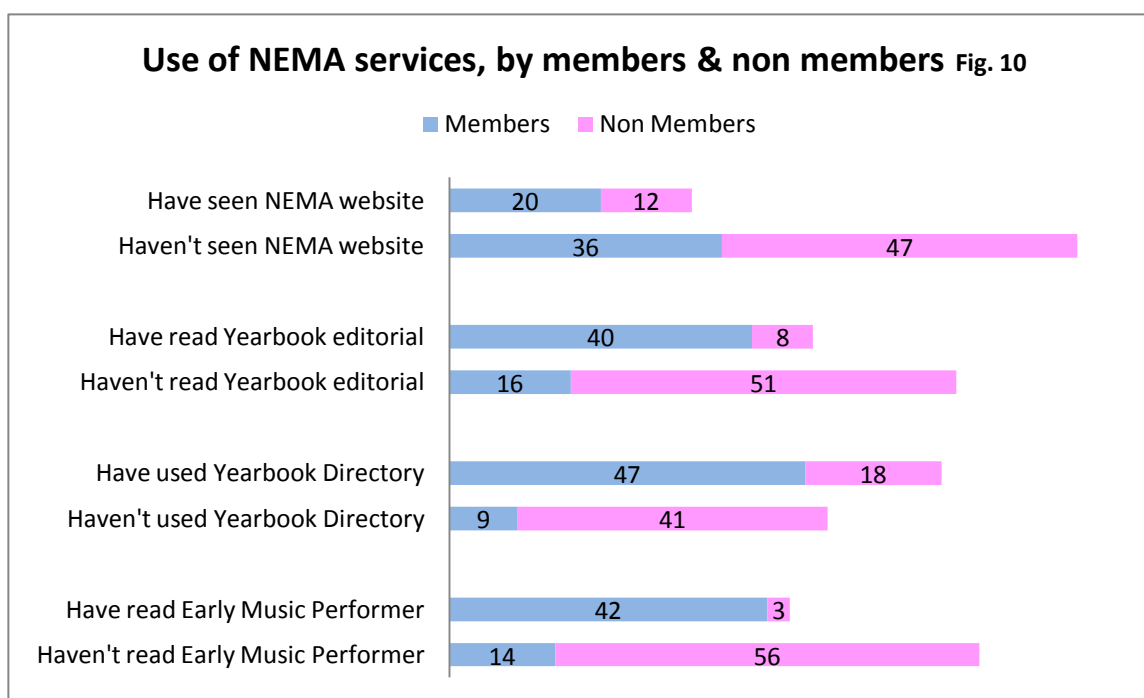
A key objective of the survey was to discover what participants thought of NEMA, and how NEMA's publications and services should be improved. 53 of the 112 respondents answering the question were NEMA members. While most of these were individual members, the figure includes 4 corporate and 2 honorary members.

4.1 Overall performance

The first question in this section concerned NEMA's general performance. NEMA's role since it was formed in 1981 is described on its website as follows: "To bring together all concerned with early music and to forge links with other early music organisations in the UK and around the world. NEMA also acts to represent musicians in the early music field to outside bodies, when required". In this context, respondents were asked "How well do you think NEMA has performed this role". As Fig. 9 shows, most participants either didn't know or didn't answer. The remainder thought that NEMA performed either well or somewhere between well and badly.

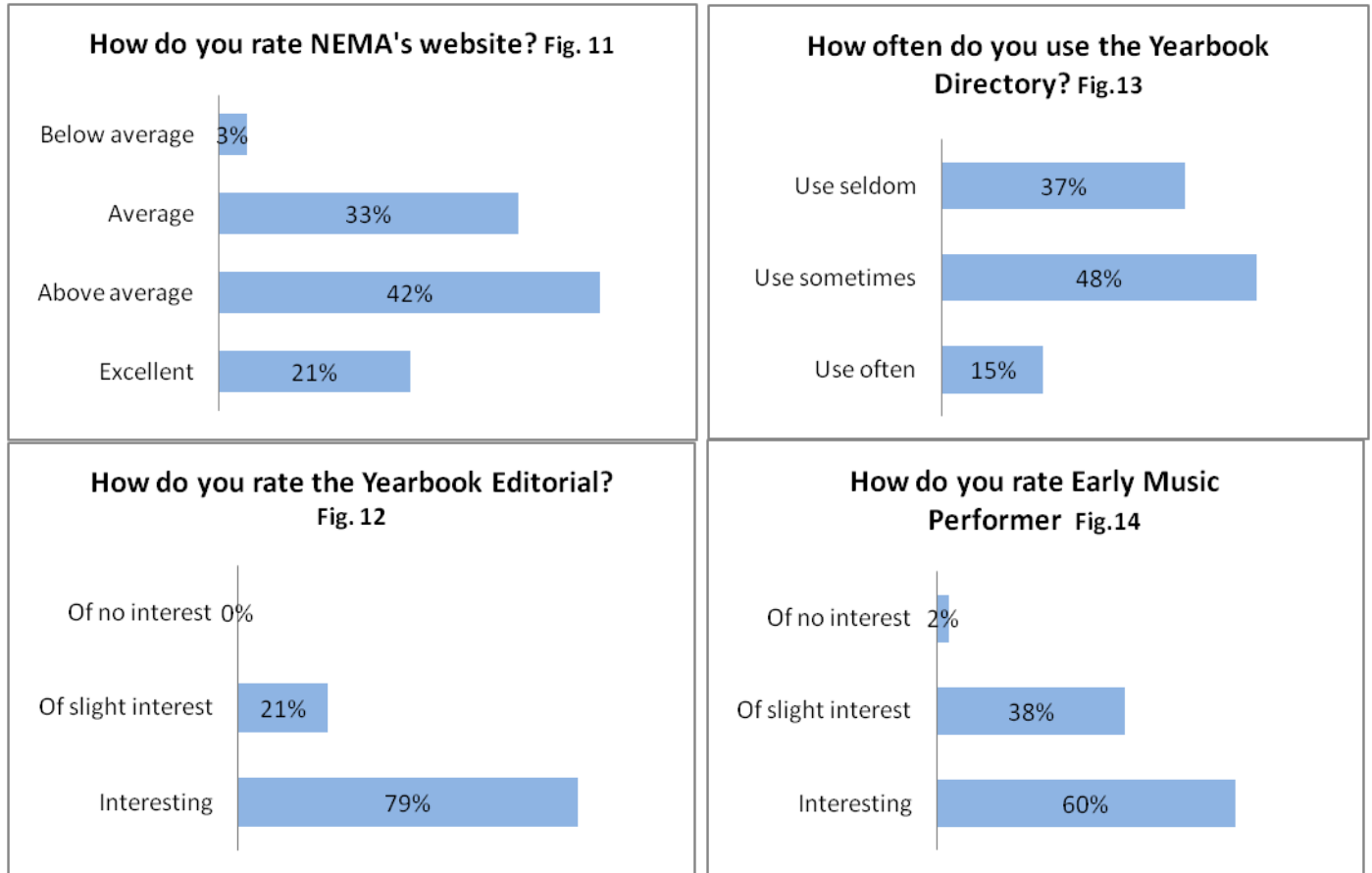


Turning now to NEMA's services and publications, the chart at Fig. 10 shows the respective use and non use of NEMA's services, by both members and non members. Clearly, NEMA members are far more likely than non members to use NEMA services and read NEMA's publications. However, a significant minority of NEMA members are not taking advantage of these.



4.2 NEMA's Services and Publications

Respondents were then asked to assess the quality of NEMA's website and publications. The results are shown below. Out of the 29% of participants who have seen NEMA's website, 63% rated it as above average or excellent (Fig. 11). The Yearbook Directory (Fig. 13) was used either sometimes or often by 63%, although the question was only answered by 57% of participants. The Yearbook Editorial (Fig. 12) and Early Music Performer (Fig. 14) were rated highly by most participants, although these were read respectively by only 42% and 39% of the population.



4.3 Participants' Comments and Suggestions for Improvement

Finally, participants were asked to supply comments on NEMA's services and publications, and to suggest improvements and identify gaps in the scope of NEMA's activities. Quite a few respondents indicated that they were unaware, either of NEMA's existence or of its activities:

Hardly knew about you prior to our AGM today.

I have not really come across NEMA apart from having heard of the name; I have never seen the publications and I have never received any incentive or reason to join.

More publicity needed. Copies of original manuscripts would be helpful.

I should find out more about NEMA.

I would be interested to know more about the above, perhaps via an article in the NEEMF newsletter.

I couldn't find a good link to the current information about the NEMA voice conference from the NEMA website.

I have always enjoyed early music but only very recently started performing on a viol, so I had not been aware of any publications until I attended the Greenwich Festival.

I didn't know you existed. I've been an enthusiastic practitioner for 35 years and a member of Early Music Forum of Scotland for about a year. Advertise by providing your present members with

handbills to distribute amongst their musical friends. Such handbills could outline your activities and publications. (Don't stress residential courses; they're expensive for many people.) Such a handbill could be put on your website for downloading, printing and distributing by existing members.

Other participants suggested that NEMA needs to promote itself more effectively, especially by working more closely with the regional early music fora, other organisations and the public generally:-

Would welcome more NEMA newsletters, telling of EM activities and concerts. Yearbook, etc., excellent as reference material.

What do you do that EM Fora don't do? I'm not clear on your raison d'etre really. Perhaps you need to get across to people like me what you do.

Closer links with regional early music fora.

Central problem is "bringing together all concerned in early music" which somehow needs to be improved.

Use space in individual early music forum magazines (e.g. Tamesis).

I found out about SEMF from a stall at the Early Music exhibition at Greenwich about 3 years ago. A regular presence by NEMA and the fora at the exhibition may help reach a larger audience.

I am more involved in my local early music forum (SEMF) than with NEMA; although I feel that I ought to support it. I am not sure of the role of NEMA.

A national forum membership would be useful: I have links in the Southern, Thames Valley and Eastern regions, as well as NEMA.

Needs to connect more with fora monthly/weekly activities. Most members of SEMF are not NEMA members.

The following observations on NEMA's website (<http://www.nema-uk.org/>) were supplied:-

(from a respondent who assessed the website as excellent) I am a web developer.

The NEMA website is fast, well-designed and easy on the eye. But it falls short on functionality. Ideally it should be enhanced to include online facilities for payment, finding musicians in one's area and (possibly) exchange of ideas.

The Yearbook is superb (as far as it goes). But the Part II directory of Early music would be more valuable when presented as an online database for searching.

The website looks good, but the history page is slightly out of date.

The website could be more interestingly designed, maybe with a password-protected members' only area, where the yearbook/listing can be kept. Also, an area where concerts /early music events can be listed - maybe members themselves could upload event information, either free or paying.

The website is fine as it stands but there's lots of scope for expansion. E.g. It would be good if one could search the register for individuals and groups through the website. And how about chat forums, blogs, concert reviews, etc? NEMA could be the kind of society that would benefit from such "peer-to-peer" interaction.

A number of comments were focused mainly on NEMA's publications. There was a common (if erroneous) perception that NEMA is not interested in amateurs:-

I think NEMA is not so much for the amateur.

I have the feeling that NEMA is rather too academic for my abilities. Published articles are too narrowly focused for the amateur.

From my viewpoint NEMA is simply the Yearbook publisher. This is a very worthwhile tangible asset. Apart from that, it's hard to tell how well NEMA performs its other roles. It seems to have little impact on amateurs.

I think you have great publications. The big gap I feel is letting people know about them. The Yearbook is an invaluable resource although it must be quite expensive to produce each year, yet the listings don't change much.

I really know very little about NEMA as I have been under the impression that it is primarily concerned with professional performers and their employment.

Early Music Performer needs more articles of a practical nature.

Judging from its contents in recent years, a better title for "Early Music Performer" would be "Early Music Researcher". You need to include more articles on historically informed performance practice, accessible to amateurs as well as musicologists.

*Early Music Performer is **very** interesting. I get depressed sometimes how dim-witted, uncritical and lazy the average amateurs are about the temperament issue; when the ill-informed amateur gets up and holds forth about it, saying this is the historical truth, I really see red!*

I don't use the Yearbook as such, but I do dip into it from time to time; it is a worthy publication. I think the various early music fora largely cover this (NEMA role). I have conducted two workshops and attended many more.

Sorry, as a pensioner, I can't afford more than one magazine, and don't really have the spare time to read more anyway.

Possible links with other musical genres.

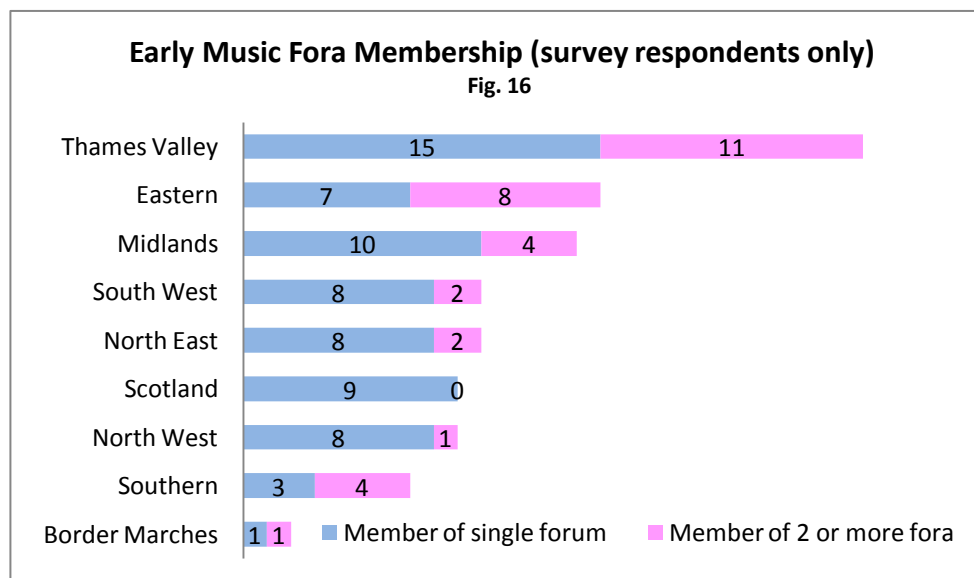
Insufficient attention is paid to music for dancing. Musicians tend not to dance, dancers not to play. This was not so in the 17th and 18th century.

More work with children, e.g. by promoting recorder playing in schools (secondary as well as primary), and introducing the viol as an instrument for children as well as adults.

Assuming that the Saul Interfora event was primarily NEMA, why did we not have name tags (instrument/voice)?

5. The Early Music Fora and Other Musical Societies

Participants were asked which fora they belonged to. The results are at Fig 16, analysed by single forum and multi fora memberships. It is apparent that Thames Valley, Eastern and Southern are more likely to attract people who are also members of other fora, probably because members living in London are only a short commuter rail journey away from workshops run by these fora.



Respondents were also asked to list which other musical societies they belonged to. The most popular of these were the Viola da Gamba Society (16), Society of Recorder Players (11) and the Galpin Society (11). A large number of other societies were mentioned. See Appendix B for details.

We also asked all the fora for data on their membership and services. The results are shown in the table at Fig. 17. The fora are all run by unpaid volunteers, allowing annual subscriptions to be set at nominal levels. While the main purpose of the fora is to organise and host early music workshops, which are in every case advertised on their websites, a number have diversified into such supporting

activities as web chat rooms, music libraries and instrument loan services. One possible trend, pioneered by Scotland, is to make newsletters available online.

Regional Early Music Fora : Membership and Services Fig. 17

Name and Locality	Work-shops	Registered Charity ?	Members Aug '09	Newsletter	Other services	Annual Subscriptions				
						Adult	Junior or student	Con-cession	Family or Group	Instit-ution
Border Marches	Y	Y	43	Quarterly	Music library	£10	£3		£12	
Eastern	Y		266	Quarterly		£6			£9	
Midlands	Y	Y	277	Periodic	Music library, chatroom	£10		£8	£20	
North East	Y	Y	214	Quarterly	Music library, sound clips (e.g. Wilbye)	£12	£6			£20
North West	Y	Y	120	5 per year	Annual summer school, instrument library	£15		£12.50		
Scotland	Y		85	On website	Chatroom, music, sound clips, essays	£10		£5	£12/£15	
Southern	Y		67	Quarterly		£9.50	£5		£14.50	
South West	Y	Y	166	On website		£6	£3		£8.50	£6
Thames Valley	Y	Y	353	6 per year		£7	£4.50		£10	

83 out of 115 respondents were fora members. 14 out of the 83 belonged to two, three, four or in one case five early music fora. The fora membership numbers in Fig 17 above totalled 1,591. After adjusting this figure to remove double counting arising from multiple memberships, we estimate that the total number of individuals who are members of one or more fora is 1,300¹. It is stressed that this figure can only represent a small proportion of the people involved in early music. It is impossible to estimate the total number because it includes numerous amateur and professional keyboardists, chamber performers, orchestra members, solo/ choral singers and students who may not describe themselves as early music performers but nevertheless spend much of their time performing pre-1830 music.

We list below responses to the question: "Assuming that you are an amateur musician, but NOT a member of any of the regional Early music fora, please outline below why not?" The most common reasons for not joining include: lack of awareness or affordability (5 participants), inconvenient locations (6), inactivity due to age (3) and activity profile (4).

I did not know they existed.

Never thought about it!

I seem to be a member and supporter of such a large number of societies.

Live in London. Lack spare time.

Too busy at present.

My time for music making and music-related activities is fully consumed by other arrangements.

Haven't had sufficient spare time to benefit from membership.

The clavichord is not an ensemble instrument and I can't sing, so I'm not equipped for group activities. I'm also short of time.

1. I'm not an amateur, and 2. cost. Can I propose a National Forum membership category? My main sphere of activities is South West London, and this means that it would be useful to join the Southern Forum, the Thames Valley Forum as well as the National Forum - not to mention the Eastern forum, which includes the area where my parents live and some of my work. I cannot afford all these separate fees.

¹ This figure is slightly underestimated because families and groups are generally only counted as one member.

We were members for a while over 20 years ago but resigned as we could not get to the venues (no car). We have (and had) our own groups to play with and organised an annual music day.

Geography; Lincolnshire has a low population and not a major fora presence BUT is strong on early music in other respects.

I live in Germany, although I have attended some UK events, including Philip Thorby's Schütz and Praetorius at Waltham Abbey.

No activities in my area; also, in full time employment, and others encroach on weekends.

Not currently living in UK.

1. Living in SE London/Kent border it's not clear which the best one would be - am surprised there isn't a London forum. 2. With the greatest respect, it all sounds a bit stuffy and institutionalised.

Too old.

I used to be a member of SEMF, but all their activities were too far away (I am 85!). There was an event at Bosham (near Chichester) recently, and I asked if I could go as an observer, but was told very brusquely, NO!

I don't play that often at the moment, so don't feel it is necessary, but may consider it at a later date. Can I propose a national forum?

The fora do excellent work, but they should encourage more small groups to get together and present their performances at general meetings, rather like the old chamber music societies used to do.

Early music is only a very small part of my repertoire, but the hammered dulcimer is an early music instrument as well as a contemporary instrument.

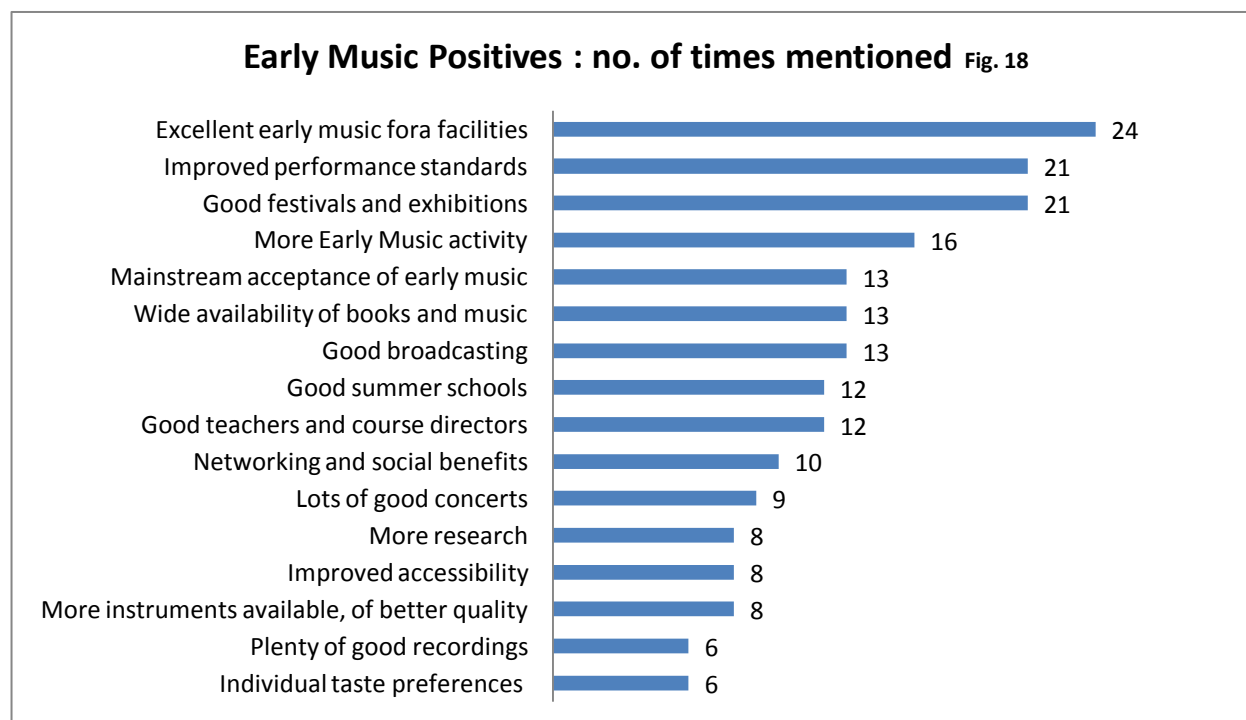
I am on your mailing list as I am Secretary of Harris Music Club. I prefer classical and romantic periods.

I am in SEMF but it is in a poor state. Too many 'recorder only' players. Very very few musically qualified group leaders for playing days.

6. Early Music Positives

6.1 Overview

Question 18 was: “**Positives?** What do you perceive to be the good things about the early music



scene, e.g. concerning performance practice, early music organisations, events (festivals, exhibitions), publications, teaching, the extent to which early music is flourishing, or any other area?" The responses are categorised at Fig. 18.

The most commonly cited plus point was "excellent early music fora facilities", closely followed by "improved performance standards" and "good festivals and exhibitions". Most of the comments received are shown below, grouped by topic.

6.2 Improved Quality

The increased number of festivals and performances, above all the work of the Lute Society, especially their encouragement of amateurs, providing music (in tablature), organising residential weekends, and providing lists of teachers and instrument makers.

Performance standards are improving. Better and cheaper period instruments are becoming available.

Plenty of activity. Much research. Some highly enlightened and original performance practice.

Work with young people by such as Jacqui Robertson-Wade. Events are plentiful but mostly attended by late middle age and older people; whether this is just because they have more free time, is difficult to know.

Possibility of studying lute, viol, etc., at top college. Standards expected of professional performers. Range and extent of music in print.

Playing standards and performance practice knowhow have improved significantly since the 1960s when I first started playing. The fora have been a powerful force in this area.

Much better voices. More on radio.

Experimentation with new repertoire and ways of performing.

I'm running an agency specialising in early music, and there's lots of interest, research, new ideas and fantastic playing.

Good teaching by several viol players, e.g. Alison Crum, David Hatcher and Peter Wendland, etc. Good courses in the UK and abroad for voices + viols and just viols. There is a new focus on renaissance viols. Good exhibition at Greenwich. Good RNCM master classes and seminars open to the public. Good people to play with, at all standards. The viol world is thriving. (This from an enthusiastic player who claims to attend ALL UK viol courses.)

Fresh and witty productions, e.g. Partenope (at the Coliseum).

Serious efforts are made by many instrumentalists to reproduce an authentic performance. A substantial growth in music performed and recorded on period instruments.

It is bringing in some young people (not enough!). Performance standards are now high. Enthusiastic amateurs do not feel at a disadvantage. Research is flourishing in many areas and carried on by amateurs.

Plenty of it, in all the above-listed categories. Now elderly, utterly mainstream. Excellence of its executants.

Standards are getting higher, especially in recorder playing, with greater understanding of historic sources.

There are some gallery bands locally. Radio 3 has some quality output. The British Horn Society has encouraged natural horn playing. Quality of both instruments and playing has improved.

Standards have continued to improve. Many talented young musicians coming onto the scene.

6.3 Improved Quantity

More professional early music performers and groups. More festivals, events, broadcasts than ever. More research on authentic period performance and composers. Better availability of scores. Better general public knowledge of early music.

The number of people active in the field. The general public profile, in terms of general public awareness that early music exists.

Large number of excellent performers. Availability of early music CDs.

High profile festivals, reasonable radio coverage of artists and repertoire. Strong international scene, with early music 'stars' visible.

Much more of it (EM) about, as events, workshops, recordings or publications. Much more accessible for players of all abilities; greater variety of composer, range of styles and eras to discover.

Early music is flourishing in my area (Bristol) with both professional (St. Georges Brandon Hill) and amateur playing, plus concerts (Bristol University). There is also a strong centre of activity around Tiverton (Devon Baroque), both amateur & professional.

Quite a lot of performance going on and healthy representation on Radio 3. Little bright spots like school music in North Warwickshire.

More opportunities to hear live early music performances, more early music festivals springing up, more early music courses and workshops, more good instrument makers.

Growing and flourishing. Plenty to do in Leeds, London or East Kent.

6.4 Flourishing Early Music Fora

The Early music fora seem to be well and thriving, and helping amateur musicians to experience a good standard of performance.

The EMFs are the life-blood; they enable people of wide range of abilities to do the music. I am not an attender of concerts.

NWEMF continues to flourish but membership tends to get older. The involvement of a group of professional musicians is central to its functions, particularly Summer School.

NWEMF is great, with lots of workshops and other activities, delivered by our strong organisation and committed people.

NWEMF provides an opportunity to perform a range of interesting music and of course to chat with participants.

MEMF Workshops. Early music techniques which can be applied to other musical disciplines and dance.

TVEMF workshops are very enjoyable.

6.5 Good Teaching and Summer Schools

We have gone to the York Festival every year since the beginning. Early music teaching is much improved.

Educational opportunities good. Conservatoire courses doing well. Plenty of day and weekend courses, as well as summer schools. Wide acceptance into mainstream festivals, concert series, etc.

Many people learning to play and courses usually well attended.

The number of courses, the brilliant directors - but it's all so expensive (that might explain the age profile)!

Flourishing amateur network of players. Excellent support from professional conductors and course leaders.

6.6 Good Festivals and Exhibitions

We have gone to the York Festival every year since the beginning. Early music teaching is much improved.

The Greenwich festival is clearly a good move, as is the Early Music faculty in Trinity college. CD sales seem healthy - I wonder what effect the Sting/John Dowland album had?

Neemf, Beverley/York Early Music Festivals.

Early Music Exhibition a fine flagship. As Diary Secretary for British Harpsichord Society, have seen membership and enthusiasm flourish.

6.7 Mainstream Acceptance

The extent to which early music has become part of mainstream music-making, e.g. the large number of early music items being performed at this year's Edinburgh Festival. The number of young performers at the Georgian Society concerts, St. Cecilia's Hall, Edinburgh.

It is a part of the 'mainstream' now, but benefits from continued promotion/ championship.

6.8 Improved Instruments and Publications

Most of all, publications, both of music and books, are marvellously improved. Second, availability of decent instruments. Third, better knowledge of historical performance, practice & instruments. (Interesting comment from a person of 90 years old, who has real historical perspective.)

The supply of early music, in modern or facsimile editions, is more plentiful and varied than at any time in the past.

Increase in festivals & workshops offered. Early music exposure on the radio. Becoming more mainstream. People growing interested in reading from facsimile or original notation. Excellent resources, especially more music publishing/editions available - including online.

In the 1960s, good makers of recorders, oboes, viols, lutes and harpsichords were in short supply. At one time, if you wanted a bass crumhorn, you had to make do with a plastic kelhorn. The situation has been transformed in the last 50 years, with historically correct instruments of all types now available from excellent makers.

6.9 Improved Broadcasting

Early music performers are just beginning to reach out into wider society, e.g. into schools, encouraging people to learn instruments and appreciate the music. We even get a little early music coverage on Radio 4, again reaching a broader constituency.

Opportunities to play early instruments on early music forum days and at summer schools. Availability of period instruments and the Early Music Exhibition. The increase of broadcasting and availability of recordings of once 'obscure' early composers, e.g. Cavalli as this week's composer.

High profile festivals, reasonable radio coverage of artists and repertoire. Strong international scene, with early music 'stars' visible.

Most baroque performances on BBC are "early" groups, i.e. Baroque HIP has entered the mainstream consciousness. Incidental music is now most likely to be "authentic".

The BBC has done excellent work to encourage choral singing, notably in Gareth Malone's TV series "The Choir - Boys Don't Sing".

6.10 Improved Concerts

As an ignorant amateur I love the sound of period instrument music and go to any concerts/festivals within reasonable distance. The friendliness of period-instrument performers is very encouraging, and their willingness to engage with the audience, however tiresome!

6.11 Networking and Social Value

Meeting people, learning new repertoire, chance to play/sing "unexposed" in large numbers, perhaps on unfamiliar/new instruments.

Early music events are friendly and attendees are enthusiastic and knowledgeable.

6.12 Sundry

Aurea Amadeus publications.

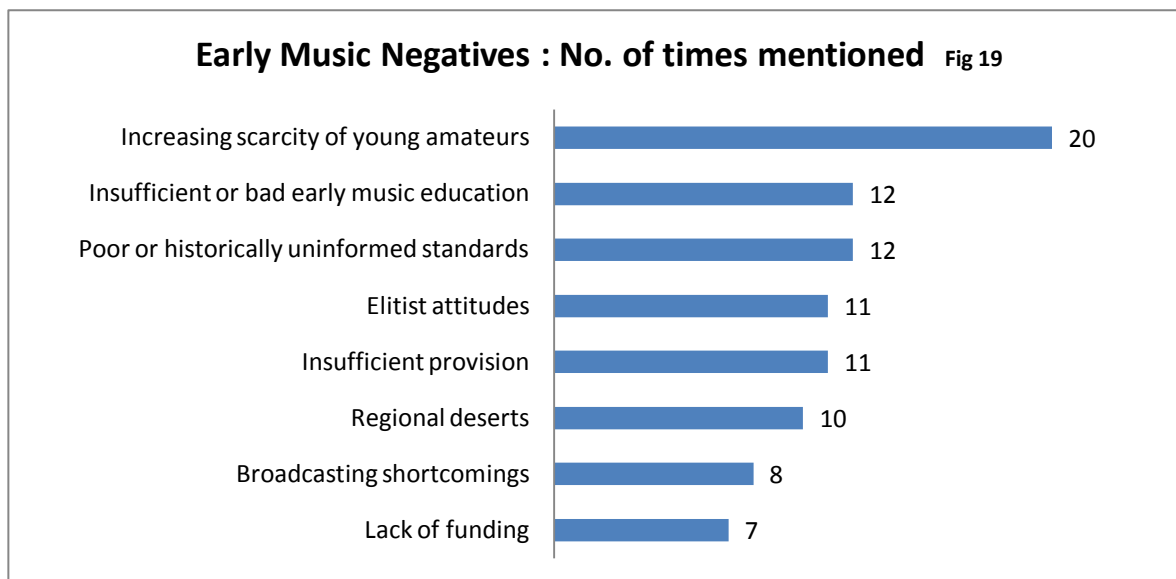
Diverse and less purist; also more devolved.

Internet permits personal exchanges, including internationally, and, above all, research possibilities without needing an academic affiliation.

7. Early Music Negatives

7.1 Overview

Respondents were asked: “**Negatives?** What do you perceive to be problematic about the early music scene, e.g. in the areas listed in question 18 (positives)? What do you think should be done to address these problems?”.



The most commonly cited negative was the lack of youth. The second commonest was insufficient or bad education, which could in part explain the dearth of young amateurs. Most comments follow, grouped by category. Suggested solutions to perceived problems are of particular interest.

7.2 Increasing scarcity of young amateurs

Age profile of participants. fora are dominated by people who are 50+, like me!

A generation gap; most early music performers (at an amateur level at least) are not young!

Needs more young involvement.

Not enough people in 25 to 45 age group playing or attending courses.

Those taking part in NWEMF workshops are largely elderly. Most younger people, for example in the 30 age group, do not show the same enthusiasm that we did when in our 30's.

Lack of younger players and singers.

Not enough younger people in the audiences. How can young performers break into the professional world?

It's considered to be a fuddy-duddy area of music, enjoyed only by older people. It would help to attract younger people by performing at venues such as National Trust properties, shopping malls, etc., where the general public could hear music in an informal setting.

Always - how to attract young people, but I have no answer. We have all tried in our different ways.

There are insufficient young amateur participants at early music events.

In the amateur arena, (early music) largely involves the middle aged or elderly.

Getting young people (junior and senior schools) interested. Don't just send mailshots to Heads of Music; ask to go in and talk to staff and students (especially 6th form). Get a rep in the major schools, i.e. those with a strong music reputation.

The advancing age of the singers I come across (including me) is a bit of a worry. There are fantastic young professional singers around of course, but where are the young amateurs I remember from my youth?

Not enough encouragement of younger players/singers. I'm working with MEMF committee to look at schools outreach.

Similarly to any voluntary organisation these days, we have an ageing group of members, a tiny proportion of whom do all the work. Last problem; older members do not have email, so will be dropped.

It seems that very few younger people are joining the fora or attending workshops. Early Music as a separate activity no longer appeals, probably because there are so many other options nowadays. The most obvious way to tempt the young to take part is to offer cut-price membership of the fora and cheaper entry to workshop, say for those under 25. Perhaps NEMA could co-ordinate the regional fora committees in implementing this?

We still need to bring in youngsters; Early Music should be presented as Good Music (i.e. the date isn't important). Most of all, EM is an attitude of mind.

It has passed the younger generation by.

Lack of younger volunteers to succeed present ageing incumbents.

7.3 Insufficient or bad early music education

Unlike late romantic and 20th century music, early music makes relatively modest technical demands and should be more widely explored in schools.

Grade examiners still sometimes ignorant of early music style. People coming out of music colleges ditto!

Ignorance of school music teachers.

Little or no teaching of early music in schools, i.e. using period instruments; we need to expand programmes giving wider opportunities for children to perform on early period instruments.

As Diary Secretary for BHS, we have had great difficulty getting the cooperation of professionals and educational establishments alike (especially Scotland!). They seem scared of being tainted by amateurs.

Teaching of early instrument playing.

Should be taught more in schools.

It's difficult to market early music to a younger audience but it is becoming more popular, e.g. with our Night Shift event; this is aimed at 18-35 yr olds, which is very successful.

Is enough time/ teaching/ publicity given to early music in schools and local authority (LA) music services? Recorders are still a brilliant way to get school students interested in early music, but many LA music services still don't see it as a "real" instrument.

We need more courses for beginning and intermediate viol players, especially the latter.

Every organisation that espouses a more-than superficial or contingent interest in music should therefore, in my opinion, include education among its aims. Like so many good ideas, this is easier said than done.

7.4 Poor or historically uninformed performance standards

Instrumental early music performance standards have been transformed over the last 50 years. A few weaknesses remain. Most lute players and some harpsichordists wallow in exaggerated rubato and soppy rits. Orchestras often scramble through allegros at hectic prestissimo tempi. But these are minor issues compared to early music singing which is the real problem. Most professional singers continue to ignore the historical evidence and their work remains musically unsatisfactory.

NWEMF choral standards are not too bad (albeit sometimes much alto vibrato) but instrumentalists are few and not of good standard.

Limited or no appeal to some audiences.

Loss of impetus in research at universities.

Uncertain intonation and excessive vibrato at workshops.

It is losing the commitment to research and scholarship within the mainstream music making areas - especially professional music making.

Early Music has perhaps become too "mainstream" for its own good.

Difficult to run "massed" events, i.e. open to all members, and get satisfactory results musically - usually too many singers, and not perfectly competent.

A certain tiredness + routine sometimes in well-established groups, sometimes too smooth and safe.

Lost some of its purity: too many wobbly, operatic solo singers...!

I remember the 'Early Music' idea becoming an approach that could be applied to music in general, where respect for the composer and original performance styles was the key (which I favoured – this respect could be extended indefinitely forward in time; it certainly has been to Elgar, and why not to Kraftwerk?). This ideal has, I feel, become diluted at least in part, ironically, through the adoption of 'Early Music' into the mainstream of the music business. There will always be tensions between the practicalities of earning a living, the exigencies of daily life, and any pretensions towards historical credibility. The problem this produces is at least partially also a result of commercial pressures. Marketeers of musical products (e.g. recordings, performances, instruments) believe, not entirely erroneously, that the purchasing public has very limited knowledge and understanding, and would therefore prefer simple choices from a short list of options. This maps very uncomfortably onto historical realities.

Claims are made (or more commonly, they are allowed or tacitly encouraged to be inferred) that are inadequately supported by significant evidence, and, more prevalently, where known or probable anachronisms are glossed over and marginalised, leaving all but the most scholarly of audiences to be misinformed about the nature of what they are consuming. The psychological component of musical experience (as opposed to the preparation of the text, the style of performance, and the acoustic event) is ubiquitously under-appreciated, in all types of music, early and otherwise. The education, expectations, prior experiences and current information of an audience play an extremely large part in determining their experience and assessment of what they hear. This is why clarity of purpose and honesty about what is provided are crucial for ensuring that consumers are not misled.

7.5 Elitist attitudes

Effete/ bitchy/ queeny image of some performers (XXXXXX XXXXX is rubbishy).

Usual issue of interest-promoting communication and marketing. Must guard against cliquish/caballistic tendencies of the "in-group", which is very off-putting! We "outsiders" don't attend just to fund the In-Group.

A minority interest, not especially inviting for audiences who can take the view that early music all sounds the same. Participation is what has inspired me and should be encouraged in every way possible.

The unspoken preciousness attaching to much early music performance. Amateurs of all ages could be invited to play such stuff as Praetorius, Susato, Holborne on records, violin-family, viols, mandolins, guitars, early and modern wind instruments at A=440 en masse. They could then be encouraged to form well-balanced small consorts - all in one place on one day. This could be done on a Saturday in a school with a suitable hall plus classrooms for the consorts. The accent would be on playing with others. The music would need to be tuneful (e.g. La Mourisque) and easy, and everyone would have to know that it was on. All heads of music in all local schools, all self-employed music-teachers, concert-halls and libraries. The sheet-music could be put on a website for downloading so that people could judge if they could cope and be able to bring along their own music and music-stands.

Still some way to go to remove the 'beardy weirdy' tag!

Is the scope of "Early" Music far too broad? It is becoming too intellectual and specialized and restricted territory just for academics? (i.e. Instead of pure enjoyment of making music!)

Becoming more elitist and "professional" - I like the involvement of amateurs too.

No particular problems. But all periods of music should be thought of as generally 'mainstream'.

There is still a divide in attitudes between players of modern instruments and those of early instruments and there is too much disparagement between the two groups (I play in both). Gentle persuasion rather than pressure is needed to improve matters.

Still controlled by a small clique.

Not everyone likes early music including my wife.

7.6 Insufficient provision

I belonged to the Kingston and District Chamber Music Society which flourished c. 1960. An excellent string quartet, with Theo Wyatt on cello, played a Haydn quartet at every meeting. Dennis Bloodworth (clarinet) performed regularly. I played the Lennox Berkeley recorder sonatina with Philip Cooley. The early music fora should revive this once successful model, enabling small amateur (or indeed professional) groups to showcase their work and helping to develop young performers.

I think the concerts offered now tend to be at the later (baroque) end, with fewer medieval and renaissance concerts. I think promoters find baroque easier to sell and more profitable.

Too few good performances of pre 1600, and especially pre 1500, music.

Too much focus on Baroque at expense of Renaissance.

Undue focus on the baroque.

Medieval music (my speciality) is universally seen as part of 'Early Music', but is an infinitesimally small part of 'Early Music' as a movement. My experience is that most early music enthusiasts are not interested in medieval music - a more natural audience seems to be world music listeners.

I accept that, for the purposes of the questionnaire, early music is defined as "before 1830". Even so, that is extraordinarily late! Surely 1630 would be more chronologically, if not musicologically, appropriate?

Need more baroque strings in the Midlands.

I would like the opportunity to get involved in more baroque or orchestral things.

Hasse's wonderful operas are never performed.

Centralisation of concerts; lack of tours in the North (York is not North if you live in Scotland). As Early Music gets older, it should give more attention to music which is not quite so old, e.g. Late 19th century music.

Workshops often assume a high standard of musicianship; could occasionally do something for those with less experience.

As a hammered dulcimer player, have tried to link with NEMC in York but have not been successful - they seem unable to support a small initiative.

7.7 Regional deserts

Dearth of activities close to hand.

The North West is poorly sourced with early music concerts, other than occasional events. Early music does not play much of a role at RNCM, apart from academic study at Manchester University (David Fallows).

Given that we have a strong Early Music presence in Lincolnshire (festival, band, amateur groups) where is the forum?

I live in an area which currently has no forum.

Living in the Midlands, the lack of workshops, etc., allowing lutes to play renaissance music with other instrumentalists; most MEMF meetings are for singers + or - instruments (non plucked string), which is not helpful if one is new to playing the lute.

The South West is still rather sparse, with few concerts or opportunities to play.

In outer London/Essex area, there isn't much activity, forcing musicians to go to London.

Too few early music performances in Birmingham or the surrounding region. No amateur cornett and sackbut group in the Midlands.

Early Music seems alive and well in England, but in Scotland, whilst the Forum struggles to run workshops and get members, and some of the amateur groups perform in some areas of Scotland, it is usually a long way to go to a music course, or concert, as funding for many professional tours doesn't go north of the border. So, while it flourishes in Scotland in a few areas - Edinburgh, Glasgow, Aberdeen and other places - it is often dependent upon the hard work and enthusiasm of a few individuals.

There is a gap in Wales.

7.8 Broadcasting shortcomings

Lack of early music broadcasting in the UK.

Not enough BBC coverage and politicians favour pop.

Early music is almost completely unrepresented in the media; there's an hour on Radio 3 and the occasional programme on BBC 4 (TV), and that's about it. I would like to see it becoming more integrated with the mainstream, rather than being treated as an esoteric niche, somehow - not sure how! - perhaps by adding an Early Music component to existing music shows on TV.

The BBC is apparently anti early music. Often they play recordings from the 1950s when 50 years of development have produced far better performances.

Current early music coverage by the BBC's Radio 3 is often superficial and patronising. It falls short of the bold and innovative programming achieved by Basil Lam and other Third Programme producers in the 50s and 60s, for example:- Alan Lomax's extended series on North American folk music; a series of detailed illustrated talks on the rediscovery of German baroque organs; the UK radio premiere in 1952 of ALL Vivaldi's Opus 3 concertos in a single session (naturally, this was panned by all the music critics, who were as conservative then as they are now); a talk criticising stodgy baroque performances and advocating the airy, rhythmic and well phrased styles currently in vogue; panel discussions on performance practice, including one where Thurston Dart was taken to task by panellists for taking baroque allegros too fast, when he conceded that they were right.

Radio 3 tends to go on repeating popular warhorses where they should be breaking fresh ground.

Radio 3 is dire - Classic FM is better!

Early music has been marginalised on Radio 3.

7.9 Lack of funding

Festivals worldwide are struggling for funding. Reduction of Arts Council Funding in the UK.

The withdrawal of most funding by the Arts Council and other bodies has created problems.

Funding getting less and less; hard to fund concerts.

Not enough money around.

Insufficient funding to hit mainstream targets.

Lack of funding for Early Music events within arts organisations.

What happened to the Arts Council funding?

Finding the money to attend the wonderful opportunities on offer. More corporate sponsorship is needed.

7.10 Other comments

Adversely affected by changes in the music recording industry, with a decline in CD "outlets" and recordings, with the emphasis on e-music.

As in other areas, there is so much going on (entertainment, etc.) that early music can be eclipsed. BUT I think that this will be addressed naturally by a gradual groundswell of increasing interest; it does not merit a major advertising campaign.

The other main pressure is the elevation of the importance of the professional performer, with the consequent too-ready acceptance of their views, whims and conveniences.

Top groups get most of the work and less well known groups struggle - NEMA is helping to change this.

The undue focus of the professional scene on personalities, and on a few composers.

No "stars" like David Munrow to capture imagination of general public.

Audiences outside the main centres are conservative.

The undue focus on being different (e.g. playing everything too fast).

Early music is primarily a white middle class activity.

Charges for instrument hire are also high.

There is a scarcity of good period instrument teachers, and some charge very high fees.

Unfortunately, I feel that the recession has hit the early music market.

Too Anglo-centric, too much tied into modern classical music norms and ideas, e.g. nature of concerts, sound production and quality, repertory selected, approach to composers and their works, the respected roles of literacy, memorisation & improvisation. Little social diversity. What can be done? Not sure. I suggest that we need to promote and value non-'common-practice' musics, and more diverse ways of thinking about and making music.

Unreliability of some early instruments, which are difficult to play in tune. Might put off some newcomers to the scene.

Finite supply of music.

The absence of a world class early music (editions) shop in the UK.

Professional period instrument orchestras all seem to be the same players with different conductors!

Unfortunately, concert ticket prices increase at a significantly greater rate than general inflation.

No Trinity graded harpsichord exams. No ABRSM Baroque flute graded exams.

Still rather "fragmented".

Uncoordinated. Variable quality, at least in the amateur scene.

While we are seeing the beginnings of outreaching into broader constituencies, efforts in this direction are still insufficient. Audiences, except for the very well known groups, are so small, e.g. 8, 10, and 25 at recent concerts. I think that performers - especially the newer ones - need help with publicity; too often they then rely on themselves because they can't afford to employ anyone, but they must!

Lack of audiences, especially for live events.

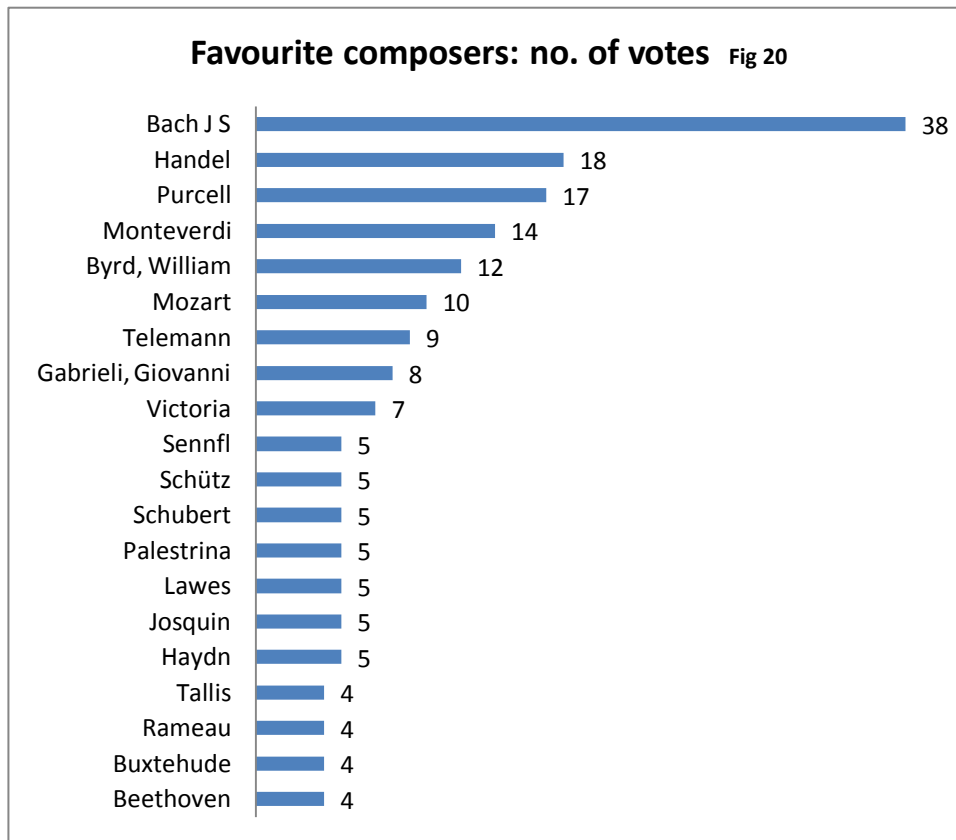
The shift towards recordings is at the same time good, because it has dramatically raised standards, but also bad, because it has discouraged amateur activity. I feel that more could be done to put early music across in the 'institutions' to the rising generation of teachers.

8. Favourite Artists

8.1 Favourite Composers

Participants were asked the following: "List your three favourite composers, in no particular order, working in any period, from Hildegard of Bingen to contemporary. Note: these should be your own personal favourites (they may be quite obscure), not restricted to long dead "early music" composers and not necessarily composers you assess as generally the most popular, in any objective sense". A total of 315 nominations were received from the 107 participants who answered the question.

The “top 20” chart at Fig. 20 lists all composers nominated four or more times. J S Bach leads the composer league table by a very wide margin. We also note that 30% of composers nominated worked in the renaissance period, 50% in the baroque and 10% in early classical and romantic periods.



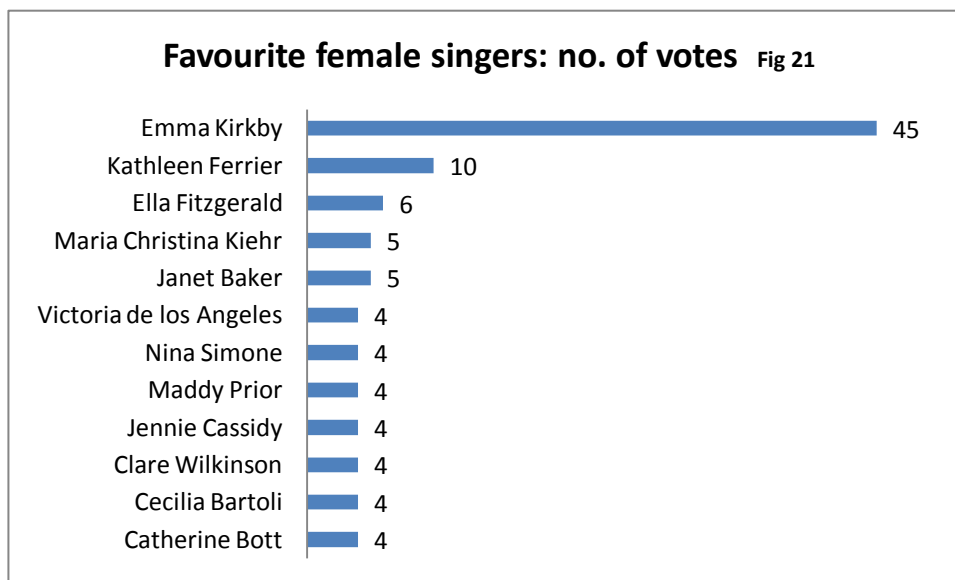
The following composers were cited on up to three occasions:

Abel	Copland	Heinichen	Rosenmüller
Anon French	Corelli	Holborne	Rossini
Anon Italian	Cornelius Lyons	Hook	Ruaidhri O Cathain
Anon Spanish	Couperin, Francois	Hottetterre	Scarlatti, Domenico
Anthony Holborne	Couperin, Louis	Isaac, Heinrich	Scheidt
Arcadelt, Jacques	Debussy	Jenkins	Schein
Avro Part	Delius	Lassus	Schnittke
Bach C P E	Dowland	Lully	Shostakovich
Bachelor, Daniel	Dufay	Lutoslawski	Sibelius, Jean
Bartok	Elgar	Mahler	Strauss, Richard
Berlioz	Fasch	Marais	Stravinsky
Blagoje Bersa	Fauré	McMillan, James	Tchaikovsky
Bochsa R N C	Fayrfax	Mendelssohn	Van Wilder
Boismortier	Ferenc Farkas	Messiaen	Varese
Britten	Ferrabosco I	Naderman F J	Vaughan Williams,
Carver	Festa	Nielsen	Ralph
Carver, Robert	Francesco da Milano	Parsons	Viadana
Česlovas Sasnaukas	Gervasio	Poulenc	Vivaldi
Charles Ives	Gibbons	Praetorius, Michael	Wagner
Chopin	Goldfrap	Prokofiev	Weelkes
Clementi	Grainger	Quatro, Suzi	Weir
Cole Porter	Grieg	Ravel	Whitacre, Eric
Coleridge Taylor	Hasse	Reich, Steve	Willaert, Adrian

8.2 Favourite Singers

Respondents were asked: "List your three favourite singers, both male and female. They may be currently performing, retired or dead. They should be your own personal favourites and may be represented in any genre, not necessarily early or classical music. They could be pop or jazz singers!" Data were supplied by 93 respondents, who made 244 nominations in total.

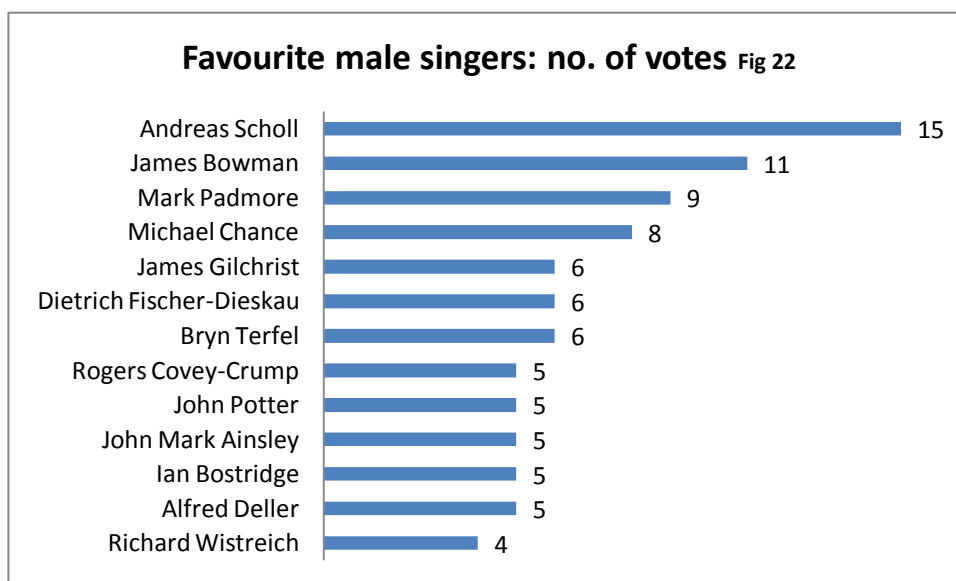
Female singers mentioned 4 or more times are shown in Fig. 21. There is a huge gap (factor of 10) between Dame Emma Kirkby and 6 other "early music" singers still working.



115 other female singers were listed up to 3 times, as shown below:

Adey Grummet	Edith Piaf	Joanne Lunn	Montserrat Figueras
Ailish Tynan	Elena Gerhardt	Joni Mitchell	Natalie Dessay
Alice Coote	Elin Manahan	Joshua Rifkin's	Natalie Stutzmann
Alison Moyet	Thomas	soprano?	Netania Davrath
Amy Winehouse	Elizabeth Atherton	Joyce di Donato	Norah Rendell
Ann Hallenberg	Elizabeth Schumann	June Tabor	Odetta
Anna Netrebko	Elizabeth	K D Lang	Patrizia Bovi
Anna-Maria Friman	Schwarzkopf	K T Tunstall	Phyllis Bryn Julsen
Anne Marie Summers	Elizabeth Söderström	Karan Casey	Rebecca Hickey
Anne Sofie von Otter	Ellie Ameling	Karen Carpenter	Renata Scotta
Arleen Auger	Elvis Presley	Kate Rusby	Renee Fleming
Barbara Bonney	Emma Johnson	Katherine Bott	Roberta Invernizzi
Barbara Elsy	Emma Kirkby 30	Katherine Jenkins	Roisin Elsafty
Barbara Hendrix	years ago	Katie Melhua	Ruth Holton
Belinda Sykes	Enya	Kelly Sweet	Sarah Brightman
Billie Holliday	Eva Cassidy	Kiri Te Kanawa	Sarah Connolly
Boismortier	Evelyn Tubb	Leber ben Servva	Sarah Stowe
Brigitte Fassbaender	Faye Newton	Lesley Jane Rogers	Seasick Steve
Callas	Felicity Lott	Liza Carthy	Sheena Wellington
Caroline King	Felicity Palmer	Lorraine-Hunt-	Shirley Collins
Carolyn Sampson	Frederica van Stade	Lieberson	Sonia Prince
Carys Lane	Gilels	Lucia Popp	Stacey Kent
Catherine King	Gillian Fisher	Luisa Tetrazzini	Susan Gritton
Celestina Boninsegna	Gundula Janowitz	Lynne Dawson	Suzie Le Blanc
Christine Rice	Isobel Baillie	Magdalena Kozena	Thomas Quasthoff
Claire Tomlin	Jean Redpath	Maihri Lawson	Tracey Chadwell
Clare McCaldin	Joan Baez	Margaret Philpot	Ulrike Hofbauer
Cleo Lane	Joan Sutherland	Maria Callas	Vivien Ellis
Dolly Parton	Joanna Newsom	Mary Ann Roberts	

228 citations of favourite male singers were offered by 83 respondents. Fig.22. shows those nominated more than 3 times. Apart from Dietrich Fischer-Dieskau, all the singers are still working. With the single exception of Bryn Terfel, these all have strong early music credentials.

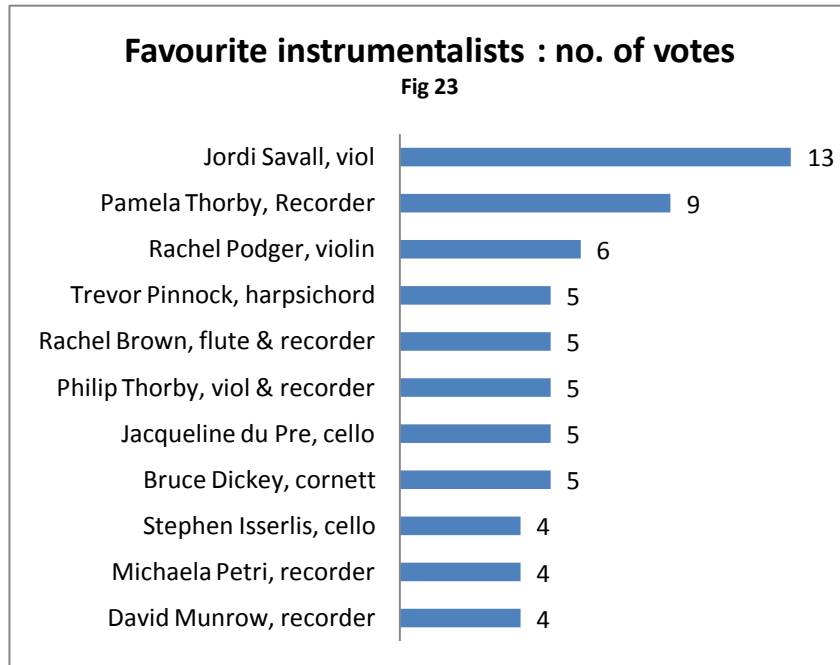


103 other male singers were listed up to three times as shown below:

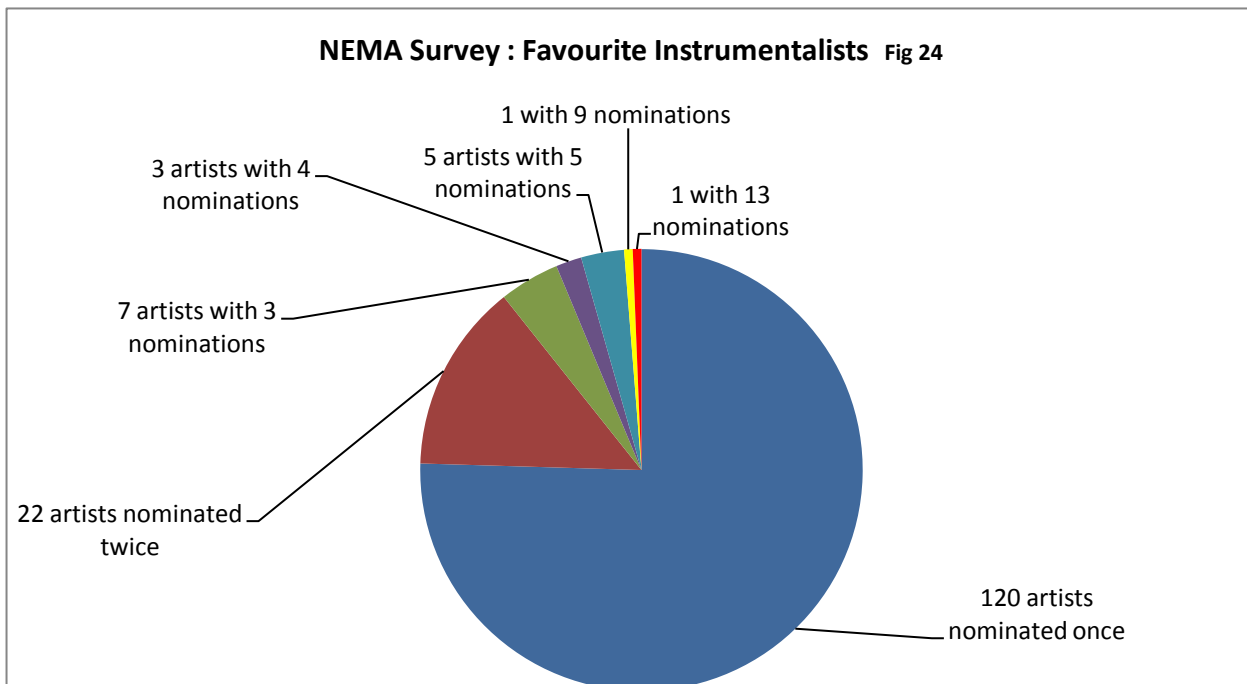
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|-----------------------|--------------------|---------------------|---------------------|
| Aled Jones | Frank Sinatra | Leonard Cohen | Peter Dawson |
| Andrew Kennedy | Freddie Mercury | Louis Armstrong | Peter Harvey |
| Anthony Rolfe Johnson | Friedrich Schorr | Magid El-Bushra | Peter Kooji |
| Antony Hegarty | George Vinogrator | Malcolm Donnelly | Peter Pears |
| Art Garfunkel | Gerald Finley | Mark Milhofer | Plácido Domingo |
| Barco Beasley | Glen Hansard | Mark Wilde | Robbie Williams |
| Benjamin Luxon | Gotlob Frielx | Martyn Wyndham Read | Robert Plant |
| Bing Crosby | Harry van der Kamp | Mattia Battistini | Robert Tear |
| Bob Dylan | Harvey Brough | Michael Bubl  | Robin Blaze |
| Bobby McFerrin | Heddle Nash | Michael George | Roderick Williams |
| Caruso | Ian Partridge | Michael Tyack | Rolando Villazon |
| Chaliapin | Iestyn Davis | Mick Jagger | Rufus Wainwright |
| Charles Daniels | James Brown | Morrissey | Sammy Davis Jnr |
| Chris Goodwin | James Keelaghan | Nat King Cole | Seal |
| Colin Lee | James Taylor | Nicolas Achten | Sebastian H bner |
| Connor Burrowes | Joe Cocker | Nigel Rogers | Sir George Henschel |
| Daniel Taylor | John Elwes | Noel Harrison | Sir John McCormack |
| David Blaze | John McCormack | Normal Bailey | Stephen Harold |
| David Cordier | John Tomlinson | Paul Elliot | Stephen Varcoe |
| David Thomas | John York Skinner | Paul Groves | Sting |
| Derek Lee Ragin | Jon Anderson | Paul McCartney | Tim Travers-Brown |
| Dominique Visse | Jonathan Ansell | Paul Robeson | Ulrich Pfeifer |
| Duncan Williamson | Jonathan Veira | Pavarotti | William Matheson |
| Elmore James | Jose Carreras | Pete Coe | William Missin |
| Elvis Presley | Juan Diego Flores | Pete Seeger | Yonghoon Lee |
| Emmanuel Bonnardot | Julian Podger | Peter Bellamy | |

8.3 Favourite Instrumentalists

Participants were asked: “List your three favourite solo performers, on any instrument, in no particular order. They may be currently performing, retired or dead. They should be your own personal favourites (and possibly quite obscure), not restricted to early music and not necessarily artists you feel are most popular, in any objective sense”. 251 citations were provided by 90 participants. Only eleven performers received 4 or more votes, as shown in Fig. 23. All of these, with the exception of Jacqueline due Pre, have strong early music credentials. 5 are recorder players.



One interesting feature is the flat selection profile. The chart at Fig. 24 shows that 120 artists were nominated only once and 22 artists twice, with the remaining 17 by from 3 to 13 participants.



A full list of all instrumentalists cited, including those in Fig. 23 above, is included below.

	Accordian and concertina	Colin Tilney	Harpsichord
Rod Stradling		Ton Koopman	Harpsichord & Organ
Fernand Oubradous	Bassoon	Robert Woolley	Harpsichord
Sergio Azzolini	Bassoon	Jacob Heringman	Lute
Anner Bijlsma	Cello	Elizabeth Kenny	Lute
František Brikcius	Cello	Stewart McCoy	Lute
Joseph Crouch	Cello	Paul O'Dette	Lute
Jacqueline du Pré	Cello	Linda Sayce	Lute
Emanuel Feuermann	Cello	Matthew Wadsworth	Lute
Stephen Isserlis	Cello	Chris Wilson	Lute
Natalie Klein	Cello	Julian Bream	Guitar and Lute
Rostropovitch	Cello	Roland Dyens	Guitar
Janos Starker	Cello	Michael Fields	Guitar and Lute
Paul Tortelier	Cello	Lars Hannibal	Guitar
Jack Brymer	Clarinet	Jean-Pierre Jumez	Guitar
Alan Hacker	Clarinet	Rob MacKillop	Guitar and Lute
Emma Johnson	Clarinet	Keith Richards	Guitar
Arnold Dolmetsch	Clavichord	David Russell	Guitar
Bruce Dickey	Cornett	Peter Adams	Guitar, pop
Fiona Russell	Cornett	Jimi Hendrix	Guitar, pop
Jamie Savan	Cornett	Mark Knopfler	Guitar, rock
Doron Sherwin	Cornett	Peter Lewis	Guitar, pop
David Staff	Cornett	Brian May	Guitar, pop
Jean Tubery	Cornett	Janet Craxton	Oboe
Jeremy West	Cornett	Hans Holliger	Oboe
Paul Van Arsdale	Dulcimer	Balbrecht Mayer	Oboe
Rachel Brown	Flute and recorder	David Reichenberg	Oboe
Frans Brüggen	Flute and recorder	James Jobinson	Organ
Wilbert Hazelzet	Flute	Simon Preston	Organ
Barthold Kuijken	Flute and recorder	John Scott Whiteley	Organ
Jed Wentz	Flute	Evelyn Glennie	Percussion
Andreas Staier	Fortepiano	Martha Argerich	Piano
Dennis Brain	French Horn	Daniel Barenboim	Piano
Ann Heymann	Harp	Stephen Bishop-Kovacevich	Piano
Andrew Lawrence King	Harp	Alfred Brendel	Piano
David Watkins	Harp	Imogen Cooper	Piano
Derek Adlam	Harpsichord	Vladimir de Pachmann	Piano
Malcolm Bilson	Harpsichord	Glen Gould	Piano
Gary Cooper	Harpsichord	Angela Hewitt	Piano
Laurence Cummings	Harpsichord	Josef Hofmann	Piano
Christopher Hogwood	Harpsichord	Stephen Hough	Piano
Gustav Leonhardt	Harpsichord	Eileen Joyce	Piano
Davitt Moroney	Harpsichord	Lang Lang	Piano
Pamela Nash	Harpsichord	Joanna MacGregor	Piano
Trevor Pinnock	Harpsichord	Tatiana Nikolayeva	Piano
Mary Potts	Harpsichord	Murray Perahia	Piano
Malcolm Proud	Harpsichord & Organ	Sergei Rachmaninoff	Piano
Raphael Pujana	Harpsichord	Andreas Schiff	Piano
Blandine Rannou	Harpsichord	Mitsuko Uchida	Piano
Liselotte Selbiger	Harpsichord		

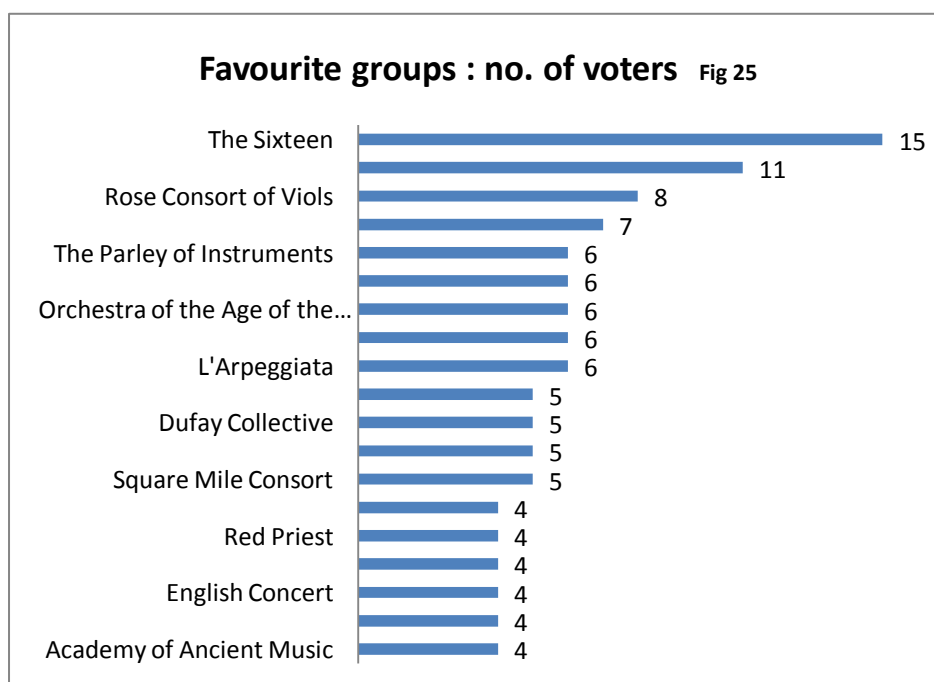
List of instrumentalists (continued)

Shai Wosner	Piano
Krystian Zimmerman	Piano
Dave Brubeck	Piano, jazz
Bill Evans	Piano, jazz
Antoine Hervé	Piano, jazz
Brad Mehldau	Piano, jazz
Piers Adams	Recorder
Dan Laurin	Recorder
David Munrow	Recorder & 16th C wind
Emma Murphy	Recorder
Michaela Petri	Recorder
Phil Pickett	Recorder
Pamela Thorby	Recorder & viol
Philip Thorby	Recorder
John Turner	Recorder
Ian Harrison	Shawm, cornett, bagpipes
Rod Franks	Trumpet
Arve Henrikson	Trumpet
Michael Laird	Trumpet
Crispian Steele Perkins	Trumpet
John Wilbraham	Trumpet
Humphrey Lyttleton	Trumpet, jazz
Wynton Marsalis	Trumpet, jazz
Justin Vali	Vahila
Ibi Aziz	Viol
Alison Crum	Viol
David Hatcher	Viol
Susanne Heinrich	Viol

Wieland Kuijken	Viol
Paolo Pandolfo	Viol
Jorid Savall	Viol
Sophie Watillon	Viol
Lawrence Power	Viola
Pavlo Beznosiuk	Violin
Renaud Capuçon	Violin
Giuliano Carmignola	Violin
Sarah Chan	Violin
James Ehnes	Violin
Roy Goodman	Violin
Jascha Heifetz	Violin
John Holloway	Violin
Monica Huggett	Violin
Alina Ibraginova	Violin
Catherine Mackintosh	Violin
Andrew Manze	Violin
David Oistrakh	Violin
Susannah Pell	Violin and viol
Itzhak Perlman	Violin
Rachel Podger	Violin
Vasa Příklad	Violin
Walter Reiten	Violin
Maxim Vengerov	Violin
Stevie Wishart	Violin
Alistair J. Hardie	Violin, folk
Phil Beer	Violin, guitar, folk

8.4 Favourite Ensembles

Participants were asked : “List your three favourites, in any order. They can be any size from duos to



large vocal/orchestral groups. They may or may not be currently performing. They should be your own personal favourites (and possibly quite obscure), not restricted to early music and not necessarily artists you feel are most popular". A total of 280 nominations were supplied by 99 respondents. As the chart at Fig.25 shows, specialist early music ensembles were the most popular.

Besides the 19 groups in Fig. 25, some 114 classical groups were cited as favourites by up to three respondents, as listed below. Furthermore, many good professional groups exist which are not included in the table. The latest Early Music Register lists more than 200 groups in the UK alone, which is indicative of the health of the professional early music scene. This compares to about 40 UK groups which existed in 1972 (2nd Early Music Register, edited by Christopher Monk and Eric Hedger).

Albion Band	European Union Baroque Orch.	Morley Choir
Allegrì String Quartet	Ex Cathedra	Musica ad Rhenum
Amarcord	Exaudi	Musica Antiqua of London
Amsterdam Loeki Stardust Qrtt	Feu d'Archetistes	Musica Reservata
Arion Ensemble	Fleuri	Nash Ensemble
Armonico consort	Florestan Trio	New Bristol Sinfonia
Arts Florissant	Florilegium	Orlando Consort
Bach Coll. Japan	Galliard Ensemble	Pantagruel
BBC Singers	Gewandhaus Orchestra	Passacaglia
Belcea Quartet	Gothic Voices	Phantasm
Berlin Philharmonic	Griller String Quartet	Philip Jones Brass Ensemble
Binchois Consort	Herschel Quartet	Piffaro
Britten Sinfonia	Hespèrion XXI	Polaris
Busch Quartet	Hilliard Ensemble	Polyphony
Canadian Brass	Hofkapelle	Purcell Quartet
Cantus Cölln	Huelgas Ensemble	Red Byrd
Cardinal's Musick	Hungarian String Quartet	RLPO + Vasily Petrenko
Charities Philharmonia	I Fagiolini	Royal Wind Music
Charivari Agréable	I Musici	Russian Orthodox Church Choir
Chilingarian Quartet	Irish Consort, The	Sacconi String Quartet
Choir of the Enlightenment	Joglaresa	Scherzi Musicali
Clerks' Group, The	King's Consort under Robert King	Schubert Ensemble
Concanentes	Kings Singers 1975	Sinfonye
Concerto Caledonia	Kolisch Quartet	Smith Quartet
Concerto Italiano	La Simphonie du Marais	Southwark Waites
Concerto Pallatino	Le Concert des Nations	Swingle Singers
Concordia	Le Concert Spirituel	Tallis Scholars
Coronach	Le Poème Harmonique	Taverner Consort
Deller Consort	Les Idées Heureuses	Tenebrae
Douce Mémoire	Lindsays, The	Tragicomedia
Dowland Consort	London Handel Orchestra	Trio Rouge
Endellion Quartet	London Handel Players	Trio Sonnerie
English Baroque Soloists	London Horn Sound	Venice Baroque Orchestra
English Concert, The	London Oboe Band, The	Vienna Philharmonic
Ensemble für Frühe Musik	London Philharmonic Orchestra	Westminster Cathedral Choir
Augsburg	London Symphony Orchestra	Wren Baroque Soloists
Ensemble Inter-Contemporain	Mediva	Yankee Ingenuity
European Chamber Orchestra	Monteverdi Choir	York Waites

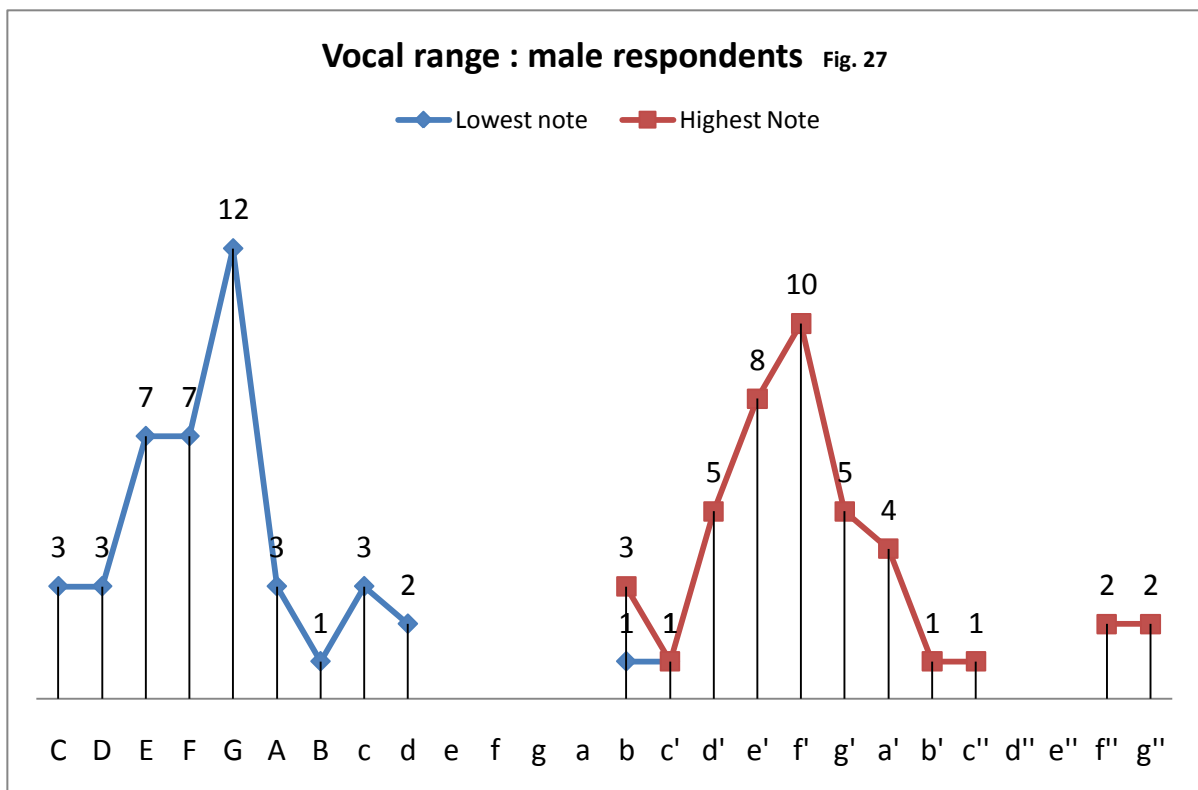
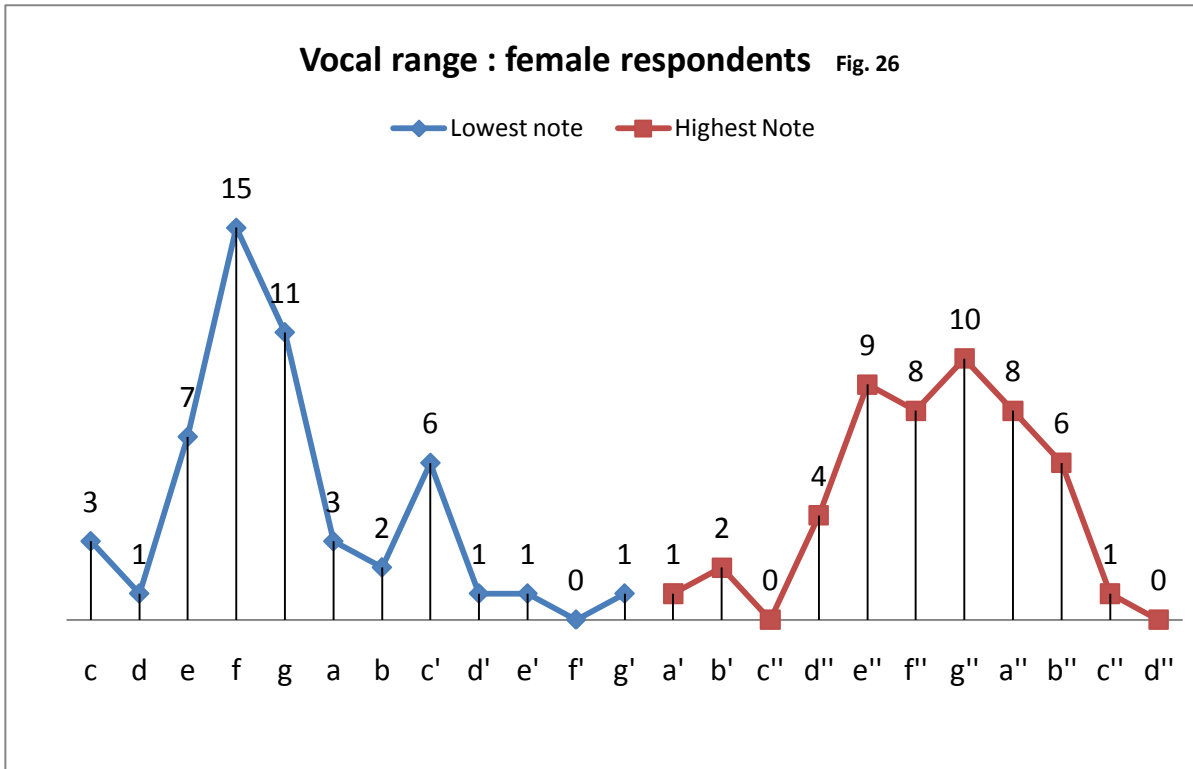
The following non-classical groups were also cited, in all cases by just a single respondent:

Abba	Comedy Harmonists	Ozric Tentacles
Acoustic Triangle	Duke Ellington	Pink Martini
Andrews Sisters	Fratellis, The	Queen (Freddy Mercury)
Any Tyrolean 'Oompah' Band	Fulgerica & the Mahala Gypsies	Rolling Stones
Beatles, The	Kaláka	Simon & Garfunkel
Bonzo Dog Doo-Dah Band	Lindsay String Quartet	
Classic Buskers	Little Feat	

9 Questions on Singing

9.1 Vocal Range

The vocal ranges of both female and male participants were surveyed, as illustrated respectively in the charts at Fig. 26 and 27. Mean lowest notes were f (females) and G (males). Mean highest notes were g" and f' respectively.



9.2 Preferred Vocal Emission

Participants were asked to vote on which singing style they preferred for Handel's arias:- A. Operatic, B. Early Music Mainstream or C. Clear Smooth Sweet Chaste. The full definitions are included in the example questionnaire at Appendix B. However, a summary is included in the table at Fig. 28 below.

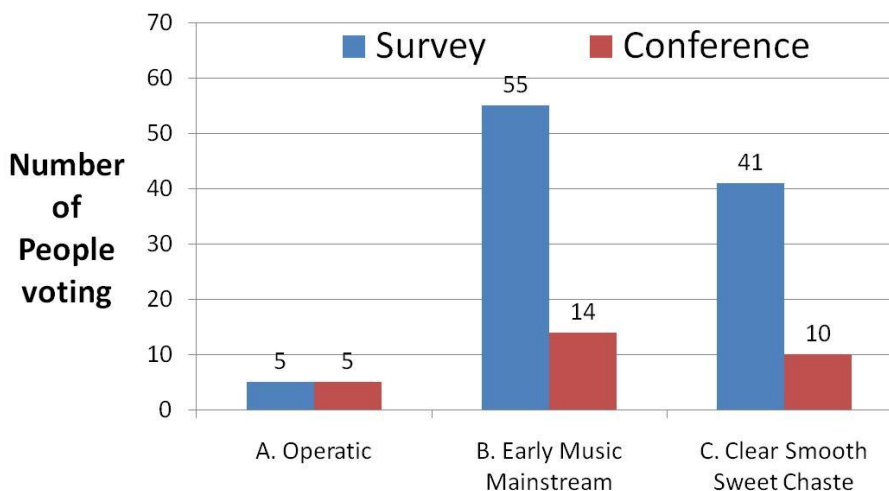
Summary of singing styles Fig. 28

Feature	Type A	Type B	Type C
Larynx position/timbre	Low (Plummy sound)	(Slightly plummy)	High (close to speaking voice)
Volume	Loud	Between A and C	Quite Soft
Oscillation	Wide continuous vibrato	Narrow more or less continuous vibrato	No vibrato, except as an ornament

This question was included because we felt that it would be instructive to get an idea of informed consumers' preferences in advance of NEMA's Conference Singing from 1500 to 1900, which was held at the University of York from 7th to 10th July 2009.

The survey results (shown in blue in the bar chart at Fig. 29) show that only 5% of respondents preferred the operatic style. This was a surprise, because the operatic style is what we normally hear in current professional performance of Handel's works. 54% preferred the compromise "Early Music Mainstream" style, as exemplified by singers such as Dame Emma Kirkby and Suzie LeBlanc. 41% chose the "strait" Type C style. The last finding is also surprising because this style is never heard in professional performance of baroque arias, although it can be found in renaissance and pop vocal music (see question 23 in survey questionnaire at Appendix B for examples). 14 respondents did not answer the question (see section 9.3 below for reasons given).

Preferred Vocal Style for Handel's Arias Fig. 29



As an experiment, this question was repeated in the author's presentation on 10th July, 2009, at the University of York Conference, with one major difference. Although the conference delegates were supplied with voting sheets containing question 23 (exactly as used for the survey), they were additionally prepared by three recorded performances of Handel's *Lascia ch'io pianga*, sung in the three different styles by the same singer, soprano Peyee Chen. She ensured objectivity by deploying identical expression, ornaments and passagi in all three versions.

Delegates were asked to vote before the survey results were announced, to avoid possible bias. The result profile (see red bars in Fig. 29) was not dissimilar from the survey response, although the Type A operatic style won proportionately more votes. This was to be expected, given that a good proportion of the audience were lecturers in Vocal Studies and Opera, with a stake in the status quo. As in the survey, some attendees (believed to be around 10 delegates) did not vote.

9.3 Comments on Vocal Styles

The comments received from survey participants are presented below in three categories, depending on whether they voted for type A, B or C. Vibrato was a pet hate for many respondents. The comments are otherwise difficult to categorise, or even discuss, so we let them speak for themselves.

Comments from Type A voters:

Handel was a man of the theatre, steeped in Italian opera, so performances of his operas should be "theatrical".

Bernarda Fink (& Mhairi Lawson) are capable of making more jokes than the more rarified early music specialist. Also, I rather like a throbbing vibrato à la Bartoli - and the fuller volume of the operatic voice.

Enjoy all three. Really difficult to choose one of them.

Comments from Type B voters:

My preferences for singers of Handel fall between groups B and C. I am not keen on continuous heavy vibrato. For the simpler arias, I prefer the singers in category C, but for more expressive arias, group B, and think that singers should be able to switch vibrato on and off to suit the music. However, I do enjoy Cecilia Bartoli's singing in the more 'furioso' arias.

I like voices without vibrato and with clarity of diction.

"Clear Smooth Sweet Chaste" would be my choice in earlier repertoire. I belong to the school that feels vibrato should be a vocal ornament not a foundation of vocal production.

True artistry can triumph in any of these 3 categories. In choosing 'B' I do not mean that singing should be inexpressive or over 'cool'.

I am boringly Early Music Mainstream; vibrato upsets me these days even in an expert voice.

I've voted for B, but I would go for something between B and C really, yet you've ascribed my preferred male vocalists to A. Perhaps I'm deluding myself!

I can only bear grand vibrato used as an ornament.

I would like the midpoint between B and C, the former for lower voices and the latter for higher voices.

The categories overlap too much to be meaningful to me.

It rather depends on the singer - some are much more flexible in their singing style.

My preference is dictated mainly by the type of voice production that subjectively gives me the most satisfactory sound overall for the repertoire in question. Whether this style would have met with Handel's full approval is open to question, as he obviously wrote for 'operatic' singers. But Handel's operas and oratorios are quite long, and it's vital to be able to listen to the same solo voices throughout without tiring of them. For this, type B is the best.

Difficult to separate Kirkby from Jeni Melia. Depends what they are singing. You ask about Handel. What about Renaissance?

I have no favourite performers or groups, any more than I have favourite foods, drinks, pubs, restaurants. I like variety, though I could tell you what I don't like. I love Pavarotti because he always reduces me to helpless laughter because he is so over the top.

There are many singers in the operatic category who are superb in Handel - particularly on stage.

Heresy! I love singing and listening to vocal works, but instrumental music is the centre of my musical life.

I think I'm more interested in the quality of the sound rather than the amount of vibrato, and it must be 100% in tune. In live performance, I prefer a still but intense style of presentation (re Mark Padmore). The 'quality' of the voice is a personal response - Emma Kirkby is a wonderful musician but I don't enjoy the quality of her voice, whilst appreciating her wonderful intonation, etc.!

The whole notion of 'favourites' is slightly alien to me! I am interested in early music, not 'stars' or performing personalities. That seems to be NEMA's main concern.

Why pick Handel? There are many more important criteria for me than "vocal emission" - ability to communicate, tuning, musicality, style.

Far too subtle for me. Maybe it should be the subject of a workshop - how to vary one's voice production (comment provided by someone who only sings).

Really really dislike Joyce DiDonato.

These categories are so general. Voices should be applicable and convincing to what is being sung.

1. (Type B is) maybe a bit soul-less for opera, but don't really like Handel opera, I prefer Mozart. 2. The single most important attribute for a singer in any genre is perfect diction. The words must be given precedence over the music. They must be totally committed to the meaning of the words. Religious words sung by a non-believer are a travesty. 3. There is no one-style fits all. The right style for Handel is different from Dufay, different from Mozart, different from Byrd, etc. 4. Choice of singer also depends on the Hall. What is good for Wigmore will be bad for the Albert Hall.

Comments from Type C voters:

Handel requires minimum vibrato so that all the notes in his long melismas can be clearly heard. Continuous vibrato is, in any case, a 20th century characteristic.

I've always disliked the continuous vibrato favoured by "one size fits all" operatic singers. Rossini's operas (and earlier music) are ruined by "grand uproar" style shouting by the men and head-mistressy screeching by the women.

I agree with the comment in C. about singing tone being 'close to the speaking voice'. I would go further and say that articulation of consonants should be like, or even more emphasised than, the speaking voice. I have never heard this combination in an early music singer though it is common in very old-fashioned traditional singers.

Many of the singers I used to like best have joined category B and I liked them better before they 'got' too much vibrato.

I would prefer vibrato to be used in singing much as instrumentalist use vibrato in historically inspired performances - i.e. for an occasional specific affect. Too much vibrato is distracting at best, and ugly at worst.

I dislike the use of vibrato by singers and instrumentalists.

I feel vibrato is often over used. It should be used as a colour sparingly, rather than all the time.

I absolutely cannot stand the vibrato - overegged Operatic style of singing. One thing that attracts me to early music, in preference to other genres of "classical", is that groups like The Sixteen or The Tallis Singers achieve a pure, transcendent sound... eschewing vibrato!

I don't know much about opera but I would think that the story-telling element is best conveyed by a conversational tone rather than the over-emotional, 'feeling' singing voice. 'Proper' opera singers scare the hell out of my cat!

My preferred voice is one that conveys the words, although I prefer the cosmetic effect of purer voices.

Depends on the piece. I, like Handel, like to hear the words and their meaning, as the first priority, with musical conveyance as a second priority.

There are performers in all categories above whose work I have enjoyed. As I never listen to pop music I cannot comment on pop singers. And, as I prefer my music live rather than recorded, I can only hear these performers occasionally; however, I am rarely disappointed (apart from Danielle de Niese!!)

As is usual, the question does not fit my preferences as there is at least another category - a continental style used in particular by Italian medieval ensembles (e.g. Patrizia Bovi of Micrologos)

and many French (sometimes Dominique Visse when singing tenor). Another style I prefer is 'Eastern European', e.g. many (non operatic) Russian singers, and also Belinda Sykes of Jogleresa. I found this question very difficult to answer and would not say my answer is totally reliable! I prefer a voice flexible enough to respond to the text. I'm not sure I'd put people in the same categories as you have! And it depends on the venue - my choice is based on listening to a recording, but live in a venue (e.g. ENO) of course I might like a bigger, fuller sound.

Comments from non voters:

These questions are, to me, irrelevant. My interest is in sound knowledge of historical performance practice from solid evidence. What I, or anyone else, likes about present-day performances is not solid evidence.

Given the choices' examples, I can't opt for Category A, as I hate the 'prissiness' of Bartoli and the strangulations of Bostridge, but favour the characterisations of Kozena and sincerity of Padmore. But he's also in Category B, where also are Eva Cassidy (I like her) and Katie Melua (not so keen)! Then C type straight tone could imply undemonstrative, which is equally a 'NO'.

Much early music is slow moving harmonically with simple chords. For choral performance a voice of moderate power, clear and largely free of vibrato is most suitable.

This is the silliest survey I have ever been asked to complete and I am afraid I can't take it seriously.

Don't agree with your categories.

I like Cecilia Bartoli, Emma Kirkby and the Hilliard Ensemble. I would prefer Cecilia for arias and oratorios, but I also like Emma very much too.

Appendix A. NEMA Survey Questionnaire

NEMA (National Early Music Association) is launching this survey mainly to elicit feedback from our members, readers of our publications and early music fans/practitioners. We are also surveying music preferences and the state of the early music scene generally. Two questions on singing have been included, as the responses will be of interest to participants at our conference at the University of York in July 2009.

Surveys relying on "self-selected" participants, like this one, are sometimes frowned on by statisticians, as flawed inferences can be drawn where samples are small. However, they can be valuable if high participation levels are achieved. Therefore, please "select" to do this survey in order to make it a success.

To join the survey, complete this questionnaire and return to **Richard Bethell, NEMA Survey, 1 Hamilton Close, Horley, Surrey, RH6 7HW**, by the end of April 2009. Alternatively, confident PC users using formatted (HTML) email software can save time and postage by emailing richardbethell@btinternet.com to receive a digital version (if your email is plain text, i.e. unformatted, we will send you the questionnaire as a Microsoft Word 97 file). All completed questionnaires submitted by the deadline will be eligible for a prize draw; the first six fully completed entries drawn will each receive a bottle of good champagne or claret (winners to be notified by email). Note that, while the comments boxes are not mandatory, this qualitative information will add to the richness and interest of the results. For questionnaire purposes, the term "early music" means music composed before 1830. We plan to make our report available, on NEMA's website, by July 2009.

All details are confidential and will not be passed to individuals or organisations outside the NEMA team carrying out the analysis. Your comments may be quoted anonymously in our report, i.e. you will not be identified as their author. We reserve the right to edit comments supplied.

Personal Details and Profile (for statistical analysis purposes)

1. Contact Details

Gender	Full Name*	Email*
Male/ Female		

*For use in case of query and to notify draw winners

2. Your age bracket (tick one box only)

Up to 35 36-50 51-64 65+

3. Highest level of education achieved (tick one box only)

GCSE O level A level Other beyond A level Degree Post Graduate

4. What type of musician are you currently? (tick one box only)

Amateur Semi-professional Professional Student Not a performer
(Supplementary income only) (Main income source)

5. What is your primary musical activity, i.e. in terms of time spent and/or remuneration received? (tick one box only)

Singer Instrumentalist Conductor Reviewer or critic Teacher
 Researcher Listener Other (specify)

6. Do you sing and/or play ? **YES/NO** If YES, please list in the box your activity/ instrument in order of skill (highest skill first, lowest last). Example: "Singer, Viol, Recorder"

7. Have you studied music in the last year, whether at an institution, summer school, or other course? If yes, please outline brief details in the box

8. **Do you read any specialist early music magazines? YES/NO** If YES, please tick those that you read and add any comments.

Early Music Early Music Review Early Music Today Early Music America

Other (specify)

Continue on separate sheet if necessary

NEMA Services and Publications

9. **Are you a NEMA member? YES/NO.** If YES, what type of member? (tick one box only)

Student member Individual member Corporate member

10. **NEMA's General Performance.** NEMA's role since it was formed in 1981 is described on its website (<http://www.nema-uk.org/>) as follows: "To bring together all concerned with early music and to forge links with other early music organisations in the UK and around the world. NEMA also acts to represent musicians in the early music field to outside bodies, when required" How well do you think NEMA has performed this role? (tick one box only, for this question and those at 11 to 14 below)

Well Neither well nor badly Badly Don't know

11. **www.nema-uk.org.** Have you seen NEMA's website? **YES/NO** If yes, how do you rate it?

Excellent Above average Average Below average Poor

12. **Early Music Yearbook, Part I (Editorial).** Have you read this? **YES/NO** If yes, how do you rate the articles?

Interesting Of slight interest Of no interest

13. **Early Music Yearbook, Part II (Directory for Early Music).** Have you used the directory? **YES/NO** If yes, how often?

Use often Use sometimes Use seldom

14. **Early Music Performer.** Have you read this? **YES/NO** If yes, how do you rate it

Interesting Of slight interest Of no interest

15. **Improving NEMA's effectiveness and publications.** We would appreciate any comments on questions 10 to 14 above, especially suggestions for improvement. Also, please outline any gaps in the scope of NEMA's activities, i.e. things we should be doing but aren't.

Continue on separate sheet if necessary

Early Music Fora and other musical societies

16. List **musical societies** you belong to

and tick **regional Fora** you have joined

Border Marches EMF	<input type="checkbox"/>
Early Music Wales	<input type="checkbox"/>
Eastern EMF	<input type="checkbox"/>
Midlands EMF	<input type="checkbox"/>
North East EMF	<input type="checkbox"/>
North West EMF	<input type="checkbox"/>
EMF of Scotland	<input type="checkbox"/>
South West EMF	<input type="checkbox"/>
Southern EMF	<input type="checkbox"/>
Thames Valley EMF	<input type="checkbox"/>

E.g. the Galpin Society, Lute Society, Society of Recorder Players, Viola da Gamba Society

17. **FORA membership.** Assuming that you are an amateur musician, but NOT a member of any of the regional Early Music Fora, please outline below why not?

Continue on separate sheet if necessary

The Health of Early Music

18. **Positives?** What do you perceive to be the good things about the early music scene, e.g. concerning performance practice, early music organisations, events (festivals, exhibitions), publications, teaching, the extent to which early music is flourishing, or any other area.

Continue on separate sheet if necessary

19. **Negatives?** What do you perceive to be problematic about the early music scene, e.g. in the areas listed in question 18? What do you think should be done to address these problems?

Continue on separate sheet if necessary

Musical Preferences

20. **Favourite Composers.** List your three favourite composers, in no particular order, working in any period, from Hildegarde of Bingen to contemporary. Note: these should be your own personal favourites (they may be quite obscure), not restricted to long dead “early music” composers and not necessarily composers you assess as generally the most popular, in any objective sense.

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21. **Favourite Singers.** List your three favourite singers, both male and female. They may be currently performing, retired or dead. They should be your own personal favourites and may be represented in any genre, not necessarily early or classical music. They could be pop or jazz singers.

Female	Male

22. **Vocal Range.** Please indicate your usable vocal range, by entering an **L** in the box under your lowest note and **H** under your highest, where a’ = 440 Hz. Aim for a firm, in tune, good quality sound, without straining. Do answer the question even if you don’t consider yourself a singer!

23. **Preferred Vocal Emission.** Which single category out of A, B and C below do you prefer for arias in Handel’s operas and oratorios? Tick one box only. Add your comments in the preferences box.

A. Operatic.

Institutionally/ academically trained “singers’ formant” voice, with fairly wide continuous vibrato, lower larynx development (producing a rich and plummy sound) and capable of high volume, e.g. Cecilia Bartoli, Lynne Dawson, Bernarda Fink, Renee Fleming, Véronique Gens, Magdalena Kozena, Mhairi Lawson, John Mark Ainsley, Ian Bostridge, Mark Padmore¹.

Pop examples⁴: Bette Midler, Dusty Springfield, Barbra Streisand, Tom Jones, Mario Lanza, David Whitfield.

B. Early Music Mainstream.

When compared to the operatic voice, higher larynx position (producing a sound midway between Categories A and C), narrower amplitude (but more or less continuous) vibrato, & generally lower volume, e.g. Julianne Baird, Dame Emma Kirkby, Ruth Holton, Maria Cristina Kiehr, Faye Newton, Marco Beasley, Rogers Covey-Crump, Paul Elliott, Mark Padmore², John Potter, Richard Wistreich, Orlando Consort.

Pop examples⁴: Eva Cassidy, Judy Collins, Peggy Lee, Katie Melhua, Dean Martin, Jim Reeves, Everly Brothers.

C. Clear Smooth Sweet Chaste

Fairly soft, straight tone, without vibrato except as an ornament. Little or no lower larynx development, producing a sound close to the speaking voice. Singers exhibit this style mainly in medieval, renaissance, contemporary classical and pop music: Gothic Voices (Quant la douce jouvencelle), Mutsumi Hatano, Hilliard Ensemble (A Hilliard Songbook – singers include Rogers Covey-Crump and John Potter), Ulrike Hofbauer (Modena Consort), Jeni Melia (the Lost Art of Wooing, track 17), Jennie Cassidy & Mark Padmore³ of Musica Antiqua of London (The Field of Cloth of Gold). **Pop examples⁴:** Lily Allen, Betty Carter, Dido, K D Lang, Sarah McLachlan, Kelly Sweet, Ray Charles, George Hamilton IV, Sting, Hank Williams, Simon & Garfunkel, The Weakerthans.

Notes.

Rogers Covey-Crump, John Potter and Mark Padmore are included in more than one category. For examples of the last named, see: **Operatic** style¹ “As steals the morn”, track 16; **Early Music Mainstream**² “As steals the morn”, track 17; and **Clear Smooth Sweet Chaste**³ “Field of Cloth of Gold”, track 12.

⁴The term “pop” is used broadly to include jazz, rock, indie, crooning, easy listening, country & western and popera. Online videos of these artists (and some classical singers) can usually be sourced by entering the artist’s name, followed by “sample”, “youtube” or “myspace”. If there are no videos, ½ minute MP3 clips may be available from online CD/book vendors such as Amazon and Zavvi.

Comments on preferences

Continue on separate sheet if necessary

24. Favourite Instrumental Performers. List your three favourite solo performers, on any instrument, in no particular order. They may be currently performing, retired or dead. They should be your own personal favourites (and possibly quite obscure), not restricted to early music and not necessarily artists you feel are most popular, in any objective sense.

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25. Favourite Groups/Ensembles. List your three favourites, in no particular order. They can be any size from duos to large vocal/orchestral groups. They may or may not be currently performing. They should be your own personal favourites (and possibly quite obscure), not restricted to early music and not necessarily artists you feel are most popular.

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Appendix B. Respondent Membership of Musical Societies

As noted in Section 5, survey participants reported that they belonged to many musical associations and societies. We list below all of these, with their websites, grouped into National and Local. We believe that the local associations at least are significantly understated.

National Societies

American Musical Instruments Society	http://www.amis.org/
Armstrong Gibbs Society	http://www.armstronggibbs.org/index.html
Benslow Music Trust	http://www.benslow.org/
British Flute Society (The)	http://www.bfs.org.uk/
British Harpsichord Society	http://www.harpsichord.org.uk/
British Music Society	http://www.musicweb-international.com/BMS/index.htm
Clarsach Society	http://www.clarsachsociety.co.uk/
Dolmetsch Foundation (The)	http://www.dolmetsch.com/dolmetschfoundation.htm
Early Dance Circle	http://www.earlydancecircle.co.uk/
Elgar Society	http://www.elgar.org/welcome.htm
English Folk Dance and Song Society (The)	http://www.efdss.org/
European Recorder Teachers Association	http://www.erta.org.uk/
FoMRHI (Fellowship of Makers and Researchers of Historical Musical Instruments)	http://www.nrinstruments.demon.co.uk/fomrhi.html
Friends of Cathedral Music	http://www.fcm.org.uk/
Friends of Welsh National Opera	http://www.wno.org.uk/support-us/friends
Galpin Society	http://www.music.ed.ac.uk/euchmi/galpin/
Heinrich Schütz Gesellschaft	http://www.schuetzgesellschaft.de/
Historical Harp Society	http://www.historicalharps.org/
Historical Harp Society of Ireland	http://www.irishharp.org/
Incorporated Association of Organists , local section.	http://www.iao.org.uk/
Incorporated Society of Musicians	http://www.ism.org/home.php
International Society for Study of Tension of Performance	http://www.isstip.org/
Lute Society	http://www.lutesoc.co.uk/
Music Publishers' Association	http://www.mpaonline.org.uk/
Musicians Union	http://www.musiciansunion.org.uk/
Nonsuch Dulcimer Club	http://www.nonsuchdulcimer.org.uk/hd.html
Northumbrian Pipers Society	http://www.northumbrianpipers.org.uk/activities.htm
PMMS Plainsong and Medieval Music Society	http://www.plainsong.org.uk/conference2009.php
Recorded Vocal Art Society	http://www.therecordcollector.org/rvas/
Royal College of Organists	http://www.rco.org.uk/
Royal Musical Association	http://www.rma.ac.uk/
Royal School of Church Music	http://www.rscm.com/
Royal Society of Musicians	http://www.royalsocietyofmusicians.co.uk/
Schubert Institute UK	http://www.franzschubert.org.uk/intro/index.html
Shiplake Quartet	
Sine nomine singer	http://www.sinenominechoir.org/sinenominechoir/resources_Sine_Nomine.html
Society of Recorder Players	http://www.srp.org.uk/
Swiss Viola da Gamba Society	http://www.viola-da-gamba.org/links.html
The Really Big Chorus	http://www.trbc.co.uk/
Viola da Gamba Society of Great Britain	http://www.vdgs.org.uk/
Viola da gamba society of America	http://vdgsa.org/
Viola da Gamba-Gesellschaft	http://www.viola-da-gamba.org/
West Gallery Music Association	http://www.wgma.org.uk/

Local societies

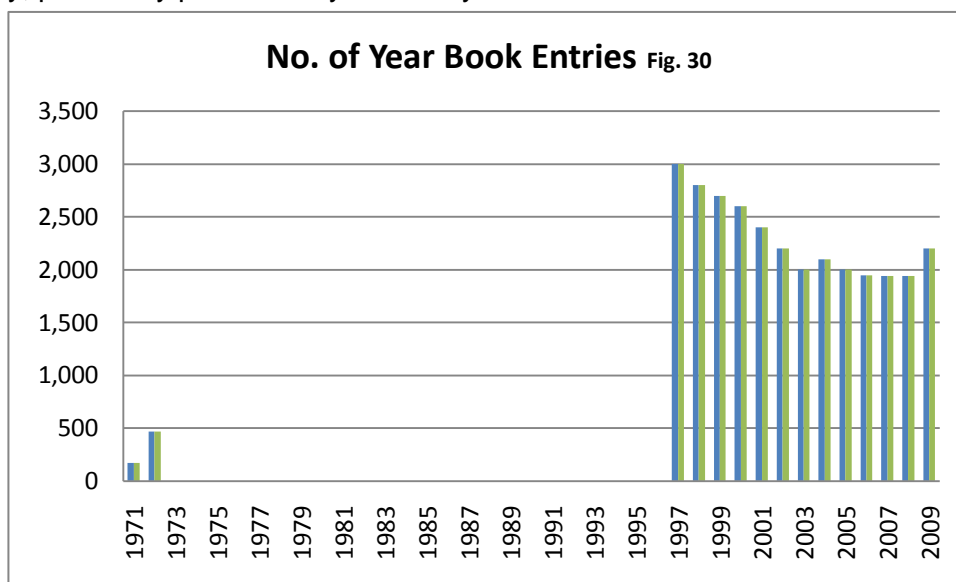
Alyth Choral Society	http://www.alythchoralsociety.org.uk/
Bedford Gallery Quire	http://www.bedfordgalleryquire.org.uk/
Buxton Madrigal Singers	http://buxtonmusicalsociety.org.uk/
Cambridgeshire Choral Society	http://www.cambschoralsoc.org.uk/Choral/content.php
Cantabile (new choir in Chapel Allerton)	http://www.cantabile-leeds.org.uk/
Cantilena Choir (Glastonbury)	
Castle Cary Choir	
Chamber Orchestra of St. Ives (COSI)	http://www.cambridgeshire.net/organisation/chamber-orchestra-of-st-ives-cosi/7800.aspx
Chester St. Cecilia Singers	http://79.170.40.54/stcecilia.co.uk/
Chiltern Edge Orchestral Society	http://www.chilternedgeorchestra.org.uk/p_People.ikml
Chippenham wind band	
Choir 2000	http://www.choir2000.org/
City of London and Eastern Society of Organists	http://www.cleso.org.uk/
Clifton Consort of viols	
Corsham Choral Society	http://www.corshamchoralsociety.co.uk/public/index.php
Friend of the London Handel Festival, St John's Smith Sq, and Handel House Halle	http://www.handel.cswebsites.org/default.aspx?page=19609
Friends of St. Georges	
Friends of the Bate Collection	http://www.bate.ox.ac.uk/friends-of-the-bate.html
Friends of Wighton	http://www.friendsofwighton.com/
Goring Chamber Choir	http://www.goringchamberchoir.org.uk
Goring Chamber Choir & Madrigal Group	
Harris Music Club	http://earlymusic.org.uk/Promoter%27s%20Directory/C-K/harrismusicclub.html
Her Majestie's Pleasure & Waits of Gloucester (Renaissance Wind Bands)	http://www.gloucesterwaites.org.uk/
Isleworth Baroque Opera Company	http://www.isleworthbaroque.co.uk/
Joan's Ladies on Thursday	
John Powell Singers	http://www.northernvoices.co.uk/html/john_powell.html
Keele Bach Choir	http://www.keelebachchoir.org.uk/
Little Moreton Singers	http://littlemoretonsingers.org.uk/LMSorg/index.htm
Liverpool Renaissance Music Group	
London Chamber Music Society	http://www.londonchambermusic.org.uk/
London Gallery Quire	http://www.lgq.org.uk/
London Madrigal and Motet Club	http://www.londonmotetandmadrigalclub.org.uk/
Manchester Bach Choir	
Music Club Strings	
Music in Lyddington	http://www.musicinlyddington.rutnet.co.uk/
Nantwich & District Wind Band	http://nantwichanddistrictband.webs.com/news.htm
New Cambridge Singers	http://www.newcambridgesingers.org.uk/
Renaissance Music Group University of Liverpool	
Sonning Common (music society?)	
Southmead Orchestra (Bristol)	
St Bartholomew's Hospital Choral Society (Barts Choir)	http://www.bartschoir.com/
St Ives Choral Society	http://www.stives-choral.org.uk/
St Lawrence Singers of Pudsey	
St Martins in Low Marple Choir	http://www.stmartins-lowmarple.co.uk/Music.htm
St. Christopher Chorale (Nantwich)	
Thornbury orchestra (S Glos)	http://www.thornburyorchestra.org.uk/
Wallingford recorder consort	
Whitehall Choir	http://www.whitehallchoir.org.uk/

Appendix C. Historical Membership Statistics for Early Music societies

It is widely perceived that the members of NEMA and the early music fora are ageing. Even if this is true, it does not necessarily follow that early music making is in decline. When the question is discussed, older people who recall the music scene back in the mid 1950's sometimes comment that "it was ever thus", claiming that chorus members and audiences in particular have always been predominantly middle aged or elderly as far back as they can remember. We therefore attempt to throw some light on the situation by sourcing some historical membership numbers.

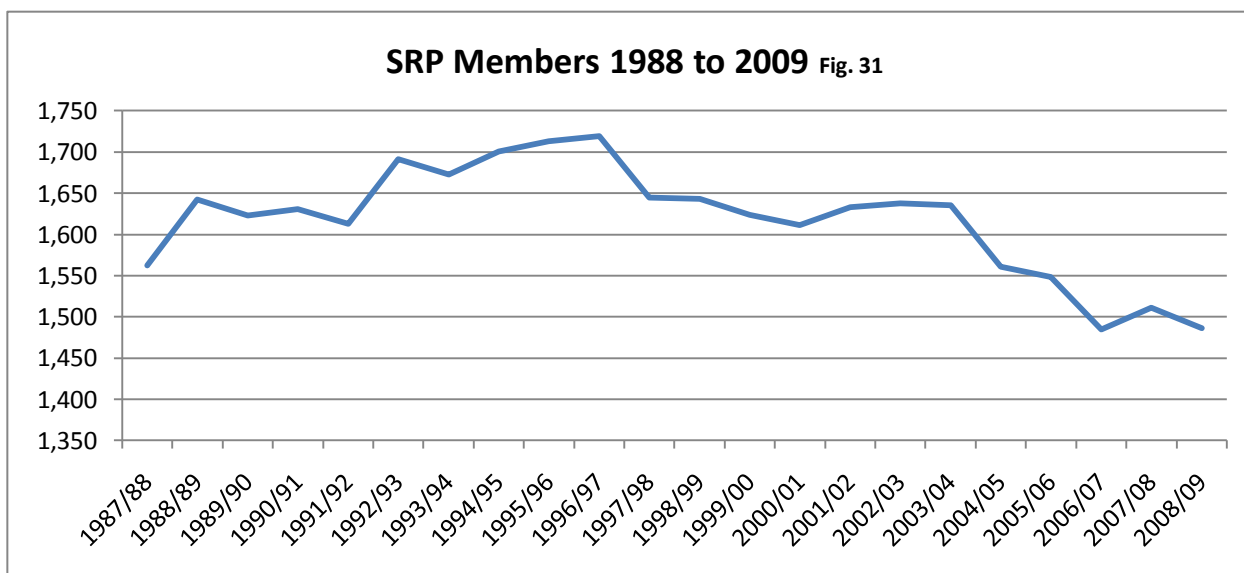
Early Music Yearbook Entries

The Yearbook was started in 1971 by Christopher Monk and Eric Hedger. Anyone can be listed on request, whether amateur or professional, whatever their standard. This started off in a small way with 173 entries and quickly grew. As the chart at Fig. 30 shows, numbers have declined over the last 12 years, although they may have stabilised recently. (Note that some of the data have been smoothed and interpolations made. No data are available from 1974 to 1996.) Again, it would be wrong to conclude from the data that there has been a decline of interest in early music. The Yearbook administrators say that people are increasingly aware of privacy considerations (e.g. publication of telephone numbers and emails) which have led to many active fora members asking to be excluded from the Yearbook. The increase in the 2009 numbers is due to the inclusion of The Performers and Artists Directory, previously published by The Early Music Network.



Society of Recorder Players (SRP)

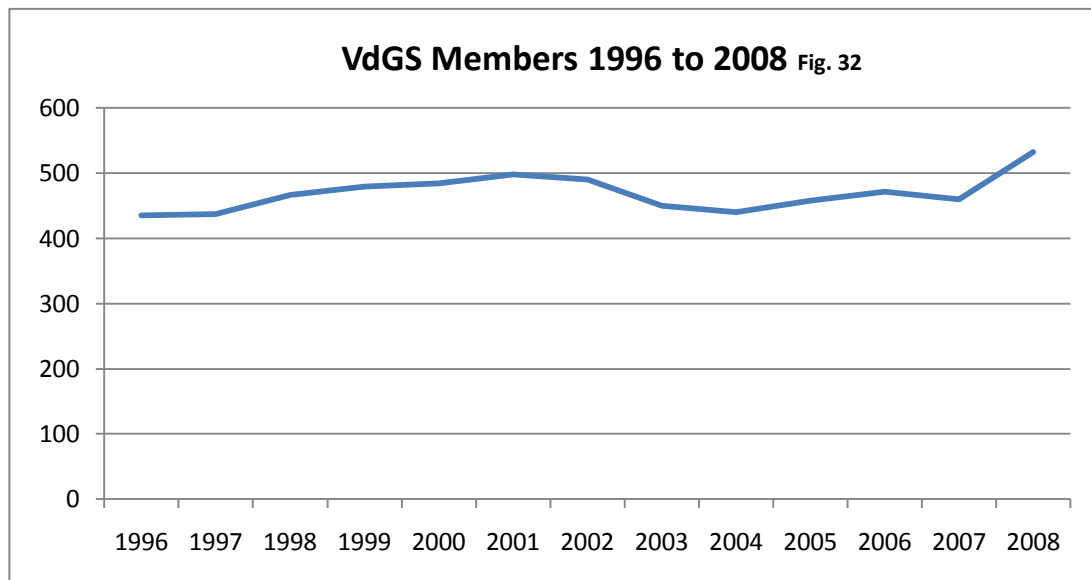
The SRP was one of the earliest early music societies formed and is now probably the largest.



Membership numbers for the SRP for the last 21 years have been supplied by Mike Wilkinson, Membership Secretary. These are shown in Fig.31. It is apparent that there were 1,720 members in 1996/7, although this figure has reduced over the last 12 years to around 1,500. There are signs that membership may have stabilised over the last couple of years. Mike comments on these trends as follows: *“The youngsters who used to attend, who were generally either children or pupils of adult members, have faded away and, while I hesitate to ask members' ages, our youngest is probably in her 40s and in 2007 we lost our eldest member in his 91st year. We have also lost members in recent years to failing eyesight, arthritis or other health problems. However, just as we think the Branch is becoming too small to be worthwhile, some new members hear about us and we are reinvigorated. Membership drives seem to be of limited value - it is usually the chance encounters and word of mouth that bring new interest, at least in my view.”*

Viola da Gamba Society (VdGS)

Recent membership trends have also been supplied by Stephen Pegler, which are presented at Fig. 32. These suggest a static picture, with a significant uptick in 2008.



The British Harpsichord Society (BHS)

This online society (no subscription required) was started in October 2002. Edna Lewis reports that there were 821 members when she started as membership secretary in January 2008, and that membership has grown to 1,125 at the time of writing (September 2009).

Conclusions

While the number of Yearbook entries declined between 1997 and 2003, the figures seem to have stabilised over the last 6 years. SRP membership has declined by 14% in total from 1996/97 to date, probably due to the decline in younger members. VdGS membership, on the other hand, has remained level and we may be seeing an upward trend. The BHS has been growing strongly. It is not possible to draw any firm conclusions from these contrasting trends.