

THE CLASSICAL MUSIC CRITIC

A SURVEY OF MUSIC CRITICS AT GENERAL-INTEREST AND SPECIALIZED NEWS PUBLICATIONS IN AMERICA

THE CLASSICAL MUSIC CRITIC

A SURVEY OF MUSIC CRITICS AT GENERAL-INTEREST AND SPECIALIZED NEWS PUBLICATIONS IN AMERICA

A COLLABORATIVE PROJECT OF THE MUSIC CRITICS ASSOCIATION OF NORTH AMERICA

AND

THE NATIONAL ARTS JOURNALISM PROGRAM AT COLUMBIA UNIVERSITY

PROJECT DIRECTOR/SURVEY COORDINATOR

Willa J. Conrad

RESEARCH ANALYST

Lawrence McGill, Princeton University

CO-AUTHORS AND EDITORS

Lawrence McGill, Willa J. Conrad, Donald Rosenberg, András Szántó

MUSIC CRITICS ASSOCIATION OF NORTH AMERICA, PRESIDENT

Donald Rosenberg

NATIONAL ARTS JOURNALISM PROGRAM DIRECTOR

András Szántó

ONLINE SURVEY DESIGN AND ADMINISTRATION

Robert Young

PRODUCTION DESIGN

Chieun Ko-Bistrong

PUBLISHED BY THE MUSIC CRITICS ASSOCIATION OF NORTH AMERICA, BALTIMORE, MARYLAND

AND

NATIONAL ARTS JOURNALISM PROGRAM, COLUMBIA UNIVERSITY, NEW YORK CITY

2005

This survey, created and administered by the Music Critics Association of North America, was conceived as the third in a series of critics' surveys begun by the National Arts Journalism Program at Columbia University. The previous two, surveying Visual Arts and Architecture Critics, are available at www.najp.org or by contacting:

National Arts Journalism Program
Columbia University Graduate School of Journalism
2950 Broadway, Mail Code 7200
New York, NY 10027

The databases for all three surveys will be available at www.cpanda.org in late summer 2005.

Although the previous two publications were entirely created and administered by the National Arts Journalism Program, this survey was a collaborative project; written and managed by Willa J. Conrad, Classical Music Critic at the Star-Ledger of New Jersey, during and after the time she was a fellow at NAJP in fall 2003. It was developed, prepared, and administered exclusively by professional music critics who are members of the Music Critics Association of North America.

We would like particularly to thank Robert Young, senior designer at Unisys, whose volunteer work in designing the online site for the survey made the entire project possible.

Preliminary results from this survey were presented at a unique conference given jointly by the MCANA, NAJP and the Music Department at Columbia University October 15-17, 2004, at the Columbia University Graduate School of Journalism in New York City. "Shifting Ears" was a three-day symposium exploring, through key speakers and panelists, the history, present state and future hopes of classical music criticism. Because funding raised for that symposium also was used for the completion of the survey itself, we would like to acknowledge the following sponsors whose generosity made the online publication of this survey possible:

A NEW YORK-BASED CHARITABLE FOUNDATION; COLUMBIA UNIVERSITY MUSIC DEPARTMENT; NATIONAL ARTS JOURNALISM PROGRAM AT COLUMBIA UNIVERSITY; THE FRITZ REINER CENTER FOR CONTEMPORARY MUSIC; BALTIMORE SUN, CLEVELAND PLAIN DEALER, NEW JERSEY STAR-LEDGER, ST. PETERSBURG TIMES, NEWSDAY, TORONTO STAR; AND AN ANONYMOUS DONOR

Transcriptions of several of the keynote speeches from the symposium, including those by Ned Rorem, James Conlon, Joseph Horowitz and John Rockwell, are available online at www.mcana.org

© National Arts Journalism Program and Music Critics Association of North America

Also Available from the National Arts Journalism Program:

Research Reports

- Reporting the Arts: News Coverage of Arts and Culture in America (1999)
- Television and the Arts: Network News Coverage of Arts and Culture in the 1990s (2000)
- The Architecture Critic: A Survey of Newspaper Architecture Critics in America (2001)
- The Visual Art Critic: A Survey of Arts Critics at General-Interest News Publications in America (2002)
- Best and Worst of Times: The Changing Business of Trade Books, 1975-2002 (2003)
- Reporting the Arts II: News Coverage of Arts and Culture in America (2004)

Conference Reports

- Who Owns Culture?: Cultural Property and Patrimony Disputes in an Age without Borders (2000)
- Wonderful Town: The Future of Theater in New York (2002)
- Arts & Minds: Cultural Diplomacy amid Global Tensions (2003)
- New Gatekeepers: Emerging Challenges to Free Expression in the Arts (2003)
- Who Pays for the Arts?: The Future of Cultural Funding in New York City, Conference Transcript(2002)
- Who Pays for the Arts?: Income for the Nonprofit Cultural Industry in New York City

Occasional Reports

- The Future of Public Arts Funding (1998)
- The State of Classical Music (1998)
- Bottom-line Pressures in Publishing: Is the Critic More Important than Ever? (1998)
- The State of Arts Journalism (1999)
- The Big Buildup: The Role of the Arts in Urban Redevelopment (2000)
- Criticism and/or Journalism (2001)
- Arts Journalism at a Crossroads (2002)

ARTicles

- The annual journal of the NAJP since 1994
- ARTicles: After
- ARTicles: Art and commerce
- ARTicles: Critic
- ARTicles: Frenzy
- ARTicles: Taboo

For more information and to order or download NAJP publications, visit www.najp.org.

National Arts Journalism Program
Columbia University Graduate School of Journalism
2950 Broadway, Mail Code 7200
New York, New York 10027

CONTENTS

MUSIC CRITICISM AT A CROSSROADS	8
OVERVIEW	
EXECUTIVE SUMMARY: KEY FINDINGS	10
I. WHO ARE THE CRITICS?	12
THE WORK SITUATION OF CLASSICAL MUSIC CRITICS	
PRIMARY PUBLICATION (Q55)	
OUTLETS THEY WRITE FOR (Q4)	
EMPLOYMENT STATUS (Q3)	
JOB TITLE (Q2)	
NUMBER OF CLASSICAL MUSIC WRITERS AT THEIR PUBLICATION (Q9)	
NUMBER OF MUSIC WRITERS (ANY KIND) AT THEIR PUBLICATION (Q10)	
DEMOGRAPHICS AND EXPERIENCE	
AGE (Q44)	
YEARS IN JOURNALISM/MUSIC WRITING (Q5)	
YEARS WRITING ABOUT CLASSICAL MUSIC/OPERA (Q7)	
YEARS WRITING ABOUT CLASSICAL MUSIC/OPERA AT CURRENT PUB (Q6)	
GENDER (Q45)	
ETHNICITY (Q46)	
EDUCATION LEVEL (Q47)	
FORMAL TRAINING (Q48)	
COMMUNITY OF RESIDENCE (Q59)	
POLITICAL STANCE (Q61)	
VOTE CAST IN 2000 ELECTION (Q60)	
PERCENTAGE OF INCOME DERIVED FROM MUSIC CRITICISM (Q56)	
INCOME FROM MUSIC CRITICISM (Q54)	
HOUSEHOLD INCOME (Q57)	
EXPERIENCE IN OTHER AREAS OF JOURNALISM (Q11)	
OTHER MUSICAL EXPERIENCE (Q49)	
WORKING CURRENTLY IN THESE AREAS? (Q50)	
COMPOSE OR PERFORM? (Q51)	
COMPOSED MUSIC THAT HAS BEEN PERFORMED PUBLICLY IN PAST 5 YRS? (Q52)	
PERFORMED PUBLICLY IN PAST 5 YEARS? (Q53)	
II. WHAT DO CLASSICAL MUSIC CRITICS DO?	16
STORIES PER MONTH (Q12)	
EVALUATIVE REVIEWS (Q13)	
LENGTH OF REVIEWS (Q15)	
REVIEWS FOCUSING ON LIVING COMPOSERS (Q35)	
TYPES OF STORIES FILED (Q21)	
OTHER TYPES OF MUSIC COVERED (Q14)	
WHERE STORIES APPEAR [NEWSPAPER-BASED CRITICS ONLY; N = 117] (Q17)	
FRONT PAGE STORIES [NEWSPAPER-BASED CRITICS ONLY] (Q18)	
AUTONOMY (Q19)	
SOURCES OF STORIES (Q20)	
TRAVEL - HOW OFTEN (Q22); ENOUGH? (Q23); TRAVEL REDUCED? (Q24)	
III. APPROACH TO CRITICISM	18
APPROACH TO CRITICISM (Q38)	
NEGATIVE VS. POSITIVE CRITICISM (Q39)	
INFLUENCE OF WRITERS, CRITICS, THEORISTS (Q27)	
INFLUENCE OF PRESENTERS, DIRECTORS, ADMINISTRATORS (Q28)	
INFLUENCE OF CONCERTS, PERFORMANCES, NEW WORKS (Q36)	

IV. THE CONTEMPORARY SITUATION OF CLASSICAL MUSIC AND ITS COVERAGE	21
ATTITUDES REGARDING THE CONTEMPORARY SITUATION OF CLASSICAL MUSIC (Q37)	
CONDITIONS OF WORK SITUATION (Q25)	
COVERAGE OF CLASSICAL MUSIC VS. OTHER ARTISTIC DISCIPLINES (Q16)	
SIDEBAR: THE CENTER OF THE CLASSICAL MUSIC WORLD	
IS THE U.S. THE CENTER OF THE CLASSICAL MUSIC WORLD? (Q37-I)	
NORTH AMERICAN CITIES WITH THE MOST VITAL CLASSICAL MUSIC SCENE (Q40)	
SIDEBAR: BEST MEDIA OUTLETS FOR CLASSICAL MUSIC/OPERA CRITICISM (Q41)	
SIDEBAR: THE MOST INFLUENTIAL MUSIC SCHOOLS (Q42)	
V. RELATIONSHIPS BETWEEN CRITICS AND CONSTITUENCIES (Q26)	26
READERS (A, B, C, D, E)	
COMPOSERS (F)	
PRESENTERS AND PRODUCERS (G)	
FUNDERS (H)	
OVERALL IMPACT (I)	
VI. THE MUSICAL TASTES OF CLASSICAL MUSIC CRITICS	28
MUSICAL TASTES AND PREFERENCES	
AREAS MOST ENJOY WRITING ABOUT (Q34)	
PERIOD INSTRUMENT MOVEMENT (Q32)	
OTHER GENRES LISTENED TO AND INFORMED ABOUT (Q31)	
HOW CLASSICAL MUSIC CRITICS RANK HISTORICAL COMPOSERS (Q29)	
HOW CLASSICAL MUSIC CRITICS RANK CONTEMPORARY COMPOSERS (Q30)	
SIDEBAR: MUSICAL TASTES OF CRITICS: BY AGE AND GENDER	
MUSICAL AREAS CRITICS MOST ENJOY WRITING ABOUT (BY AGE AND GENDER)	
FAMILIARITY WITH NON-CLASSICAL MUSICAL GENRES (BY AGE AND GENDER)	
PREFERENCES FOR THE MUSIC OF HISTORICAL COMPOSERS (BY AGE AND GENDER)	
VII. ETHICAL NORMS OF THE CLASSICAL MUSIC BEAT (Q43)	36
WRITING (B, C, I, A)	
TICKETS AND TRAVEL (E, F, G, D)	
GIFTS (K, L, J)	
PRESENTING (O, M, P, S, T)	
OTHER MATTERS	
COMPETITION JURIES (R, Q)	
FRATERNIZING (N)	
BOARDS (U)	
ADVOCACY (V)	
VIII. STUDY METHODOLOGY	41
IX. SURVEY QUESTIONNAIRE (WITH RESULTS)	42
APPENDIX I: SUPPLEMENTARY TABLES	50
APPENDIX II: VERBATIM RESPONSES TO OPEN-ENDED QUESTIONS	53

MUSIC CRITICISM AT A CROSSROADS

Since 1997 the National Arts Journalism Program has been steadily building up a series of research publications about arts journalism in general and arts criticism in particular. The aim of this research is not so much to definitively answer questions about arts coverage, but to raise them for the purposes of debate within the profession and for the benefit of the wider arts field.

So it is with the present report, published in partnership with the Music Critics Association of North America, which constitutes the third in a continuing series of surveys of specific critical sub-disciplines. The first two reports in the critics-survey series examined the backgrounds, work conditions, tastes and opinions of architecture critics and visual art critics. Both reports occasioned much debate in their respective fields. It is our hope that this survey will do the same.

Criticism is vital to the health of all art forms. This is especially the case for classical music, a cultural tradition and a form of expression that is thriving today in myriad forms, but which no longer lays claim to the kind of widespread familiarity and amateur participation that it once enjoyed. Critics are essential to the life of classical music not only because they help fill concert halls. They steer readers to new experiences and help people interpret and understand music both familiar and obscure. They provide a roadmap to a bewildering array of musical offerings that are now available both in live performance and in recordings that vie for consumers' attention in an unprecedented volume and diversity and through an ever broadening mix of delivery channels.

But the men and women who write criticism for the nation's news publications remain an enigmatic group. Who are they? Where do they come from? How has their education prepared them for their jobs? How do they see their place in the arts community and in their publications? What irks them about the life of classical music today and what gives them hope?

Most important of all, from where do they draw their aesthetic influences and what kind

of music do they most enjoy? The answers to these questions, and others raised in this survey, will, we hope, fuel a healthy debate about the past, present and future of classical music criticism in America.

ANDRÁS SZÁNTÓ, PH.D.
DIRECTOR
NATIONAL ARTS JOURNALISM PROGRAM
COLUMBIA UNIVERSITY
GRADUATE SCHOOL OF JOURNALISM

OVERVIEW

Perhaps it shouldn't come as a surprise that this survey of classical music critics writing in North America reveals that those currently active are primarily white, male, middle-aged (or older) and well-educated. That, after all, is the typical profile of the vast majority of audiences for symphony orchestras, operas, and chamber music in the U.S. and Canada.

But it is simplistic to say, as some have, that the classical music industry, and those who critique it, are somehow elite or removed from American ideals of democracy.

Classical music is not and never has been about race, ethnic background, gender or current cultural trends. At its purest, it has been about pursuing the expression of timeless messages of the heart and the soul, of trying to tap into a kind of universal humanity. Accepting this as the basic attraction that all listeners, critics or audience alike have to the form, then, is the filter through which one should view the survey results that follow.

Some of the results ought to give hope to current writers, who often find themselves caught between the politics of the newsroom or editor's desk and the historical standards of their profession. There seems to be a consensus that we still aspire to the literary standards of critics like George Bernard Shaw and Virgil Thomson. At the same time, there seems a near universal frustration over the

cold reality of space and style of writing most editors will allow.

It's probably safe to say that most of those surveyed have the sinking feeling that more and more classical music is being made in America, while they have less time and fewer resources to cover it. This seems to have created a resignation, at least by these respondents, to the feeling that they are writing in the cultural periphery rather than in its most influential mainstream, serving as much as educators as critics for their reading audience.

Classical music criticism has significantly become an outsourced function at most newspapers and magazines. A large portion of those who responded are not on staff. They are hired for freelance piecemeal work, which can give a writer more intellectual freedom but less commitment to classical criticism as a profession.

This freelance status has also created ethical confusion, clearly reflected in this survey, as newspapers, magazines and online outlets exert more influence over staffers than freelancers in this area. One barometer of this is the "trick" question about whether it is ethical to sell promotional CDs or DVDs received for review, an act that is illegal and has sometimes led to ignominious dismissal of staffers who do it. One would think 100% would agree that breaking the law for personal financial gain is unethical, but 20% seemed to think this behavior was ok. Obviously, some sort of stronger dissemination of ethical norms for the field, along with discussion of the basic parameters of journalism, is needed.

Most critics surveyed, though, understand the concept of conflict of interest and how even the perception of conflict can undermine their effectiveness.

The juiciest material comes from the questions crafted to survey the tastes of classical music critics. Who would have guessed, for instance, that women critics tend to prefer Verdi, Dvorak and Prokofiev, while men prize more highly the music of Wagner and Strauss? Or that women had a higher preference for reviewing early music than men and were more knowledgeable about non-western

music, while men prefer to cover orchestra programs and had a vastly larger knowledge of country music than women?

Taste is a moving target, especially in a centuries-old field where time is the great mediator. While virtually every critic surveyed finds Mozart a safe fellow to like, there seems to be a perceptual war going on between younger and older critics, with the younger writers more open to and accepting of contemporary composers. More than a hundred years ago, the situation was reversed, with the most experienced critics arguing most passionately for the latest entrants to the field of composition. There has been a sea change in which the oldest and most experienced have cast themselves as protectors of the tried and true rather than as a reader's trusty friend explaining new musical thoughts and expressions.

The industry itself is moribund, stuck in a backward-looking gaze that has taught audiences, recording companies and performers alike to prioritize great works of the past at the expense of time spent exploring the present and future. So it should be no surprise that those surveyed say they spend 72% of their time writing about historical works. Did the critics create this situation, or are they simply responding to the environment given them? Do they have the cultural legitimacy or power of personality and opinion that could help change this situation? Most, in this survey, seem to think not.

The progress of women and ethnic minorities is closely followed in most professions, and classical music criticism should be no different, since it seeks to find deeper roots among the general population. While women are still a tiny percentage of writers, they are evenly represented across all experience levels and ages of writers, indicating they've moved beyond the role of first-generation barrier breakers. Writers of non-white ethnic backgrounds can only be found with a microscope.

So while some parity has been reached, there are clearly mountains still to climb.

Why should we care about the gender, tastes, background or experience of those writing about classical music today? Simply because

critics act as lenses through which to view an art form. As classical critics shrink to the periphery, it is even more important that their numbers include a representative mix of the very population they write for and about.

In spite of all the mixed and sometimes outright gloomy news this survey reports, classical music critics emerge as an optimistic group. Most think the Golden Age of classical music is still to come. Most acknowledge that multiculturalism is having a huge impact on the once staunchly European art form. Most believe they still have some power to educate

and inform an audience that can help transform the classical music institutions of the future.

There is much food for thought here. We hope that, rather than serve as a main course, this survey is used as an appetizer, a means to stimulate desire for the meatier discussion ahead. Clearly, classical music criticism is at a crossroads, and we hope this survey fosters the ability to recognize it as a legitimate, evolving profession, one with an honorable past and a courageous future.

WILLA J. CONRAD,
STAR-LEDGER OF NEW JERSEY

EXECUTIVE SUMMARY: KEY FINDINGS

Between May and August 2004, 181 North American classical music critics participated in the first-ever comprehensive survey of this group. The survey was co-sponsored by the Music Critics Association of North America (MCANA), a professional network organization for classical music writers, and the National Arts Journalism Program (NAJP) at Columbia University's Graduate School of Journalism.

The survey ranged over a wide array of topics including the basic demographics of the profession, the work situations of classical music critics, influences on critics' approach to music criticism, critics' opinions concerning the contemporary situation of classical music and its coverage, the relative influence wielded by critics among various constituencies, critics' musical tastes, and the ethical norms of the classical music beat. Some key findings:

- The average classical music critic is a white, 52-year old male, with a graduate degree. Just one in four critics is female, and only 8 percent are non-white.
- Half of classical music critics have spent

more than 20 years writing about music for publication. Half have been writing about classical music at their current publication for 9 years or longer.

- Fewer than half of the critics surveyed (47%) hold full-time staff positions at their organization. Just as many, if not more (49%), work as freelancers, and nearly a third of all critics surveyed work as freelancers without a contract.
- About half of the stories filed by classical music critics are evaluative reviews of classical music. On average, about 20 percent of critics' reviews focus on the work of living composers.
- The duties of nearly half of classical music critics (47%) include covering other types of music besides classical. About one in five (21%) also covers jazz, 18% cover rock or pop music, 10% cover world music, and 9% cover Broadway, cabaret, theatre, or stage musicals.
- Most classical music critics feel they

have a lot of autonomy in determining what stories to pursue. Two-thirds (66%) said that most of the stories they filed in the past 12 months were their own ideas.

- Nearly half of the critics (45%) say that their reviews are “predominantly positive,” while another 54% say their reviews are “equally likely to be positive or negative.”
- The theorists and writers who have exerted the greatest influence over classical music critics are George Bernard Shaw, Virgil Thomson, Harold Schonberg, Andrew Porter, Charles Rosen, and Hector Berlioz.
- Four out of five critics (81%) agree that “we can be proud of the new classical works that we have created in Canada and the U.S. over the past 25 years.” However, more than half of the critics surveyed (53%) disagreed that “composers are breaking genuinely new ground these days.”
- Virtually all critics (95%) agree that we are living in an age in which multiculturalism exerts a “strong influence” in today’s music world.
- More than three-quarters of critics (76%) agree that “music critics, often at the behest of their editors, tend to concentrate on high profile performers, composers and institutions at the expense of other deserving musicians and issues.”
- Relative to other arts beats, classical music is perceived as standing at about the midpoint in the pecking order. At most publications, classical music receives far less coverage than the more commercial art forms, such as popular music, film, and television, but significantly more than either dance or architecture and design. It tends to receive roughly the same amount of coverage as books, the visual arts, and theater.
- Critics tend to reject the notion that the U.S. is the center of the classical world today. Just one-quarter (26%) think that it is, and few (just 5%) assert this opinion “strongly.”
- Critics strongly believe that “it is [their] job to educate the public about

classical music and why it matters” – more than 90 percent of critics feel this way, and nearly two-thirds (63%) strongly agree with this description of their mission as critics. Most critics (52%) also believe that their tastes in classical music differ from those of the average reader of their publication.

- Critics most enjoy writing about orchestral music, standard repertoire opera, and chamber music. Critics least enjoy writing about pops concerts, outdoor music events, and jazz or other crossover music.
- Mozart, Bach, Beethoven, Schubert, and Brahms rank as critics’ five favorite historical composers.
- Adams, Part, Penderecki, Rorem, and Corigliano rank as critics’ five favorite contemporary composers. Contemporary composers whose appeal appears to be rising include Rautavaara, Golijov, Gubaidulina, Dutilleux, and Saariaho.
- With respect to the classical music canon, the musical tastes of younger and older critics are strikingly different – for critics 45 and under, “modern” and “American” are in, while composers such as Handel, Wagner, Dvorak and Schumann are out.
- While critics are not of one mind concerning the ethics of many activities in which they may engage in the course of their jobs, critics achieved majority consensus regarding the acceptability or unacceptability of 13 out of 22 practices asked about.
 - Practices seen as generally acceptable include collecting instruments or manuscript scores, accepting free tickets for concerts one is going to review, and serving on competition juries outside the market in which one writes.
 - Practices seen as generally unacceptable include making money as a presenter or musicians’ agent, selling promotional CDs, DVDs, or other videos received for free from record companies, and accepting payment for writing program notes published by performing organizations one covers.

I. WHO ARE THE CRITICS?

THE WORK SITUATION OF CLASSICAL MUSIC CRITICS

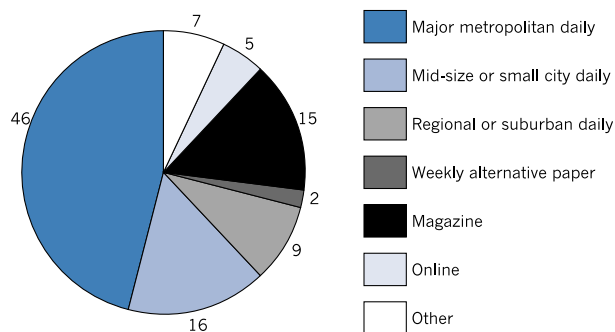
Most of the 181 critics surveyed in this study (71%) work at local daily newspapers. Of the rest, about 15% work for magazines, 5% for online magazines or websites, 2% at weekly alternative papers, and 7% at other publications.

Reflecting their primary place of employment, most critics do most of their writing for newspapers – 74% say that at least half of their classical music writing appears in newspapers, and 85% of critics do at least some writing for newspapers. A majority of critics (61%) have also written for magazines, and more than a quarter (29%) have written for online outlets. Just 6% of critics, though, say that they do most of their writing for online publications.

Fewer than half of the critics surveyed (47%) hold full-time staff positions at their organization. Just as many, if not more (49%), work as freelancers, and nearly a third of all critics surveyed work as freelancers without a contract.

About three in five critics (59%) say that the job title “classical music or opera critic or writer” best describes their position. The rest describe themselves as:

fig. 1.1 WHERE THE CRITICS WORK



- Staff music writer who splits a part-time arts critic position with another beat (13%)
- Arts reporter (9%)
- Music writer (4%)
- Program annotator (4%)
- General assignment critic (2%)
- Entertainment writer (1%)
- Some other job title (9%)

Seven in ten (70%) consider themselves the “chief classical music critic” at their organization. Tellingly, though, a large minority of these self-described chief classical music critics (41%) are either freelancers or part-time staffers.

Staffing configurations on the music beat vary by the size and kind of publication critics work for. Of the 181 critics surveyed in this study, 74 worked for major metropolitan dailies, 15 for regional or suburban dailies, 25 for mid-size or small-city metropolitan dailies, 24 for magazines, and 8 for online publications. Since the number of critics who work at publications other than major dailies is small, generalizations must be made cautiously about the staffing situations at those publications. But some interesting differences appear as types of publications are compared with each other.

fig. 1.2 OUTLETS FOR CRITICS' WRITING

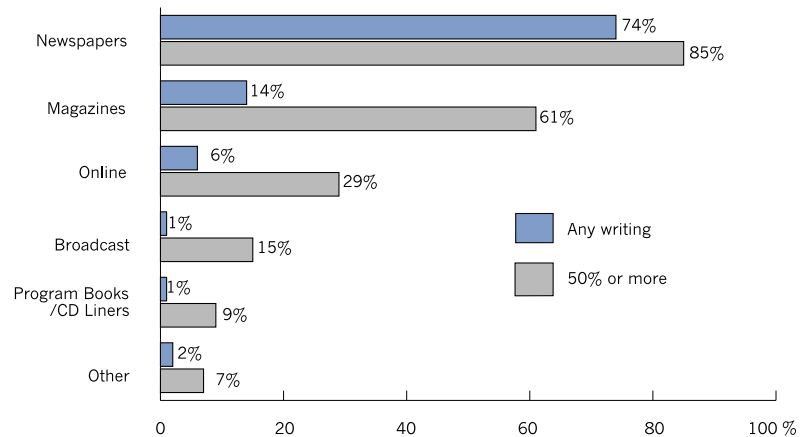
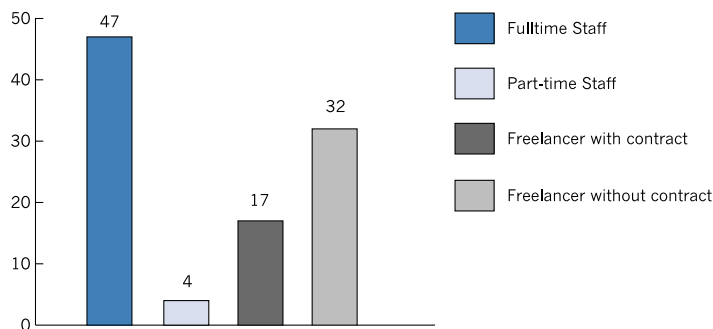


fig. 1.3 EMPLOYMENT STATUS OF CRITICS



METHODOLOGICAL NOTE

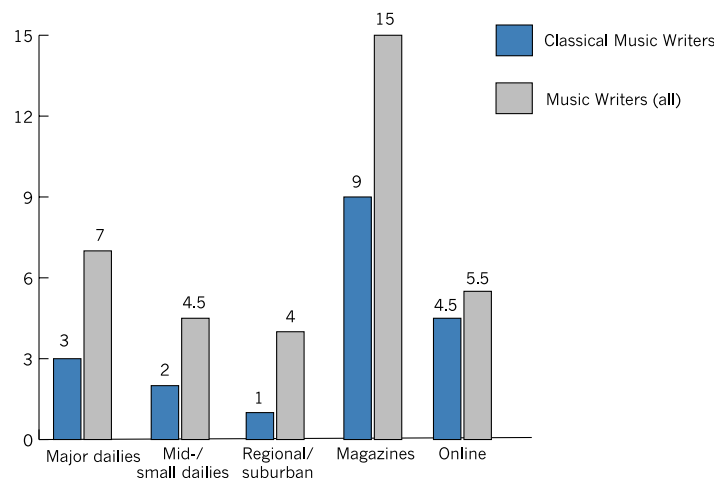
The findings presented in this report draw on the combined responses of the full sample of survey respondents, including critics at newspapers, newsmagazines and online publications. This pooling of answers may obscure important differences in backgrounds, professional status and opinions among various categories of respondents. Noteworthy differences between male and female critics and between younger and older critics are presented in sidebars in Chapters IV and VI. Differences between the ethical perspectives of staff writers and freelancers are discussed in Chapter VII. The small numbers of minority, magazine and online music critics in the survey regrettably does not permit systematic comparisons along these variables. In addition to the key survey findings presented in the main chapters, a comprehensive listing of all survey questions with results appears in Chapter IX. A selection of verbatim responses to open-ended questions appears in Appendix II. For more detailed methodological information about this study, see Chapter VIII (Study Methodology).

ABOUT THE CHARTS

On some figures, percentages may not add up to 100 percent because of rounding or because multiple responses were permitted on some questions.

At the major metropolitan dailies represented by the critics in this survey, there are, on average, about three writers at each paper who write about classical music, and about seven who write about music of any kind. It should be noted, however, that these are liberal estimates of the numbers of music writers at these papers, since they include not only full-time staff members, but part-timers and freelancers, as well. In addition, the papers represented in this sample of classical music critics are those that employ at least one critic who has filed at least 12 evaluative pieces in the past year, a criterion that undoubtedly excludes many papers.

fig. 1.4 SIZE OF STAFF - MUSIC WRITERS (FULL-TIME, PART-TIME, FREELANCE)



[For a more detailed picture of the actual staffing situations at major metropolitan dailies, see *Reporting the Arts II* (2004), available through the National Arts Journalism Program at Columbia University. The average

number of full-time classical music critics on staff at the 17 major dailies examined in that study was closer to one per publication. The same report reveals that, while many arts beats have been reduced since 1998 in terms of assigned staff and amount of copy devoted to each, classical music has held steady in its proportion of resources assigned.]

The average number of classical music critics at regional and suburban dailies is about two, including staff and freelance writers. That's compared to an average total of four or five writers – both staff and freelance – who cover music of any kind at those papers. At mid-size and small-city dailies, there is usually no more than a single critic writing about classical music (if a classical music critic is employed there at all), while about 4 critics write about music of all kinds.

By definition, music-oriented magazines employ more critics covering both classical music in particular (9, on average) and music in general (15, on average). While online publications also appear to employ more music critics than do newspapers in general, with just 8 online music critics in our sample, it is impossible to state this with any certainty.

DEMOGRAPHICS AND EXPERIENCE

On the whole, classical music critics are a seasoned group, with fairly substantial resumes. The average classical music critic is 52 years old; two-thirds are over the age of 45. Half have spent more than 20 years writing about music for publication, and nearly half have been writing about classical music or opera for that long. Half have been writing about classical music at their current publication for 9 years or longer.

Two-thirds of classical music critics (68%) are white males. About one-quarter (24%) are white females, leaving about 8 percent who are non-white. Looking at the younger cohorts of classical music critics suggests that the demographics of the profession are changing, but slowly. For example, all of the self-identified non-white critics in this survey (N=12) are under the age of 55, and half of the youngest critics in the survey (35 and under; N=14) are women. But both groups make up very small proportions of the total.

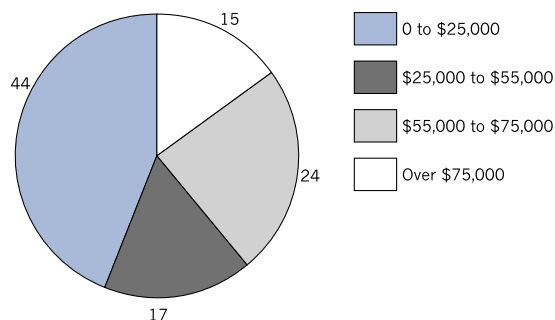
DEMOGRAPHIC CHARACTERISTICS		<i>fig. 1.5</i>
Age	Median is 52 (two-thirds are over the age of 45)	
Gender	74% male	
Ethnicity	92% white	
Residence	61% urban; 26% suburban	
Education	99% have college degree (64% have graduate degree)	

Classical music critics are highly educated. All but two of the critics surveyed have a college degree; nearly two-thirds (64%) have earned a graduate degree. Nearly all (96%) have also received some formal training in music, music history or music criticism, and 42% hold a music-related degree.

Not surprisingly, most classical music critics (61%) live in urban areas, where classical music performances are most likely to be found. And, reflecting the political profile of many urban areas, 8 of 10 classical music critics describe their political orientation as either “liberal” or “progressive.” Most (77%) voted Democratic in the 2000 presidential election.

It's probably safe to say that most classical music critics are not able to make a living relying solely upon their income from classical music criticism. Just 20 percent of classical music critics earn 100% of their income from their music criticism. Another 23 percent earn between 75 and 99% of their income from music criticism. But nearly half (48%) earn 50% or less of their income from music criticism, and more than a third (37%)

fig. 1.6 ANNUAL INCOME FROM CRITICISM



earn 25% or less.

Half (50%) reported that they make \$35,000 per year or less from their classical music criticism. About a quarter make between \$35,000 and \$65,000, and a quarter make \$65,000 or more. Consequently, about one in five critics (18%) are living on total household incomes of \$45,000 or less, and half have total household incomes of \$80,000 or less.

Most critics have worked in other areas of journalism during their careers, as well. Nearly three-quarters (74%) have worked in Features, 54% have done other types of criticism, 31% have done editing, and 28% have done general reporting. In addition, at least 10 percent have had experience in one or more of the following areas: op-ed page (18%), city desk (12%), copy desk (10%), and production (10%).

Eight out of nine classical music critics (88%) have worked in some capacity for an arts-related organization, in addition to their jour-

nalistic experience. [In fact, nearly one-quarter of classical music critics (23%) said they were currently working in one of these capacities while employed as a music critic.] More than half (52%) have worked in either a professional or amateur choir, nearly four in ten (39%) with a professional or amateur orchestra, and almost one-third (31%) with a professional or amateur opera or musical theater company. About one in five (22%) have worked as a presenter of chamber or classical concerts, and a similar number (19%) have worked in the public relations or development area of a nonprofit arts organization.

About half of this country's classical music critics are able to identify with the performers or composers they write about, since many of them perform or compose themselves. An estimated 48 percent of classical music critics have performed music; 38% have performed during the past five years. About one-quarter (23%) have composed music, and 14% have heard their compositions performed publicly in the past five years. ■

PREVIOUS JOURNALISTIC EXPERIENCE *fig. 1.7*

TYPE OF EXPERIENCE	PERCENT
Features	74
Critic (other area)	54
Editor	31
General reporter	28
Op-ed page	18
City desk	12
Production	10
Copy Desk	10
Business	8
National or International desk	7
Sports	3
Other	20

MUSICAL & ARTS-RELATED EXPERIENCE *fig. 1.8*

TYPE OF EXPERIENCE	EVER %	CURRENTLY %
Amateur choir	47	4.5
Amateur orchestra	34	1.5
Presenter (chamber/classical)	22	4.0
Amateur opera/musical theater	20	0.0
PR/development - nonprofit arts	19	2.0
Professional orchestra	19	1.5
Professional choir	18	2.0
Professional opera company	16	0.5
Music publisher	9	1.0
Program book company	7	0.5

II. WHAT DO CLASSICAL MUSIC CRITICS DO?

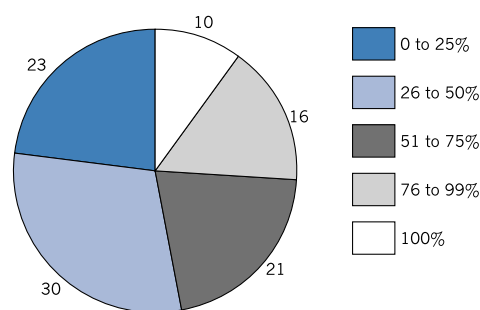
In an average month, about half of the classical music critics surveyed (48%) filed ten or more classical music stories, while half (52%) filed fewer than ten. Not surprisingly, the number of stories filed varies by employment status. Two-thirds (68%) of classical music critics who are employed as full-time staff by their publications file 10 or more stories per month, compared to 50% of part time staffers, 43% of freelancers with contracts, and just 18% of freelancers without contracts.

About half of the stories filed by classical music critics are evaluative reviews of classical music. Most reviews (70%) fall into the 350- to 750-word range, and most (72%) tend to focus on the works of historical composers. Just one critic in six (17%) says that at least half of their reviews deal with the works of living composers.

Aside from reviews, classical music critics write most frequently about “profiles of musicians, composers and musical figures.” More than half (59%) say they write these sorts of stories “regularly,” and 85% say they write such stories either regularly or occasionally. Notably, of 14 types of stories listed on the survey, “profiles” was the only one that more than half of classical music critics said they filed “regularly.”

Four in ten critics (40%) say they write columns on a regular basis. Again, this varies

fig. 2.1 PROPORTION OF STORIES THAT ARE EVALUATIVE REVIEWS



by employment status, with more than half of full-time critics (52%) writing columns “regularly,” compared to less than a third of critics with less than full-time status.

Other types of stories that a majority of critics file on at least an “occasional” basis include overview articles (76% “regularly” or “occasionally”); stories on “*avant garde* or outsider music” (69%); “think pieces on music” (68%); stories about events or performances outside of their local market (64%); stories about music education (54%); and stories on arts funding (51%).

Topics about which classical music critics write relatively infrequently include unethical conduct (just 7% “regularly” or “occasionally”); freedom of expression (15%); and lectures, talks and seminars (21%). Whether

such topics are in fact under-covered, or simply warrant less coverage is a point for consideration. (In the case of freedom of expression, it is not particularly surprising that it ranks near the bottom of the list of topics covered. Unlike the visual arts, for example, classical music is rarely a locus of First Amendment controversies.)

The duties of nearly half of classical music critics (47%) include covering other types of music besides classical. About one in five (21%) also covers jazz, 18% cover rock or pop music, 10% cover world music, and 9% cover Broadway, cabaret, theatre, or stage musicals. [See Section VI on “The Musical Tastes of Classical Music Critics” for more information on the musical genres that classical music critics listen to and feel informed about.]

Among daily newspaper critics (N=106), classical music stories were most likely to appear in the arts section (the average response was 67% of the time) or the features section (17%). About 11% of the time, stories appeared as overnight reviews in the news section, while less than 5% of the time stories appeared in a news or local news section of the paper.

About 60% of newspaper-based critics said that at least one classical music story had appeared on the front page of their paper during the past six months. This varies considerably by paper size - 70% of critics based at major metropolitan dailies said that there had been at least one classical music story on the front page in the past six months, compared to 53% at regional or suburban dailies and 44% at mid-size or small-city metropolitan dailies.

Most classical music critics feel they have a lot of autonomy in determining what stories to pursue. Two-thirds (66%) said that most of the stories they filed in the past 12 months were their own ideas, while just one in eight (13%) said that most were assigned. About one in five (21%) said that about half were their own ideas and half were assigned.

For generating story ideas, classical music critics tend to rely most on their network of sources and on attending performances. Out of seven possible sources for topics about which to write, “my network of sources” was ranked number one by 32% of critics, followed by “attending performances,” ranked number one by 27%. Fewer than one in five (17%) said that press releases were the source they relied on most for story ideas, and less than 7 percent said they relied most on either “reviews and articles I’ve read elsewhere” (6%), recordings (5%), or word of mouth (3%).

fig. 2.2 TYPES OF STORIES FILED MOST OFTEN

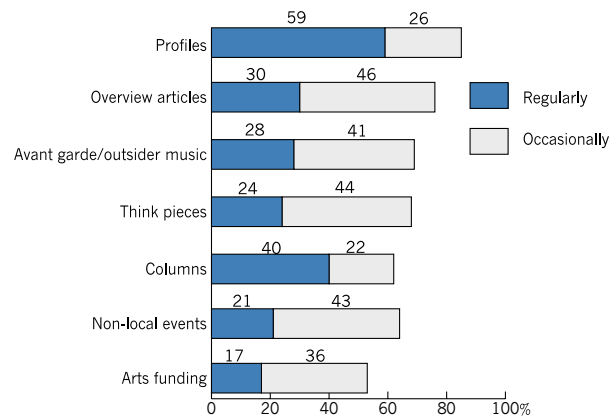


fig. 2.3 TYPES OF STORIES FILED LEAST OFTEN

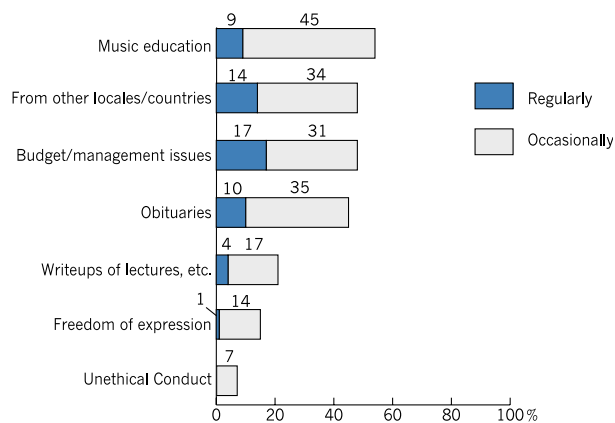
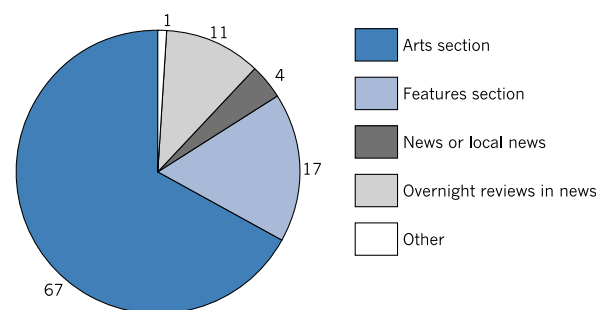


fig. 2.4 WHERE STORIES APPEAR
(BASE: DAILY NEWSPAPER CRITICS ONLY; N=106)



Most critics do not travel a great deal in their jobs; three out of four (73%) said they had traveled five or fewer times on assignment during the past 12 months. But slightly more than half (54%) said they were unable to travel as much as they needed to. Similarly, about half (48%) said that their travel had been curtailed as a result of the current economic situation. ■

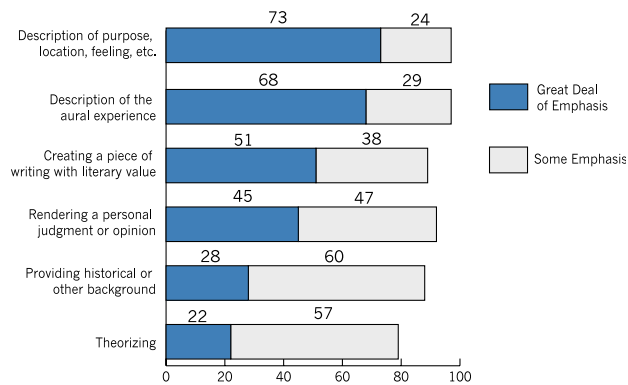
III. APPROACH TO CRITICISM

In their criticism, classical music critics strive hardest to do two things: 1) provide “an accurate description of the purpose, location and feeling of a particular performance” (73% place “a great deal of emphasis” on this in their criticism) and 2) describe “what [they] actually hear, i.e., the aural experience (timbre, tonal character, technical description) of the sound produced” (68%). Moreover, classical music critics take pains to produce writing worthy of the art they are describing – more than half (51%) said they put a great deal of emphasis on “creating a piece of writing with literary value.”

Interestingly, fewer than half of the critics surveyed (45%) said that they placed a great deal of emphasis on “rendering a personal judgment or opinion about the works being reviewed.” Just as many (47%) said they placed only “some emphasis” on rendering an opinion, suggesting that the communication of subjective impressions is secondary to the goal of conveying as vividly as possible the objective qualities of a performance.

Critics tend to place less emphasis on providing either historical (28%) or theoretical (22%) context for the works, composers, or performances being reviewed. Presumably this is due, at least in part, to space considerations (for most critics, the average piece runs about 500 words) and not necessarily to a lack

fig. 3.1 APPROACH TO CRITICISM
AMOUNT OF EMPHASIS GIVEN TO EACH ASPECT



of interest in providing this type of information in reviews.

Nearly half of the critics (45%) say that their reviews are “predominantly positive,” while another 54% say their reviews are “equally likely to be positive or negative.” Just two critics (1%) said their criticism tended to be mostly negative. (In three open-ended questions, critics explained why they tended to write either mostly positive or mostly negative reviews, what they feel music criticism should accomplish, and what the role of the music critic should be in the community. Selected verbatim comments from those questions are

available in the Appendix to this report.)

Where do critics' approaches to criticism come from and what sorts of relationships and experiences have shaped their thinking? The survey identified a number of key theorists (writers, critics, etc.) that have been influential, in a positive sense, to the thinking of many critics. Critics' perspectives have also been shaped by their encounters with various presenters, directors and administrators, and through specific experiences with key concerts, performances and new musical works.

Six theorists, in particular, were described by more than half of the critics surveyed as having been either "very" or "somewhat influential" on their thinking as a critic. They are George Bernard Shaw (considered very or somewhat influential by 65% of critics), Virgil Thomson (64%), Harold Schonberg (63%), Andrew Porter (62%), Charles Rosen (55%), and Hector Berlioz (52%). Six others have had at least "some" influence on at least one-third of the critics – Richard Taruskin, Martin Bernheimer, Pierre Boulez, Ned Rorem, Robert Schumann, and John Cage.

MOST INFLUENTIAL WRITERS/THEORISTS *fig. 3.2*

THEORIST	VERY* INF %	SOMEWHAT* INF %	V&S* INF %
1. Shaw	22	43	65
2. Thomson	31	33	64
3. Porter	23	39	62
4. Schonberg	25	36	61
5. Rosen	19	35	54
6. Berlioz	12	40	52
7. Taruskin	10	30	40
8. Bernheimer	9	31	40
9. Boulez	10	30	40
10. Rorem	7	33	40
11. Schumann	4	35	39
12. Cage	9	27	36

*Among all critics

The survey also asked about the influence of four female theorists/writers – Claudia Cassidy, Manuela Hoelterhoff, Susan McClary and Joan Peyser. Among all critics surveyed, these four ranked among the bottom six theo-

rists (in a list of 28) in terms of influence. Peyser was cited by 17% of critics as having been either very or somewhat influential on their thinking, while Hoelterhoff (14%), McClary (14%), and Cassidy (11%) ranked below all other theorists on the list.

Of course, such a result is not entirely unexpected given the male monopoly on music criticism until only relatively recently. Three of those four women writers are still active professionals. Aside from Cassidy, there are very few accumulated or well-known collections of historical writing by women about classical music.

One might suspect that women writing about classical music today would be more likely to seek out and be inspired by other female writers as they carve their way in a profession that is still predominantly male. And indeed, female critics were significantly more likely than males to rate both Hoelterhoff and Cassidy as having been influential in their thinking. Hoelterhoff was considered either very or somewhat influential by 20% of female critics, as compared to 13% of male critics. The comparable numbers for Cassidy were 20% (among female critics) and 9% (among males). However, there was no significant difference between the responses of men and women insofar as the other two female writers are concerned.

In an open-ended question, critics were asked to name any presenters, orchestra or opera company directors, or other administrative persons in the classical music, recording, or opera industry that had been particularly influential in their thinking. No single individual was named by more than five critics, and just 12 were named by three or more critics, suggesting that influences in this area tend to be highly personal and idiosyncratic. However, it is interesting that the person named by more critics than any other, Leonard Bernstein, passed away all of 14 years ago. One wonders how often his name might have come up had this survey been conducted, say, 20 years ago.

Four people were mentioned by each of four critics as having influenced their thinking about music – Robert Hurwitz, Harvey Lichtenstein, Gerard Mortier, and George Steel. Six others were mentioned by each of

three critics – Judith Arron, Manfred Eicher, Speight Jenkins, Pamela Rosenberg, Robert Shaw, and Michael Tilson Thomas. Three critics also named a recording company, Decca, as having made a difference in their thinking.

Twelve other names were mentioned by two critics apiece – Ara Guzelimian, Ardis Krainik, David Gockley, Ernest Fleischmann, Esa-Pekka Salonen, Henry Fogel, Jane Moss, Kurt Herbert Adler, Paul Kellogg, Robert Shaw, Arturo Toscanini, and Walter Legge.

Another open-ended question asked critics to name any concerts, performances or new works that had most influenced their thinking about music. Eight critics made explicit reference to “new music” of one kind or another, e.g., “minimalism and new music in the Eighties,” “new operas,” “New Music America festivals,” and “new works by [a list of composers].” Said one critic, “I am grateful to the North Carolina Symphony for programming so many new compositions over the last decade, exposing me to a wide range of styles.”

Four other critics specifically mentioned premieres of new works, including “opera premieres,” “the Kronos Quartet’s *Ghost Opera* premiere,” and “the premieres of both *Einstein on the Beach* and *Nixon in China*.” One critic noted that, in general, “premieres and working with living composers in advance of performance” had expanded his thinking about music.

For seven critics, encounters with chamber music were cited as having been particularly thought provoking. In addition to the *Ghost Opera* performed by the Kronos Quartet, critics mentioned “contemporary chamber ensembles (e.g. eighth blackbird),” “Busch Quartet [playing] Beethoven Op.59/1,” “Muir Quartet,” and “new works by chamber groups,” in general.

Eight specific composers or performers (some contemporary and some historical) were each

mentioned by at least three critics as having had an impact on their thinking about music.

Pierre Boulez received the most mentions (6) – “Pollini playing Boulez Piano Sonata No. 2,” “Boulez’s Ravel,” “Boulez conducting,” “many Pierre Boulez concerts.” Summed up one critic, “Pierre Boulez’s concerts of 20th century classics and new repertoire. Their clarity offers a window to making sense of complex music.”

John Adams and Osvaldo Golijov each received five mentions. Works of Adams specifically cited by critics were *El Nino*, *Harmonium*, *The Death of Klinghoffer* (2 mentions), and *Naive & Sentimental Music* (2 mentions). Works of Golijov mentioned were *Ainadamar*, *La Pasion segun San Marcos* and *Ayre*, and “everything I know by Golijov.”

Mozart was mentioned by four critics, while Wagner and Beethoven each received 3 mentions. Specific pieces and performances mentioned include the *Ring Cycle* (both Bayreuth and Seattle 2001), Peter Maag conducting Mozart (in his early recordings), the Busch Quartet playing Beethoven’s Op.59 No. 1, Seiji Ozawa’s BSO performance of Beethoven’s *Egmont* overture, “performances of opera (Mozart, Debussy, etc) at the Paris Opera with technically perfect performances and imaginative, challenging staging,” and an unspecified performance of *Eine kleine Nachtmusik*.

Among more recent composers, Leonard Bernstein and John Cage also received 3 mentions apiece. The only specific piece by these composers mentioned by name was Bernstein’s *Mass*.

Composers receiving two mentions apiece included Varese, Bang on a Can, Chen Yi, Corigliano, Brahms, Berlioz, Mahler, Penderecki, and Reich. Performers or conductors receiving two mentions apiece included Salonen, Rostropovich and Yo-Yo Ma. Specific pieces receiving two mentions apiece included *Wozzeck*, *Einstein on the Beach*, *Nixon in China*, and *The Death of Klinghoffer*. ■

IV. THE CONTEMPORARY SITUATION OF CLASSICAL MUSIC AND ITS COVERAGE

Generally speaking, when critics survey the contemporary classical music scene, they approve of much of what they see. Four out of five critics (81%) agree that “we can be proud of the new classical works that we have created in Canada and the U.S. over the past 25 years.” Nearly one in three (30%) “strongly” agree with this assessment. The situation for contemporary opera is not viewed in quite as glowing terms, but still two out of three critics (66%) agree that “we can be proud of the new operas that we have created in Canada and the U.S. over the past 25 years.”

Few would go so far as to proclaim the present situation as a “golden age” of either North American classical music (67% disagree) or North American opera (63% disagree). But neither is there a sense that there used to be a golden age of North American classical music and opera that has passed. Four out of five critics (79%) reject such a sentiment, leaving open the possibility that North America’s “golden age” of classical music and opera may yet lie ahead.

Critics, of course, are not without their criticisms of today’s classical music scene. For one thing, most critics (64%) agree that “the classical music world is overly dependent on commercial institutions and corporations.” And nearly half (47%) say that “generally speaking, orchestras, opera companies and classical pre-

fig. 4.1 CONTEMPORARY SITUATION OF CLASSICAL MUSIC I

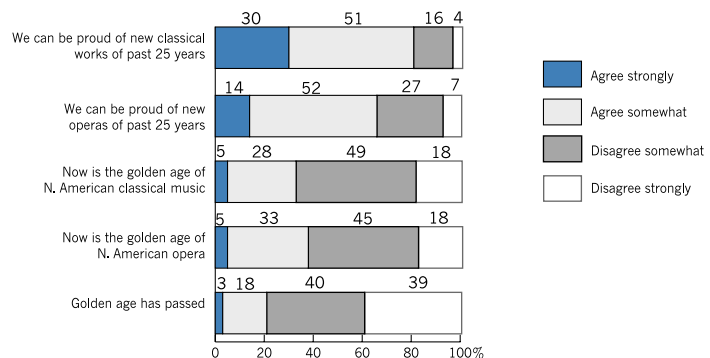
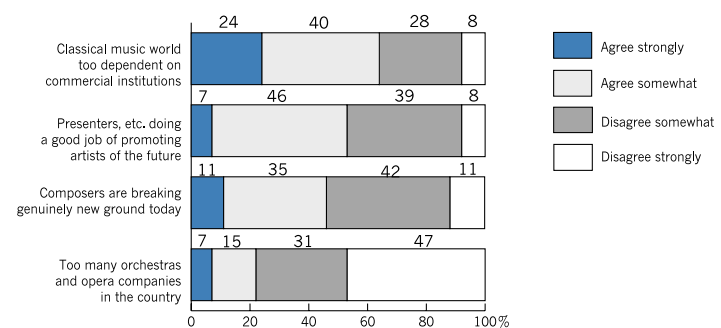


fig. 4.2 CONTEMPORARY SITUATION OF CLASSICAL MUSIC II

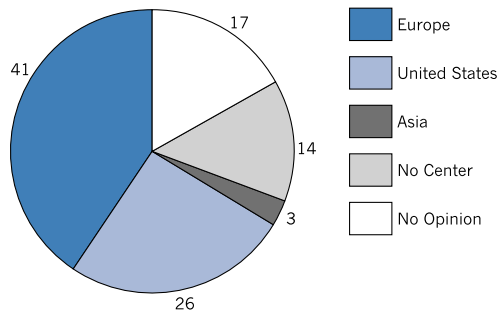


CENTER OF THE CLASSICAL MUSIC WORLD

Critics tend to reject the notion that the U.S. is the center of the classical world today. Just one-quarter (26%) think that is, and few (just 5%) assert this opinion “strongly.”

If not the U.S., then where is the center of the classical music world? A plurality of critics (41%) would agree with one survey respondent who said: “Where it always has been: Europe.” And for many of these critics, it is possible to pinpoint specific European countries (or even cities) as the precise epicenter.

fig 4.3 CENTER OF CLASSICAL MUSIC WORLD



One critic in nine (11%) cited England, Great Britain or the United Kingdom (or even more specifically, London) as the center (or one of the centers) of the classical music world. Nearly as many (9%) said that the classical music world revolves around Germany or Berlin. Scandinavia (and Finland in particular) was mentioned by 5% of critics, although one opined that the survey question was “loaded,” noting that “Finland spends more per capita and fosters more new music, but how influential is it?” Other European countries or regions nominated as the center include France (3%), Eastern Europe (3%), Western Europe (2%), Central Europe (1%), the Netherlands (1%), and Austria or Vienna (1%). Places mentioned by one critic apiece include Russia, Belgium, Estonia, Latvia, the Baltics, and Poland.

Asia received a handful of mentions (3%): China and Japan were specifically cited by one critic apiece. Outside of the U.S., Europe, and Asia, Canada was the only other country to be mentioned (by one critic).

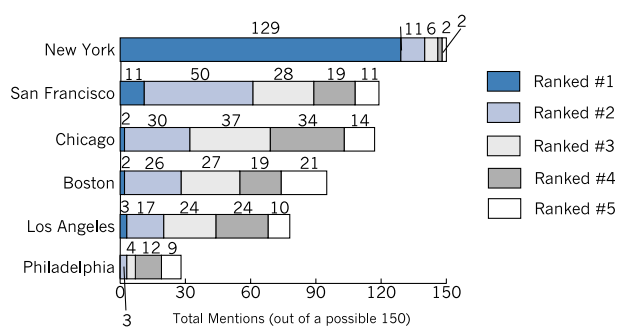
A fair number of critics (14%) declined the bait dangled by this question and asserted that there is no real epicenter of the classical music world today. (Another 17% expressed no opinion on this question.) Some of their comments were quite pointed:

- “Why should there be a single center of the classical music universe? Classical music’s strength, I think, has been its international reach.”
- “The classical music world is too fragmented and dispersed to have an epicenter: Estonia, China, South Africa and Australia have all made important recent contributions.”
- “With travel and communication now much easier than it was in past musical eras, I think there is much more give and take between composers and musicians around the world.”
- “We live in a global community. I believe the epicenter is always evolving.”
- “There is no mainstream but tributaries.”
- “We don’t have to be arrogant. Fine music is coming from all over the place these days.”
- “There is no center. That is an antiquated way of thinking, unless you live in NYC.”

Narrowing the focus to North America, another question in the survey asked critics to name the North American cities with “the most vital classical music scene at present.” Respondents could name up to five cities, in rank order.

Perhaps not too surprisingly, New York City emerged as the overwhelming winner. It was named as one of the top five North

fig 4.4 NORTH AMERICAN CITIES WITH MOST VITAL CLASSICAL MUSIC SCENE



American cities by all 150 critics who answered this question, and as the number-one city by 129 (86%). If “points” are assigned proportionate to each vote cast (that is, 5 points for a first-place vote, 4 for second, 3 for third, 2 for fourth, and 1 for fifth), New York City tops the list with a total of 713 points, nearly double the total of the runner-up city, San Francisco (388).

San Francisco sits in a very solid second place on the list, though. It was the top choice of 11 critics (7%), and the second-place choice of 50 (33%). Altogether, four out of five critics (79%) named it as one of North America’s top five classical music cities.

Chicago placed third, with 323 points (including 2 first-place votes, 30 second-place votes, and 37 third-place votes). Boston, with 254 points, and Los Angeles (213) rounded out the top five.

Philadelphia placed a distant sixth (57 points), named by just one in five critics (19%) as one of North America’s top five classical music cities. Toronto, Seattle, Cleveland, Washington DC, Minneapolis-St. Paul, Montreal and Houston were each mentioned by

senters [are not doing] a good job of identifying and promoting artists who will be seen as important in the future.” Some might infer a causal relationship between these two findings.

”As to the sometimes-suggested notion that there may be a glut of performing ensembles in the United States these days, most critics soundly reject this idea. By a nearly 4 to 1 margin (78%), critics disagree that “there are too many symphony orchestras and opera companies in this country.” Nearly half (47%) “strongly” disagree that this is the case.

With respect to the music itself, critics are divided as to whether composers are blazing new musical trails or re-plowing old ground. While there is a general sense that there is much music to be proud of in the past 25 years, more than half of the critics surveyed (53%) disagreed that “composers are breaking genuinely new ground these days.”

How might the situation be improved, so that the pressure exerted by commercial institutions on the classical music world might be reduced and the freedom of composers to create path-breaking works might be increased? Critics are not shy about encouraging intervention by the government to buffer the classical music world from the pressures of commercial culture. More than five out of six (84%) think “the federal government should make the support of composers and classical music institutions a policy priority.”

However critics may assess the current situation of North American classical music, virtually all (95%) agree that we are living in an age in which multiculturalism exerts a “strong influence” in today’s music world. Given the demographic backgrounds of most classical music critics, it seems fair to ask whether this pervasive influence is both adequately understood and conveyed in the coverage of classical music today.

Critics may have had this disconnect partly in mind when they were asked to assess the general state of contemporary classical music criticism. Only slightly more than half (54%) felt that “today’s classical music and opera criticism offers reliable guidance and evaluation for working musicians, composer and singers.”

But another factor at play in this rather lukewarm assessment of today’s classical music criticism is the tendency for critics (and editors) to stick to safe, crowd-pleasing topics of coverage. More than three-quarters of critics (76%) agreed that “music critics, often at the

fig 4.5 CONTEMPORARY SITUATION OF CLASSICAL MUSIC III

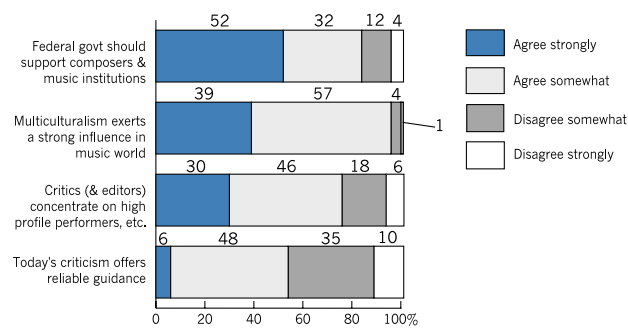
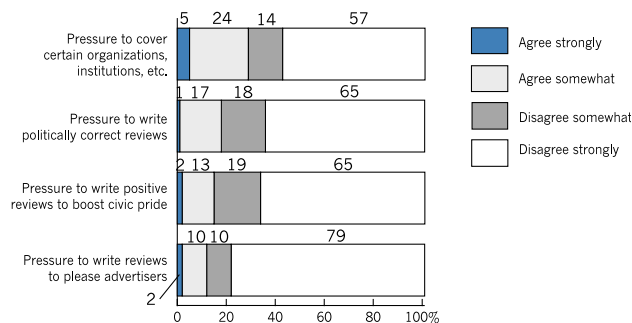


fig 4.6 PRESSURE TO SLANT COVERAGE?



behest of their editors, tend to concentrate on high profile performers, composers and institutions at the expense of other deserving musicians and issues.” Such a result hints at the existence of a reservoir of pent-up energy among classical music critics waiting to be unleashed on a slew of hitherto under-reported stories.

As for their own work situations, critics mostly agree that their stories receive informed and useful editing (72% agree), and that there is little pressure either to cover certain organizations (because of a publisher or editor’s connections) or to write reviews that are slanted one way or another. Majorities strongly disagreed with each of the following statements:

- “I sometimes feel pressure to cover certain organizations, institutions or individuals based on an editor or publisher’s affiliation”
- “I sometimes feel pressure to write reviews that are considered ‘politically correct’”
- “I sometimes feel pressure to write reviews to please advertisers or people

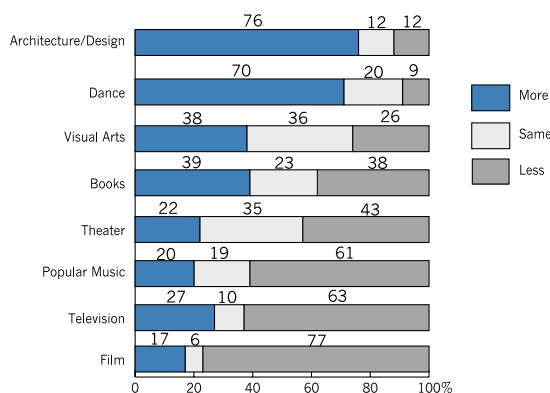
with connections to my publication”

- “I sometimes feel pressure to write a more positive review to boost civic pride”

A large majority (79%) also agreed that “classical music is as respected within my (primary) publication as other culture beats.” And relative to other arts beats, classical music is perceived as standing at about the midpoint in the pecking order. At most publications, classical music receives far less coverage than the more commercial art forms, such as popular music, film, and television, but significantly more than either dance or architecture and design. It tends to receive roughly the same amount of coverage as books, the visual arts, and theater. ■

fig 4.7 STATUS OF BEAT

AMOUNT OF COVERAGE OF CLASSICAL MUSIC RELATIVE TO OTHER BEATS

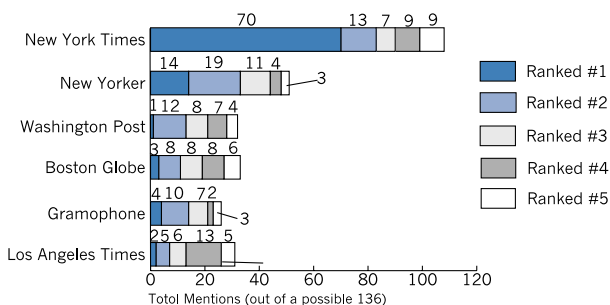


BEST MEDIA OUTLETS FOR CLASSICAL MUSIC/OPERA CRITICISM

Mirroring the ranking of New York as the North American city with the “most vital classical music scene,” the *New York Times* stands atop the rankings of media outlets with “the best classical music and/or opera criticism today.” It was named as the top media outlet by 70 of the 134 critics who answered this question (52%). Altogether, it was ranked as one of the top five media outlets by 81% of the critics surveyed.

Applying the same scoring system to media outlets as was applied to cities (e.g., 5 “points” for a first-place vote, 4 for a second-place vote, etc.), the *Times* accumulates a total of 450 points, far outdistancing the number two publication, the *New Yorker* (190 points). Nevertheless, the *New Yorker’s* showing was quite strong – 14 critics named it the best media outlet for classical music and/or opera criticism today, 19 ranked it second best, and 11 ranked it third best. Overall, two out of five critics (38%) named it one of the five best media outlets in the field.

fig. 4.8 MEDIA OUTLETS WITH BEST CLASSICAL MUSIC/OPERA CRITICISM



Four other publications garnered between 79 and 95 points, namely, the *Washington Post*, the *Boston Globe*, *Gramophone*, and the *Los Angeles Times*. Each was mentioned by at least 25 critics as a “top five” publication.

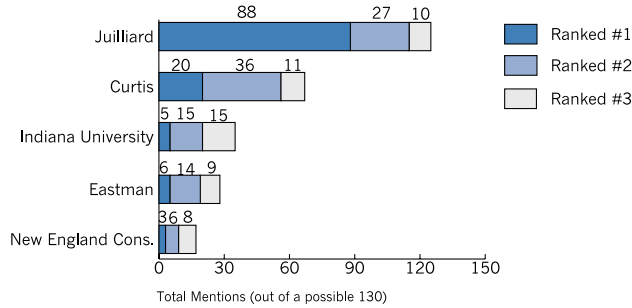
Seven other publications were mentioned by at least 10 critics – the *Chicago Tribune*, the *Wall Street Journal*, the *Financial Times*, *Opera News*, *New York, Newsday*, and *Opera*. One other publication, American Record Guide, received only 8 mentions, but notably, four critics named it the best media outlet for classical music criticism today. Altogether, just five publications received as many as four first-place votes – *New York Times* (70), *New Yorker* (14), *Gramophone* (4), *Financial Times* (4), and *American Record Guide* (4).

Notably absent from the list of the top outlets for classical music criticism is any publication covering the San Francisco music scene, chosen by critics as the second most vital city for classical music in North America today. The *San Francisco Chronicle* was mentioned by just seven critics as one of the top five publications covering classical music, and received no votes higher than third place. It ranked 19th among all media outlets mentioned. To be sure, ownership changes and staffing cuts over the past five or six years have had an adverse impact on arts coverage in the *Chronicle*, and on music coverage in particular at the paper. In *Reporting the Arts II* (2004), the National Arts Journalism Program reported that of 17 major local daily newspapers analyzed, the *Chronicle’s* “music coverage represented the smallest slice of arts and culture coverage of any newspaper [in the sample].” Given the perceived vitality of the San Francisco classical music scene, the relative paucity of music coverage in the *Chronicle* is hard to characterize as anything but unfortunate. (See *Reporting the Arts II*, pp. 102-109, for a comprehensive overview of changes in arts coverage in the San Francisco Bay area between 1998 and 2003).

THE MOST INFLUENTIAL MUSIC SCHOOLS

As far as classical music critics are concerned, the most influential musicians and musical figures in the world today are produced, for the most part, by just nine schools, one of which stands head and shoulders above the rest. New York's Juilliard School of Music was named by two-thirds of critics (68%) as the top music school in the world, and by no fewer than 96% as one of the top three. The Curtis Institute, ranked number one by 15% of critics and among the top three by 52%, occupies second place by a wide margin over Indiana University and Eastman. One-quarter of classical music critics (26%) placed Indiana among the top three schools, while 22% listed Eastman.

fig. 4.9 MOST INFLUENTIAL MUSIC SCHOOLS



After these four, influence dwindles dramatically. The New England Conservatory sits fairly solidly in fifth place, but was mentioned as one of the top three music schools by just 13% of critics. Manhattan, Peabody, and Oberlin were each mentioned by 8% of critics, and Berklee by 5%. No other school was mentioned by at least 5 percent of the critics.

V. RELATIONSHIPS BETWEEN CRITICS AND CONSTITUENCIES

How do critics conceptualize their readers and how much influence do critics believe they wield in the classical music world?

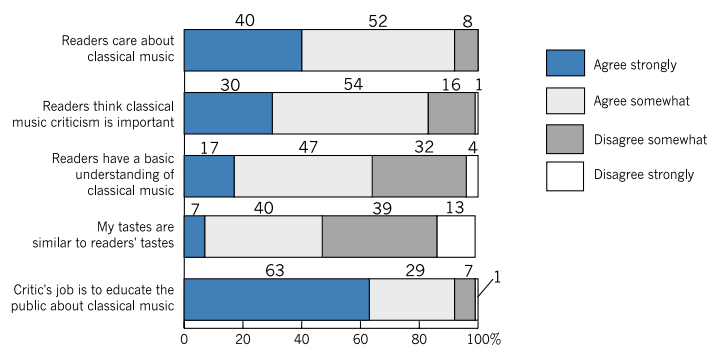
Classical music critics take it as a given that they are writing for an audience with a deep interest in classical music – nine out of ten (92%) agree that their “readers care about classical music.” They also feel that readers value what critics do – 84% say that “readers think classical music criticism is important.”

But critics are less certain that readers have “a basic understanding of classical music.” While 64% agree that readers have such an understanding, just 17% agree strongly, and more than a third (36%) disagree. Consistent with this finding, critics strongly believe that

“it is [their] job to educate the public about classical music and why it matters” – more than 90 percent of critics feel this way, and nearly two-thirds (63%) strongly agree with this description of their mission as critics. Perhaps contributing, at least in a subtle way, to this sense of educational purpose is the fact that most critics (52%) also believe that their tastes in classical music differ from those of the average reader of their publication. [For a discussion of the musical tastes of classical music critics, see Section VI, page 27.]

Classical music critics are fairly conservative in their estimates of how much influence they have over the classical music scene in their communities. All but 10% think composers are not influenced by the perceived tastes of critics when creating a score, and about one-third (35%) think that presenters and producers “take into consideration what [they] will say about what they present when organizing concerts or concert series.” But this is a very tentative 35% – just 2 percent strongly agree that they possess this kind of clout with respect to presenters and producers.

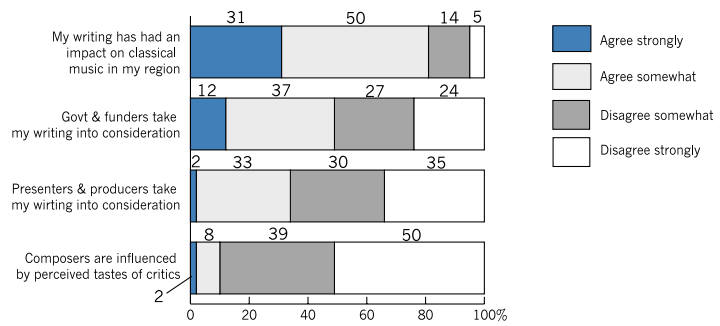
fig. 5.1 CRITICS' VIEWS OF READERS



Where classical music critics may exert the strongest influence in their communities is with respect to the funding of composers, performers, institutions, or series. About half (49%) agree that “government and private funders take into consideration what I have written” when making a decision to support composers, performers and presenters. But there is little consensus among critics on this – one-quarter (24%) disagree strongly that they have any influence over such decisions.

The satisfaction that most critics (81%) take from what they do is the belief that their writing has had a generalized “impact on classical music in [their] region” over the course of their careers. This suggests that critics hold the view that effecting change is a gradual process that occurs in subtle ways through persistence over time. Critics are writing not necessarily to influence today’s music, so much as they are writing to influence tomorrow’s. ■

fig. 5.2 CRITICS' PERCEPTIONS OF THEIR INFLUENCE



VI. THE MUSICAL TASTES OF CLASSICAL MUSIC CRITICS

MUSICAL TASTES AND PREFERENCES

Critics' love for the standard classical music repertoire is strongly reflected in their choice of the musical areas they most enjoy writing about. From a list of twelve areas, they were asked to select the three they preferred writing about the most. Orchestral music, standard repertoire opera, and chamber music dominated the results.

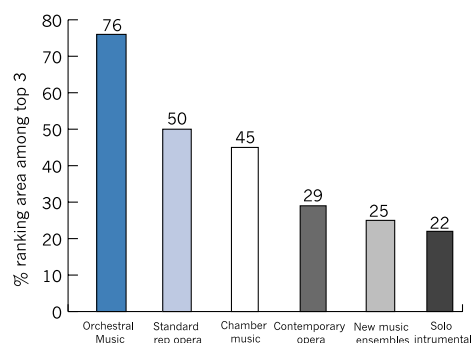
Orchestral music was the favorite topic of one-third of the critics (34%) and was mentioned by three-quarters (76%) as one of their top three choices. Standard repertoire opera made the top-three list for 50 percent of the critics (18% said it was their top choice), and

chamber music was listed in the top three by 45 percent (13% said it was #1).

A fair number of critics find new music to be the most exciting thing to write about – 10% said they most enjoyed writing about contemporary opera, while another 10% said they most enjoyed writing about new music ensembles. It's worth noting, though, that fewer than one-third of the critics surveyed included either of these musical areas in their top-three lists.

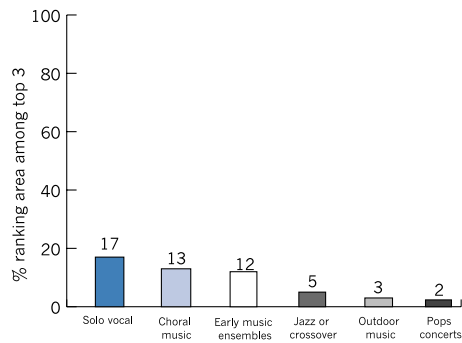
Musical areas ranking at or near the bottom of the list of critics' favorites include pops concerts (listed in the top three by just 2% of critics, and as the favorite area by none), outdoor music events (3%; 0%), jazz or other crossover music (5%; 1%), early music ensembles (12%; 3%), choral music (13%; 3%), and solo vocal recitals (17%; 3%).

fig. 6.1 AREAS CRITICS ENJOY WRITING ABOUT



Despite their relative lack of enthusiasm for covering early music ensembles, critics are virtually unanimous in their opinion that the period instrument movement has had a significant influence on both musical training and audience expectations (89% “yes”). More than half (53%) believe that it has had a “positive and clarifying influence on both modern and historical performance methods,” while another 22% feel it has had “a positive and clarifying influence on performance of works from a specific era.”

fig. 6.2 AREAS CRITICS LEAST ENJOY WRITING ABOUT



Beyond the classical music repertoire, most classical music critics have fairly eclectic tastes in music. A majority “listen to and feel informed about” jazz (57%) and Broadway music (56%). Half (49%) have an affinity for pop music (“Sinatra to Madonna and beyond”), and the same number feel informed about non-western or World music. About one-third of the critics keep up-to-date on either rock music (34%) or blues (31%). (Of course, such results are not entirely unexpected, given that one in five critics also covers jazz and 18% also cover rock or pop music.) But it is the rare classical music critic indeed who listens to or feels informed about either country music (15%) or hip hop (6%).

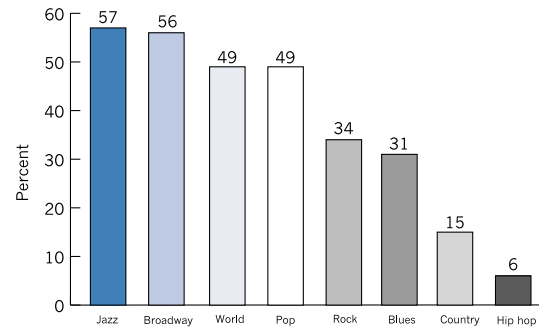
HOW CLASSICAL MUSIC CRITICS RANK HISTORICAL COMPOSERS

In a list that might look as it did 100 years ago, Mozart, Bach, Beethoven, Schubert, and Brahms rank today as critics’ five favorite composers. Each is liked (either a great deal or somewhat) by at least 96% of critics who expressed an opinion about them (i.e., they have “appeal” scores of 96% or higher). And each of the Big Three (Mozart, Bach, and Beethoven) are liked “a great deal” by more than 90 percent of critics.

Indeed, the overwhelmingly positive sentiment expressed for Mozart in particular is such that liking or disliking Mozart serves as an effective litmus test for entry into the field of classical music criticism. Perhaps the loneliest classical music critic writing today is the single individual who indicated on the survey that he or she “somewhat disliked” Mozart. (Interestingly, Bela Bartok, although ranked lower in the list at number 12, could also perform the same litmus function as

Mozart, in that but a single critic in the entire survey said that they “somewhat disliked” Bartok. In fact, there were as many as six composers who were “somewhat disliked” by no more than 3 critics in total – Mozart (1), Bartok (1), Ravel (2), Bach (3), Beethoven (3), and Janacek (3).)

fig. 6.3 GENRES LISTENED TO, INFORMED ABOUT



FAVORITE HISTORICAL COMPOSERS fig. 6.4

COMPOSER	LIKE A GREAT DEAL (%)	LIKE SOMEWHAT (%)
1. Mozart	91	8
2. Bach	91	7
3. Beethoven	91	7
4. Schubert	85	13
5. Brahms	83	13
6. Stravinsky	81	17
7. Ravel	77	22
8. Shostakovich	78	18
9. Debussy	77	20
10. Haydn	76	20
11. Mahler	79	15
12. Bartok	69	30
13. Janacek	69	29
14. Handel	70	28
15. Verdi	72	24
16. Prokofiev	71	24
17. Strauss, R	69	26
18. Britten	67	27
19. Wagner	69	23
20. Mendelssohn	63	32

Some 20th-century names enter the list after the top five, including Stravinsky at number 6, Ravel at number 7, and Shostakovich at number 8. Filling out the top ten are Debussy (9) and Haydn (10).

Of the 52 historical composers we asked critics to evaluate, none was disliked by more than about one-quarter of the critics. In other words, what differentiates one historical composer from another is not whether he is liked or disliked, but rather whether he is liked “a great deal” or only liked “somewhat.” Not until you get to Kurt Weill (ranked 35th on the list) do you get fewer than 50% of critics saying they like the composer “a great deal.” Just four composers were liked “a great deal” by fewer than 30% of critics – Donizetti (liked a great deal by 29%), Ginastera (27%), Johann Strauss (27%), and Tippett (13%). However, each of these composers was at least “somewhat liked” by 74% or more of the critics who expressed opinions about them.

HOW CLASSICAL MUSIC COMPOSERS RANK CONTEMPORARY COMPOSERS

Ranking contemporary composers is trickier than ranking historical composers because, unlike historical composers, the work of many contemporary composers may be relatively unfamiliar to substantial numbers of critics, which lowers the overall percentage of critics able to give them either favorable or unfavorable ratings. So, the levels of “likeability” (or “appeal” scores) registered for contemporary composers tend to be much lower than those for historical composers. (There are ways to adjust for this, which will be discussed further below.)

For example, virtually all critics (98%) were able to rate the work of Philip Glass, while just 29% were familiar enough with the work of Paul Lansky to state an opinion about him. This effectively puts a “ceiling” of 29% on the total number of people who can say that they like Lansky’s work (either a great deal or somewhat), while Glass’ likeability number could theoretically be as high as 98%. Nevertheless, as a gauge of how successful contemporary composers have been in getting their music to the ears of critics (and how far any positive “buzz” about their music has spread), it is useful to rank them by their relative appeal among the entire community of critics.

Critics were asked how well they liked the work of 54 contemporary composers. Of

LEAST FAVORITE HISTORICAL COMPOSERS *fig. 6.5*

COMPOSER	LIKE A	LIKE
	GREAT DEAL (%)	SOMEWHAT (%)
43. Elgar	38	47
44. Harrison	34	51
45. Bruckner	41	38
46. Liszt	34	46
47. Schoenberg	32	50
48. Varese	33	47
49. Ginastera	27	59
50. Donizetti	29	53
51. Strauss, J.	27	51
52. Tippett	13	61

CONTEMPORARY COMPOSERS-FAMILIARITY *fig. 6.6*

HIGH FAMILIARITY	ABLE TO RATE (%)	LOW FAMILIARITY	ABLE TO RATE (%)
1. Glass	98	45. Rautavaara	61
2. Corigliano	95	46. Davidovsky	57
3. Boulez	95	47. Oliveros	54
4. Penderecki	94	48. Mackey	52
5. Adams	93	49. Chen Yi	48
6. Rorem	93	50. Turnage	48
7. Carter	93	51. Brant	47
8. Reich	93	52. Goebbels	40
9. Part	92	53. Lansky	29
10t. Bolcom	90	54. Sakamoto	25
10t. Previn	90		

these, fifteen composers were sufficiently well-known that at least 8 out of 9 critics were able to evaluate them. On the other end of the spectrum, fifteen contemporary composers on the list were sufficiently obscure that more than one-third of the critics were unable to render an opinion about them (i.e., their “familiarity” scores were less than 67%). By comparison, just two of the historical composers evaluated by critics had familiarity scores of less than 88% - Lou Harrison (82%) and Michael Tippett (83%).

That said, which contemporary composers rank as favorites among classical music critics today? John Adams and Arvo Part head the list – both are liked “a great deal” by about half of the critics surveyed (48% and 50%,

CONTEMPORARY COMPOSERS-
OVERALL APPEAL *fig. 6.7*

COMPOSER	LIKE A GREAT DEAL (%)	LIKE SOMEWHAT (%)
1. Adams	48	40
2. Part	50	35
3. Penderecki	37	46
4. Rorem	33	48
5. Corigliano	37	41
6. Bolcom	36	42
7. Reich	37	40
8. Gorecki	25	47
9. Harbison	20	53
10. Tower	21	48
11. Dutilleux	32	36
12. Tan Dun	23	45
13. Boulez	22	46
14. Argento	14	53
15. Gubaidulina	32	34
16. Rouse	24	42
17. Carter	21	45
18. Zwilich	22	43
19. Tavener	26	37
20. Bright Sheng	25	39

respectively), and relatively few critics (less than 10 percent in each case) said they disliked either one. Such scores would place them about 34th or 35th on the list of historical composers, just below Alban Berg and just above Sergei Rachmaninoff.

Altogether, seven contemporary composers have “appeal” scores of 75% or higher (that is, they are liked either a great deal or somewhat by at least 75 percent of critics) – Adams (88%), Part (85%), Krzysztof Penderecki (84%), Ned Rorem (81%), John Corigliano (78%), William Bolcom (78%), and Steve Reich (77%). Each is liked a great deal by more than a third of the critics. Rounding out the top ten are Henryk Gorecki (73%), John Harbison (73%), and Joan Tower (69%).

Since overall appeal scores for contemporary composers are heavily dependent upon how many critics are familiar enough with their work to be able to rate them, one way to level the playing field, so to speak, is to look at their ratings strictly among the critics who were

able to rate them. This gives every composer the theoretical opportunity to obtain an appeal score of as high as 100%, instead of being limited by the percentage of critics who know their work.

Some interesting things happen when the composers are re-ranked based on their appeal scores strictly among critics who know their work well-enough to evaluate them. Adams and Part remain in the top two spots on the list, confirming that their popularity is based not just upon high levels of familiarity but on genuine appeal, as well. But a new name jumps all the way up to the third spot on the list – Einojuhani Rautavaara, whose appeal score stands at 90 percent among those who know his work well enough to rate him. In the other list, Rautavaara’s appeal score was just 55 percent, limited by the fact that just 61% of critics were able to rate him. That put him at number 28 on the first list, closer to the bottom than to the top.

Another new name shows up at number four on the list – Osvaldo Golijov. Golijov’s appeal score among critics who know enough about him to rate him is 89%. Previously, his score was limited to 56% (#26 on the first list), because just 63% of critics were able to rate him. Altogether, five new names appear among the top ten when composers are ranked according to their appeal scores among critics who are able to rate them – Rautavaara (who moved up from #28 to #3), Golijov (26 to 4), Sofia Gubaidulina (16 to 5), Henri Dutilleux (11 to 6), and Kaija Saariaho (31 to 8).

FAVORITE CONTEMPORARY COMPOSERS
(AMONG ALL CRITICS VS. AMONG "ABLE TO RATE") *fig. 6.8*

AMONG ALL	GREAT DEAL (%)	SOMEWHAT (%)	AMONG ABLE TO RATE	GREAT DEAL (%)	SOMEWHAT (%)
1. Adams	48	40	1. Adams (93%)	52	42
2. Part	50	35	2. Part (92%)	54	38
3. Penderecki	37	46	3. Rautavaara (61%)	43	47
4. Rorem	33	48	4. Golijov (63%)	45	44
5. Corigliano	37	41	5. Gubaidulina (76%)	42	45
6. Bolcom	36	42	6. Dutilleux (77%)	41	47
7. Reich	37	40	7. Penderecki (94%)	40	49
8. Gorecki	25	47	8. Saariaho (63%)	45	39
9. Harbison	20	53	9. Bolcom (90%)	40	46
10. Tower	21	48	10. Reich (93%)	40	43

What does this tell us about these composers? It suggests that given additional exposure over time (which would increase their familiarity scores among critics), these composers may very well take their place among the best-liked composers of the current era. Aside from the five composers just mentioned, other contemporary composers worth keeping an eye on include Chen Yi (who moved up from #41 to #16), Thomas Ades (33 to 20), Paul Lansky (53 to 34), and Mark Anthony Turnage (from 48 to 36).

Of course, ranking composers according to their appeal score among critics who are able

to rate them cuts both ways. Several of the better-known contemporary composers turn out to be highly rated more because they are well-known (thus giving more critics an opportunity to say that they like them) than because they are, in fact, well-liked. Five composers suffer precipitous drops of 15 or more spots on the list when the rankings are re-calculated this way – Pierre Boulez, Elliott Carter, and Philip Glass all decline by 20 spots in the rankings, from 13 to 33 (Boulez), 18 to 38 (Carter), and 22 to 42 (Glass). Milton Babbitt falls 16 spots, from number 36 to number 52, and Andre Previn slides 15 spots, from 30 to 45. ■

CONTEMPORARY COMPOSERS-RISING STARS? *fig. 6.9*

RANK-AMONG ABLE TO RATE	RANK-AMONG ALL	COMPOSER	ABLE TO RATE (%)
3	28	Rautavaara	61
4	26	Golijov	63
5	16	Gubaidulina	76
6	11	Dutilleux	77
8	31	Saariaho	63
16	41	Chen Yi	48
20	33	Ades	64
34	53	Lansky	29
36	48	Turnage	48

LEAST FAVORITE CONTEMPORARY COMPOSERS *fig. 6.10*

COMPOSER	GREAT DEAL (%)*	SOMEWHAT (%)*
45. Previn	14	45
46. Goebbels	25	32
47. Machover	10	53
48. Birtwistle	14	44
49. Sakamoto	10	52
50. Davidovsky	9	47
51. Stockhausen	15	34
52. Babbitt	12	41
53. Wuorinen	10	36
54. Nyman	6	38

*among those able to rate composer

MUSICAL TASTES OF CRITICS: BY AGE AND GENDER

How uniform are critics' musical tastes and interests? Are younger critics more likely to express an interest in hearing and covering new music? Do women prefer the same composers as men? Who are the critics who consider themselves well-informed about hip hop?

One of the questions hovering over the field of classical music criticism is how the infusion of greater diversity (and younger blood) will change the way classical music is covered. Unfortunately, it's not possible to get much of a handle on how increasing racial diversity may affect classical music criticism, because there were only 12 nonwhite respondents in this study. Interestingly, though, all 12 were under the age of 56, so their responses represent a component of the opinions expressed by younger critics, in general.

It is possible to get a reading on how gender diversity influences criticism, since 26% of the sample in this study were women (N=41). Somewhat surprisingly, though, the younger cohorts of critics were no more female than the oldest cohort. In fact, the "Over 55" cohort skewed slightly more female than either the "Under 46" or "46 to 55" cohorts – it was 28% female, compared to 26% and 24% for the other two.

In order to assess the potential longer-term impacts that younger critics will have on classical music criticism, one has to stretch the concept of the "youngest" cohort to include all critics under the age of 46, just to have enough cases for analysis. Only 14 (9%) of the critics surveyed were under the age of 36. Adding critics aged 36 to 45 to this group makes the "younger critics" group large enough for analysis (N=50). Defined this way, younger critics (45 and under) make up about a third of the sample in this study (32%). "Middle-aged" critics (ages 46 to 55) also make up about a third of the sample (32%). Older critics (56 and over) constitute the remaining 36% of the sample.

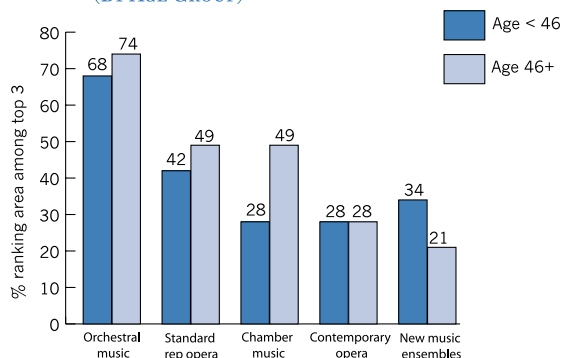
MUSICAL AREAS CRITICS MOST ENJOY WRITING ABOUT (BY AGE AND GENDER)

Critics in general said that they most enjoyed writing about orchestral music (76% said it was one of their top three choices), standard repertoire opera (50%) and chamber music (45%); in other words, the classical music canon. Fewer than 30% said that writing about either "new music ensembles" or "contemporary opera" was one of their top three preferences. Are the preferences of younger critics any different?

Younger critics (45 and under) also named orchestral music and standard repertoire opera as their two favorite areas about which to write (68% and 42% of younger critics, respectively, included these areas among their top three choices). But in third place was writing about "new music ensembles." More than a third of younger critics (34%) listed new music ensembles as one of the three areas they enjoy writing about most, compared to 21% of critics over the age of 45. In fourth place for younger critics was writing about contemporary opera (28%), tied with writing about chamber music. Compared with critics over the age of 45, younger critics are far less interested in writing about chamber music; just over one-quarter (28%) of younger critics listed chamber music as one of their three favorite areas about which to write, while half of critics over the age of 45 (49%) did so.

If they are not as interested in chamber music as older critics, what else (besides new music ensembles) are younger critics more likely to have an interest in covering than older critics? Three areas, in particular, tend to be almost exclusively the province of the young: jazz or other crossover music (a top-three item for 10% of younger critics vs. 2% of critics over 45), outdoor events (8% vs. 1%), and pops concerts (4% vs. 0%). Although none of these areas generates overwhelming interest among younger critics, they tend to generate virtually no interest at all among critics over the age of 45.

fig. 6.11 AREAS CRITICS ENJOY WRITING ABOUT (BY AGE GROUP)



For female critics, the same three areas, as for critics in general, rise to the top of their list of favorite musical areas about which to write: orchestral music (59% chose it as a top-three topic), standard repertoire opera (44%), and chamber music (39%). Where women differ from men is that they tend to be far more interested in early music ensembles (24% vs. 6%), outdoor events (10% vs. 1%), and pops concerts (5% vs. 0%). Putting these findings together with the age-related findings mentioned above tells us that it is women under the age 45 who most enjoy covering outdoor events and pops concerts.

FAMILIARITY WITH NON-CLASSICAL MUSICAL GENRES (BY AGE AND GENDER)

One might expect to find some significant age-related differences between critics with respect to their levels of affinity for musical genres as pop music, rock, and hip hop. Indeed, this is the case. Critics 45 and under are more than twice as likely as critics over the age of 55 to say that they listen to and feel informed about pop music (74% vs. 31%), and *five times* as likely as critics over 55 to say they feel informed about rock music (60% vs. 12%).

Interestingly though, younger critics are not the only ones who listen to and feel informed about hip hop. While 8 percent of younger critics claim a working knowledge of hip hop, so do 4 percent of critics between 46 and 55 and 5 percent of critics 56 and over. (Of course, it should be kept in mind that these percentages represent very small numbers – just 4 younger critics, 2 “middle-aged” critics, and 3 older critics, in total. It may also be worth noting that 8 of these 9 hip hop “experts” are white.)

As far as gender is concerned, there are some noteworthy differences between male and female critics with respect to their knowledge of rock music (29% of women listen to and feel informed about rock music vs. 37% of men), pop music (42% vs. 51%), and non-Western music (61% vs. 43%). But the most statistically-significant difference between male and female critics has to do with their relative affinity for country/western music – men are four times as likely as women to say they listen to and feel informed about this particular musical genre (20% vs. 5%).

PREFERENCES FOR THE MUSIC OF HISTORICAL COMPOSERS (BY AGE AND GENDER)

There are some very striking differences in the tastes of younger and older critics concerning the classical music canon. In a word, for younger critics (45 and under), “modern” and “American” are in, while hoary old masters such as Handel, Wagner, Dvorak and Schumann are out.

fig. 6.12 AREAS CRITICS ENJOY WRITING ABOUT (BY GENDER)

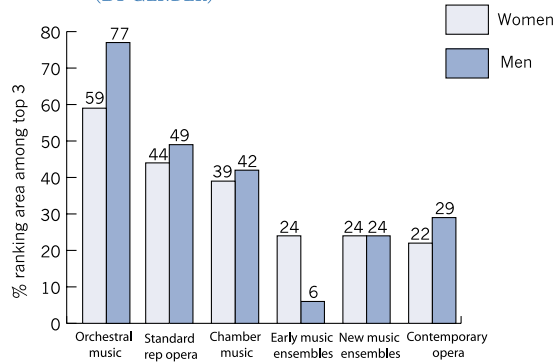


fig. 6.13 GENRES LISTENED TO, INFORMED ABOUT (BY AGE GROUP)

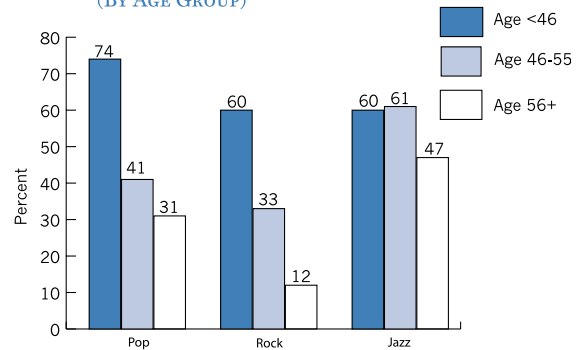
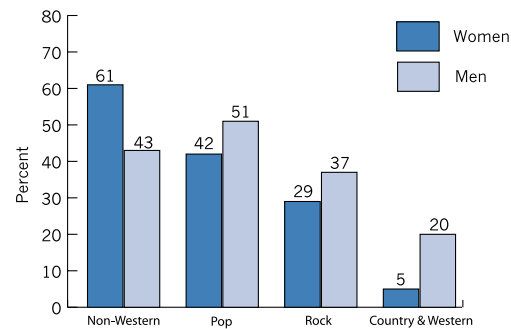


fig. 6.14 GENRES LISTENED TO, INFORMED ABOUT (BY GENDER)



FAVORITE HISTORICAL COMPOSERS
(AMONG CRITICS UNDER AGE 46)

fig. 6.15

TOP 10 COMPOSERS (ALL CRITICS)			TOP 10 COMPOSERS (AGE<46)		
COMPOSER (RANK/<46)	GD (%)	SW (%)	COMPOSER (RANK/ALL)	GD (%)	SW (%)
1. Mozart (1)	91	8	1. Mozart (1)	85	15
2. Bach (5)	91	7	2. Stravinsky (6)	82	18
3. Beethoven (3)	91	7	3. Beethoven (3)	84	10
4. Schubert (8)	85	13	4. Ravel (7)	77	21
5. Brahms (7)	83	13	5. Bach (2)	80	14
6. Stravinsky (2)	81	17	6. Shostakovich (8)	78	16
7. Ravel (4)	77	22	7. Brahms (5)	78	14
8. Shostakovich (6)	78	18	8. Schubert (4)	73	23
9. Debussy (9)	77	20	9. Debussy (9)	71	27
10. Haydn (16)	76	20	10. Mahler (11)	75	19

The list of top ten historical composers, as ranked by younger critics, contains almost all of the same names as the list compiled by critics in general. But some significant shifting in the rankings has taken place. Upward movers: Stravinsky has moved from #6 to #2; Ravel from 7 to 4; and Shostakovich from 8 to 6. Downward movers: Bach from 2 to 5; Brahms, Schubert and Debussy each fall two notches; and Haydn drops from 10 to 16. In all cases, the modern-era composers have improved their standing, while the pre-twentieth century composers have dropped.

The same trend can be seen throughout the rest of the list, as well. Copland moves up from 22 to 13; Gershwin from 26 to 17;

Ives from 30 to 20; Lutoslawski from 38 to 25; and Weill from 35 to 27. All are twentieth-century composers, and three or four (depending on how you count Weill) are American.

Composers whose fortunes are falling among the younger set include Haydn (who falls from #10 overall to #16 among critics 45 and under), Handel (from 14 to 23), Wagner (from 19 to 30), Dvorak (from 23 to 32) and Schumann (from 25 to 33).

There are some pronounced gender differences with respect to taste in composers, as well. The list of top ten composers as judged by female critics includes three names not on the list for critics in general – Prokofiev (#6), Dvorak (#7), and Verdi (#9), replacing Schubert, Debussy, and Haydn. Prokofiev and Dvorak, in particular, are far better liked by women than by men. While women rank Prokofiev number 6, men list him at 18, and while women rank Dvorak #7, men place him more than halfway down the list at number 29!

Other composers favored more by women than by men include Mendelssohn (ranked 14th by women, 24th by men), Purcell (20 vs. 33), Gabrieli (23 vs. 39), Byrd (34 vs. 43), and Ginastera (43 vs. 51). And in confirmation of the notion that composers such as Richard Strauss and Richard Wagner appeal more to men than to women, Strauss ranks 13th among men but just 26th among women, while Wagner places 16th among men and 31st among women.

FAVORITE HISTORICAL COMPOSERS
(BY GENDER)

fig. 6.16

TOP 10 COMPOSERS (WOMEN)			TOP 10 COMPOSERS (MEN)		
COMPOSER (RANK/MEN)	GD (%)	SW (%)	COMPOSER (RANK/WOMEN)	GD (%)	SW (%)
1. Mozart (1)	87	13	1. Mozart (1)	92	8
2. Bach (3)	87	10	2. Beethoven (4)	93	5
3. Brahms (6)	90	5	3. Bach (2)	91	7
4. Beethoven (2)	85	12	4. Schubert (12)	87	11
5. Stravinsky (7)	81	19	5. Ravel (10)	79	20
6. Prokofiev (18)	81	17	6. Brahms (3)	81	16
7. Dvorak (29)	76	24	7. Stravinsky (5)	81	16
8. Shostakovich (11)	81	12	8. Mahler (15)	80	15
9. Verdi (15)	75	23	9. Debussy (11)	77	20
10. Ravel (5)	73	24	10. Haydn (17)	78	18

VII. ETHICAL NORMS OF THE CLASSICAL MUSIC BEAT

While critics are clearly not of one mind concerning the ethics of many activities in which they may engage in the course of their jobs, there was a fair amount of consensus regarding the acceptability or unacceptability of a number of practices. Out of 22 practices asked about on the survey, there were 3 that at least three-quarters of all critics found “generally acceptable”:

- Become a collector of important or rare instruments or manuscript scores (81% generally acceptable; 1% never acceptable)
- Accept free tickets for concerts you are going to review (80%; 9%)
- Serve on competition juries outside the market in which you write (75%; 3%)

On the flip side, however, there were 2 activities that at least three-quarters of critics found “never acceptable”:

- Make money as a presenter or musicians’ agent (82% never acceptable; 4% generally acceptable)
- Sell or offer to sell promotional CDs, DVDs or other videos received for free from record companies (79%; 8%)

Attitudes towards other practices, while not achieving 75% consensus among critics, did reach majority status. At least half of the critics surveyed found another 4 practices to be “generally acceptable”:

- Accept payment for writing program notes published by performing organizations you do NOT cover (69% generally acceptable; 4% never acceptable)
- Accept free tickets for concerts you are not going to write about, but are related to your beat (64%; 13%)
- Accept payment for writing liner notes for CDs and recordings (61%; 7%)
- Be an advocate for public funding of musicians and musical institutions (61%; 11%)

Likewise, a majority of critics found each of 4 other practices to be “never acceptable”:

- Accept payment for writing program notes published by performing organizations you cover (69% never acceptable; 9% generally acceptable)
- Act as a presenter in your own market (62%; 8% generally acceptable)
- Accept travel expenses (including airfare and hotel rooms) paid for by a presenter, artist, agent or organization connected with something you intend to write about (61%; 12%)
- Sit on boards of musical organizations (54%; 17%)

Out of 22 practices asked about, then, classical music critics held majority opinions on 13, leaving 9 activities of indeterminate ethical status.

ETHICAL PERSPECTIVES OF STAFF WRITERS VS. FREELANCERS

It turns out, however, that focusing exclusively on the aggregated responses of *all* critics tends to obscure some fundamental differences between the ethical perspectives of staff critics and those of freelance writers. As one might expect, staff critics, who are presumably bound by the conflict-of-interest policies of the publication by which they are employed, tend to take a far more conservative ethical position on almost every issue.

For example, substantial majorities of staff writers (ranging from 74% to 95%) found 6 of the 22 practices asked about in the survey to be “never acceptable,” while freelancers reached a comparable level of consensus on just one practice. The six practices found to be “never acceptable” by at least 74% of *staff* critics were:

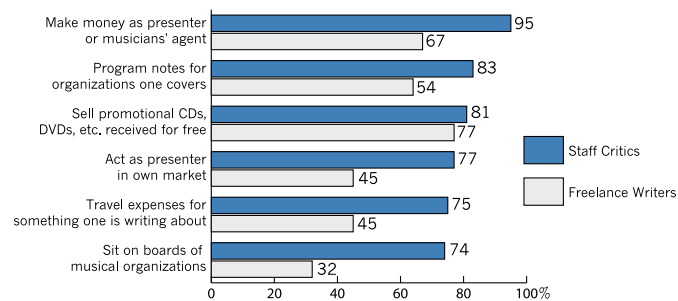
- Making money as a presenter or musician’s agent (95% “never acceptable”)
- Accepting payment for writing program notes published by performing organizations you cover (83%)
- Selling or offering to sell promotional CDs, DVDs or other videos received for free from record companies (81%)
- Acting as a presenter in your own market (77%)
- Accepting travel expenses (including airfare and hotel rooms) paid for by a presenter, artist, agent or organization connected with something you intend to write about (75%)
- Sitting on boards of musical organizations (74%)

The single practice deemed unacceptable by at least three-quarters of *freelance* writers was “selling or offering to sell promotional CDs, DVDs or other videos received for free from record companies” (77% “never acceptable”).

In many cases, the difference between the percentages of staff critics and freelancers who viewed a particular practice as unacceptable was as high as 30 percentage points or more. The widest disparity of all, 42 percentage points, emerged over the practice of sitting on boards of musical organizations – more than twice as many staff writers as freelancers (74% vs. 32%) viewed this as “never acceptable.”

Similarly, significant majorities of freelance writers (ranging from 73% to 95%) found six practices to be “generally acceptable,” including two that were viewed by *fewer than half* of

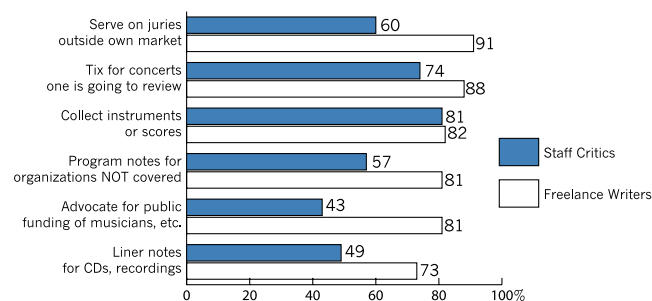
fig. 7.1 UNACCEPTABLE PRACTICES-STAFF CRITIC VS. FREELANCE WRITER



all staff writers as generally acceptable – “accepting payment for writer liner notes for CDs and recordings” (73% vs. 49%) and “being an advocate for public funding of musicians and musical institutions” (81% vs. 43%). The perspectives of freelancers and staff writers also differed significantly with respect to the practice of “writing about someone whose original manuscripts, instruments, or other source materials one owns.” While 60% of freelance writers viewed this practice as generally acceptable, just slightly over a third of staff writers (36%) thought this was generally okay.

While the remainder of this chapter reports findings for critics *in general*, it is important to keep in mind that in most cases the perspectives of freelancers on various practices tend to be far more liberal than those of staff

fig. 7.2 GENERALLY ACCEPTABLE PRACTICES-STAFF CRITIC VS. FREELANCE WRITER



writers. In just five instances (out of 22) were the perspectives of staff writers and freelancers almost identical:

- Become a collector of important or rare instruments or manuscript scores (considered generally acceptable by 81% of staff writers and 82% of freelancers)

- Accept free tickets for concerts you are not going to write about, but are related to your beat (63% vs. 64%)
- Advise presenters on what to program, performers on what they should play or composers on what they should write (15% vs. 20%)
- Accept gifts, including scores, pictures, flowers or edibles, from presenters, institutions or performers about whom you have written (7% vs. 8%)
- Sell or offer to sell promotional CD, DVDs or other videos received for free from record companies (6% vs. 10%)

WRITING

To understand the points at which ethical issues become fuzzy, it is helpful to group the specific activities asked about on the survey into several broader categories of behavior in which critics may engage: writing, accepting reimbursement for work-related expenses, accepting gifts, presenting music, and other activities (such as serving on competition juries, fraternizing, sitting on boards, and advocacy).

The survey asked four questions related to different types of writing in which critics might engage. In addition to the writing they do for their own publications, critics may also have the opportunity to write program or liner notes.

Critics expressed little concern about the practice of writing program notes, as long as it is done for organizations one does NOT cover. More than two-thirds of critics (69%) believe it is generally acceptable for critics to “accept payment for writing program notes published by performing organizations [they] do NOT cover.” But the same number (69%) believe it is NEVER acceptable to “accept payment for writing program notes published by performing organizations you cover.” The potential for conflict of interest is seen as too great when one is engaged both in writing *for* a performing organization and in writing critically *about* the same organization.

“Accepting payment for writing liner notes for CDs and recordings” was seen as relatively non-problematic by most critics – 61% find this to be generally acceptable, while just 7% find it to be never acceptable. Based on the findings related to writing program notes, though, one would expect the practice of writing liner notes to be subject to the same con-

straints imposed on the writing of program notes. That is, most critics would probably not find it acceptable to write liner notes for CDs or recordings for which one might write a review.

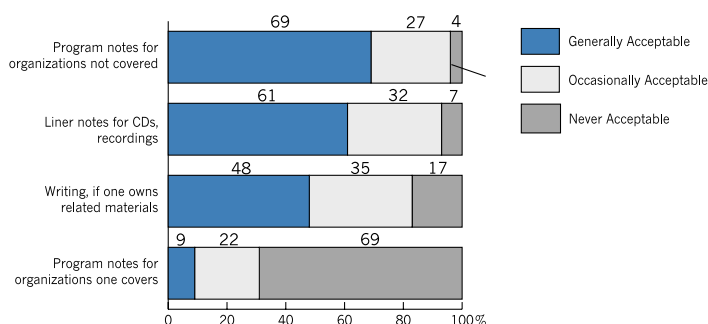
A third possible ethical conflict related to writing arises when critics face the situation of writing about “a composer, compositional style, performing group or performer whose original manuscripts, instruments, or other source materials you own (e.g., you own the bulk of Ligeti’s original scores, and you also write about his work).” Given that 79% of critics are collectors or recordings or musical scores, a fair number may find themselves in this situation. On the whole, critics tend to believe that sufficient objectivity can be maintained when writing about such matters – nearly half (48%) feel that this is generally acceptable, while another 35% believe it to be occasionally acceptable. Comparatively few (17%) believe that this is an issue about which there ought to be drawn a line in the sand.

ACCEPTING REIMBURSEMENT FOR WORK-RELATED EXPENSES

Classical music critics must attend concerts in order to do their jobs. Few critics see an ethical conflict in accepting free tickets for concerts they are going to review – four out of five (80%) find this practice generally acceptable. Covering the cost of a ticket to a concert simply eliminates a potential barrier to entry that might dissuade a critic from experiencing a performance of possible relevance to his or her work. Eliminating such a barrier would clearly be in the best interests of a presenting organization, and it is not difficult to think of this as a standard practice that all presenting organizations might reasonably be expected to adopt.

For most critics, this principle also extends quite easily to cover the practice of “[accepting] free tickets for concerts you are not going

fig. 7.3 ETHICAL NORMS-WRITING



to write about, but are related to your beat” – nearly two-thirds (64%) believe this to be generally acceptable. But if a performance is not perceived to be relevant to a critic’s work, tickets begin to fall into the category of “gifts,” and the ethics become fuzzier. Just one critic in five (21%) believes that “[accepting] free tickets for performances that do not relate directly to your beat, and which you do not intend to write about” is generally acceptable. Twice as many (40%) believe it is never acceptable.

While providing free tickets to relevant concerts is perceived, more or less, as standard practice, providing free travel is not. “[Accepting] travel expenses (including airfare and hotel rooms) paid for by a presenter, artist, agent or organization connected with something you intend to write about” is considered never acceptable by most critics (61%). Covering such costs is not as easy to rationalize as being a routine cost of doing business as is the provision of free tickets.

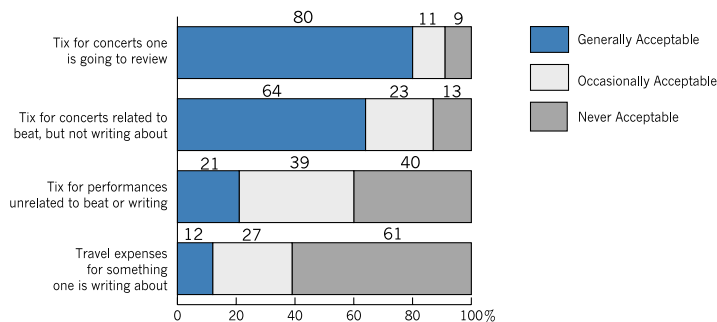
GIFTS

In most cases, accepting gifts is problematic. As noted above, receiving free tickets for concerts that do not relate directly to one’s beat is more like a gift and less like a standard cost of doing business that a presenting organization might be expected to cover. Correspondingly, more critics find such a practice never acceptable than find it generally acceptable.

“[Accepting] gifts, including scores, pictures, flowers or edibles, from presenters, institutions or performers you have written about” tends to make most classical music critics nervous. Nearly half (47%) say this is never acceptable, while another 45% find this only occasionally acceptable. The appearance of having been “paid off” in some respect for a review is to be avoided, if at all possible.

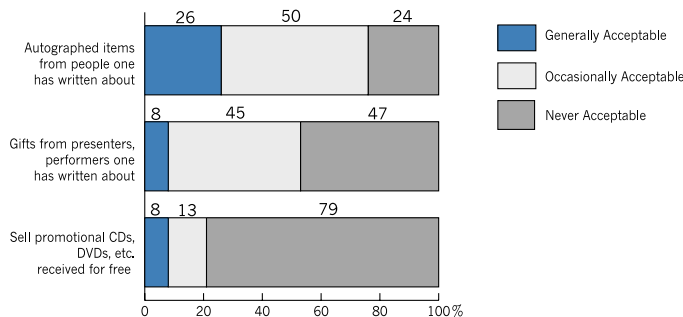
“[Accepting] gifts of autographed scores or recordings from composers or performers you have written about,” is perhaps the trickiest issue faced by classical music critics. Here there is no consensus at all. About a quarter of critics (26%) believe this is generally acceptable, and about a quarter (24%) find it never acceptable. Half (50%) think it depends. Interestingly, whether a critic is a collector of recordings or scores does not seem to have much of an effect on how they view this issue. Collectors tend to find this practice slightly more acceptable than non-collectors, but the difference in attitudes is small.

fig. 7.4 ETHICAL NORMS-FREE TICKETS, TRAVEL



Where there is strong agreement, however, is with respect to the practice of “[selling] or [offering] to sell promotional CDs, DVDs or other videos received for free from record companies” – four out of five critics (79%) said this is never acceptable.

fig. 7.5 ETHICAL NORMS-GIFTS



PRESENTING MUSIC

When it comes to issues related to presenting music, the course of action critics most often recommend is caution, and in some cases complete abstinence. Making money as a presenter or musicians’ agent is clearly a no-no – critics found this practice to be the least acceptable of any activity included in the survey (82% never acceptable).

Acting as a presenter in one’s own market is also frowned upon. Just 8% found this to be generally acceptable, while 62% said it was never acceptable.

Staying one step removed from acting as a presenter oneself tends to increase the ambiguity of the ethics involved. But on balance, few critics (no more than one in five) are convinced that any type of consulting or advisory

relationship to presenters, composers, orchestras or opera companies is generally acceptable. Critics are similarly wary of members of their profession acting as presenters of their own music, at least in the market in which they write.

OTHER ACTIVITIES

In general, classical music critics do not express high levels of concern about such things as serving on competition juries, advocating for public funding of musicians and musical institutions, or fraternizing with musicians, performers or staff from institutions they write about. They do, however, find sitting on boards of musical organizations problematic.

Serving on competition juries is not much of an issue at all if done outside the market in which one writes (75% find this generally acceptable). It's a little more touch-and-go to serve on competition juries within one's own market, though. Slightly more critics (32%) find this generally acceptable than find it never acceptable (22%), but a plurality (46%) find this only

occasionally acceptable.

"[Being] an advocate for public funding of musicians and musical institutions" is, for most critics, inseparable from doing their jobs as critics. More than half (61%) feel that this is generally acceptable. Just one in nine (11%) feel that advocacy has no place in criticism.

Few critics (8%) feel that one should never fraternize with musicians, performers or staff from institutions one writes about, but most (61%) feel this to be something of a gray area (occasionally acceptable). Such a result suggests that circumstances and appearances are important, and that the decision to socialize with the people one covers must be made on a case-by-case basis.

Finally, most critics (54%) advise against sitting on the boards of musical organizations, believing that the potential for conflicts of interest is too great when one is involved so deeply in an organization of the type one covers everyday. Nevertheless, about one critic in six (17%) finds this practice to be generally acceptable. ■

fig. 7.6 ETHICAL NORMS-PRESENTING

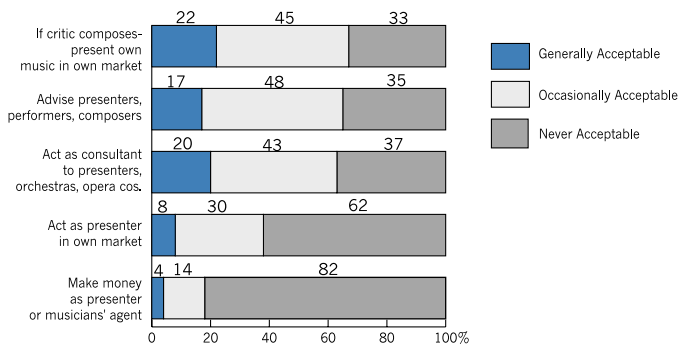
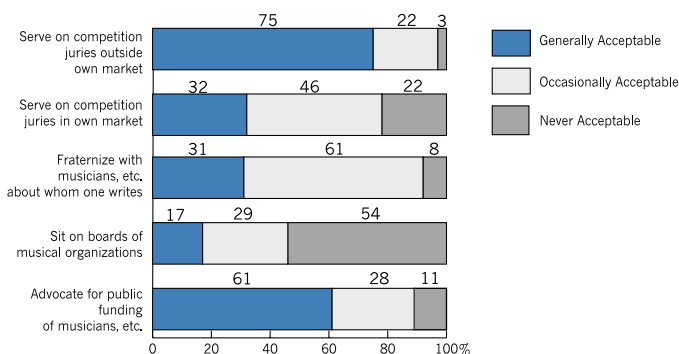


fig. 7.7 ETHICAL NORMS-OTHER MATTERS



VIII. Study Methodology

The survey began as a discussion between the Music Critics Association of North America (MCANA), a professional network organization for classical music writers, and Andras Szanto, director of the National Arts Journalism Program (NAJP) at Columbia University's Graduate School of Journalism. Seeking ways to collaborate on exploring the current state and future prospects of the field, the two organizations fostered the idea of developing a classical music critics survey that would follow the general format of two previous surveys done by NAJP for visual arts and architecture critics.

Willa J. Conrad, classical music critic of the New Jersey Star-Ledger, facilitated the development of the classical music critics survey, developing much of it during her time as a fellow at NAJP during the fall of 2003. Beginning with the previous survey templates, she led a committee from the Music Critics Association (Zachary Lewis, Frank J. Oteri and Donald Rosenberg) in creating a new survey that would provide comparable data to the previous two, but also delve more deeply into areas specific to classical music writers.

In order to ensure that the critics themselves weren't missing the obvious, big questions, it was decided to ask for comments from outside the field. The committee's draft was reviewed and commented on by outside consultants that included Szanto, Henry Fogel (President and CEO, American Symphony Orchestra League), and Walter Frisch (H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University). Many of their suggestions were subsequently incorporated.

The most difficult part of the process was assembling an accurate list of potential survey participants; neither the MCANA nor any other organization currently maintains a methodologically consistent list of all active classical music writers. So, the MCANA committee combed through its own active membership list, two year's worth of listings in Musical America's annual directory of the field, and sent out numerous emails to membership requesting submissions of names from current writers. It also compiled a list of all the major daily newspapers, state by state, with contact information for arts desks. Canadian papers were included as well. Weekly and regional U.S. newspapers were also considered if they employed a regular reviewer.

Specialist music magazines and opera magazines were contacted and invited to provide a list of regular contributing reviewers; not all of them did, even after repeated requests.

The initial list was divided into eight sections, and MCANA board and committee members contacted each potential respondent by phone to determine if a) they were still actively writing classical criticism and b) they had written more than 12 articles of the same over the past year. Arts reporters who did not review were excluded, as were pop music writers. Classical music reviewers who split beats were included, as were editors and freelancers who reviewed as a side-line, as long as they met the 12-article criterion.

Every effort was made to ensure that the most influential critics at the major daily newspapers, magazines and online publications were included. This process yielded a list of 468 individuals as potential survey respondents; of these, 20 were found not to qualify (either because they were editors or did not cover classical music), and 37 were unreachable because of missing or incorrect contact information.

Because of budgetary constraints, it was decided that the survey would be administered online. Robert Young, senior designer at Unisys, created the online survey and the database used to analyze the results.

The survey was launched in early May 2004; follow-up calls and emails were sent to any non-responders through early August. The survey was closed on August 24, 2004. Fewer than ten writers declined to complete the survey online; 6 completed paper surveys, which were then entered by hand. Altogether, 44 percent (181 critics) of those who were sent surveys ultimately responded.

The final sample included 120 newspaper-based critics, 24 magazine-based critics, 8 critics from online publications, and 8 critics from other types of organizations (e.g., program writers). Twenty-one critics did not identify a primary type of publication for which they write.

It is possible that the freelance field is underrepresented; because freelance writers tend to write for multiple organizations (and hence their 12 annual articles might be spread over several forums), they are sometimes hard to locate. Similarly, it's the nature of the classical music field that sometimes significant critics write fewer than 12 articles a year, for instance, one who only covers a particular summertime festival. Also, some senior writers who have recently stopped reviewing in favor of more sporadic essays did not qualify under the "12 or more" screening question. ■

IX. CLASSICAL MUSIC CRITICS SURVEY

Thanks for taking part in this first-ever survey of classical music critics in North America. Designed and administered by the Music Critics Association of North America in association with the National Arts Journalism Program at Columbia University, this survey is intended to help us better understand our profession, its strength and weaknesses by learning more about who we are as individuals and thinkers. We are asking all currently active classical music writers at newspapers, magazines, online and in broadcast to take this survey. It is intended to cover those who comment about classical music in all its forms - whether orchestra or opera, chamber music or solo works, contemporary or standard repertoire, live or recorded performances.

Your participation in this unprecedented survey is vital, as it will help give us a full picture of the field.

We realize that answering all the questions will take time, but ask that you do so thoughtfully so we can obtain the best possible data. Some of the longer questions attempt to evaluate your personal tastes and ethical beliefs; even when the answer seems unclear or nebulous to you, please try to give us your best answer. Thanks for taking the time to participate.

Your answers will be completely anonymous; a computer has assigned you a personal password; no one can view your survey but you. As a convenience, this password also allows you 24 hour access allowing you to work on any questions you wish, saving the rest for later. You can even change your responses up until you submit your completed survey.

If you have ANY questions about the survey, please email or call the survey manager, Willa Conrad, at willa@criticssurvey.org or call (973) 931-8476.

Again, thanks for your time and patience in helping us with this important survey; it is only as good as the responses you give.

1. During the past year, have you filed at least 12 evaluative pieces (e.g. reviews or other critic works or essays) on classical music for your publication(s)? [N = 181]

100%	A. Yes
0	B. No (if No, then skip to end of survey. Thank you for taking our survey. In an effort to focus on currently active critics, those who have written fewer than a dozen pieces over the past year don't need to complete the rest. Thanks so much for your interest and time. If you'd like to know about results of the survey, or have any other feedback, please email: willa@criticssurvey.org)

2. Which of the following best describes your job? [N = 181]

8%	A. Arts reporter
59	B. Classical music or opera critic or writer (whether fulltime or freelance)
2	C. General assignment critic

1	D. Entertainment writer
0	E. Lifestyle writer
13	F. Staff writer who splits a part-time arts critic position with another beat (ex: classical music AND dance critic)
4	G. Music Writer who covers classical as well as pop or other music forms
4	H. Program annotator
9	I. Other (please specify) BLANK HERE

3. What is your employment status? [N = 181]

47%	A. Fulltime staff
4	B. Part-time staff
17	C. Freelancer with a contract
32	D. Freelancer without a contract

4. Please indicate about what percent of your classical writing appears in the following mediums (must add up to 100%). [N = 158]

[Percentage who said at least 50% of their writing appears in a given medium]

74%	A. Newspapers
14	B. Magazines
6	C. On-line
1	D. Broadcast (TV or radio)
1	E. Program books/CD liners
2	F. Other (Please specify)
3	[No single medium receives at least 50% of writing]

5. How many years have you worked in journalism or been a published writer about music? [N = 179]

1%	A. less than 2 years
12	B. 2-5 years
12	C. 6-10 years
11	D. 11-15 years
12	E. 16-20 years
16	F. 21-25 years
35	G. More than 25 years

6. How many years have you been writing about classical music for your publication (if a freelancer, answer as regards your primary outlet)? [N = 178]

4%	A. 0-1
32	B. 2-5
17	C. 6-10
14	D. 11-15
9	E. 16-20
12	F. 21-25
12	G. More than 25

7. How many years total, at any publication, have you been writing about classical music or opera? [N = 179]

1%	A. 0-1
14	B. 2-5
13	C. 6-10
13	D. 11-15
13	E. 16-20
16	D. 21-25
30	E. More than 25

8. Are you the chief classical music critic at your publication? (if a freelancer, answer as regards your primary outlet) [N = 178]

70%	A. Yes
30	B. No

9. How many writers, fulltime, part-time and freelance, write about classical music for your (primary) publication? (open-ended) [N = 172]

27%	A. 1	MEDIAN = 3
22	B. 2	MEAN = 5.2
25	C. 3 or 4	
26	D. 5 or more	

10. How many writers, fulltime, part-time and freelance, write about ANY kind of music for your publication? (Include those writing about classical music)? (open-ended) [N = 168]

20%	A. 1 to 3	MEDIAN = 6.5
20	B. 4 or 5	MEAN = 9.6
23	C. 6 to 9	
27	D. 10 to 19	
10	E. 20 or more	

11. In what other areas of music writing (for all of your outlets) have you worked? Indicate all that apply. [N = 177]

74%	A. Features
12	B. City Desk
7	C. National or international desk
18	D. Op-ed page
8	E. Business
3	F. Sports
10	G. Production
28	H. General reporter
31	I. Editor (specify) BLANK HERE
10	J. Copy desk
54	K. Other Critic (if so, what kind? FILL IN BLANK HERE)
20	L. Annotator or other (SPECIFY) BLANK HERE

12. Approximately how many classical music stories (including reviews, profiles, features, reportage, etc.) in total do you file each month? [N = 178]

4%	A. Less than 1
14	B. 1-2
17	C. 3-4
17	D. 5-9
23	E. 10-14
25	F. 15 or more

13. Approximately what percentage of all the stories you write for your publication are evaluative reviews of classical music? [N = 176]

23%	A.0-25%
30	B.26-50%
21	C.51-75%
16	D.76-99%
10	E.100%

14. If you cover music other than classical, please list what forms, and assign a percentage of time you devote to each: [N = 175]

	N	Pct.
53% A.No		
47 B.Yes		
Jazz	37	21.1%
Pop/Rock (net)	31	17.7
Pop	23	13.1
Rock	14	8.0
World	18	10.3
Broadway/Cabaret/Theater/Film (net)	17	9.7
Broadway/Cabaret/Theatre (net)	15	8.6
Broadway	5	2.9
Cabaret	3	1.7
Theater/Stage Musicals	3	1.7
Musical Theater	7	4.0
Film/Film Music	3	1.7
Folk/International Folk	8	4.6
Pops	4	2.3
Crossover	3	1.7
Alternative/Experimental	3	1.7

15. What is the average length of any classical reviews you write? If you do not write reviews, please indicate what form of critical writing you do. [N = 177]

0%	A. Less than 5 inches (175 words or less)
12	B. 5-10 inches (175-350 words)
41	C. 10-15 inches (350-500 words)
29	D. 15-20 inches (500-750 words)
10	E. 20-30 inches (750-1400 words)
2	F. Longer
6	G. Do not review live or recorded performances:
	FILL IN BLANK HERE LEAVE ROOM FOR SEVERAL LINES

16. Please indicate whether classical music receives more, less or about the same amount of coverage as each of the following at your primary outlet: [N = 162]

	MORE	SAME	LESS
A. Architecture and design	76%	12%	12%
B. Books	39	23	38
C. Visual Arts	38	36	23
D. Dance	70	20	9
E. Film	17	6	77
F. Popular music and jazz	20	19	61
G. Theater	22	35	43
H. Television	27	10	63

17. What percentage of the time do your stories appear in the following sections? Indicate percentage in blank (open-ended). [BASE = DAILY NEWSPAPER CRITICS ONLY; N = 106]

A. Arts section or equivalent	MEAN = 67%	MEDIAN = 75%
B. Features section or equivalent	MEAN = 17	MEDIAN = 5
C. News or local news	MEAN = 4	MEDIAN = 2
D. Overnight reviews in the news section	MEAN = 11	MEDIAN = 0
E. Other	MEAN = <1	MEDIAN = 0

18. How many classical music stories have appeared on your (primary) publication's front page within the past six months? [N = 165]

39%	A. 0
12	B. 1
15	C. 2
17	D. 3-4
12	E. 5-12
5	F. 13+

19. Thinking about the stories that you have filed in the past 12 months, about what proportion of the stories were assigned, and what proportion were your own ideas? [N=175]

13%	A. Most were assigned
21	B. About half and half
66	C. Most were my ideas

20. Which one of the following sources do you tend to rely on the most when looking for topics to write about? Please rank them in terms of your priority of usage, with 1 being the highest and 7 being the lowest.

	RANKED #	MEAN	MEDIAN
A.Press releases [N = 143]	17%	3.60	3
B.Reviews/articles read elsewhere [N = 142]	6	4.35	4.5
C.Recordings [N = 144]	5	4.71	5
D.Word of mouth [N = 140]	2	3.99	4
E.My network of sources [N = 149]	32	2.60	2
F.Attending performances [N=152]	27	2.86	2
G.Other [N = 100]	11	5.17	6

21. Please indicate how frequently you file the following kinds of stories (never/rarely/occasionally/regularly):

N	MEAN	NEVER (1)	RARELY (2)	OCC (3)	REG (4)
A. Profiles of musicians, composers and musical figures [N = 172]	3.40	4%	11%	26%	59%
B. Writeups of lectures, talks and seminars [N = 170]	1.94	31	48	17	4
C. Think pieces on music [N = 171]	2.79	14	18	44	24
D. Overview articles [N = 172]	2.99	8	16	46	30
E. Columns [N = 171]	2.74	27	11	22	40
F. Budgetary/management issues [N = 169]	2.34	32	20	31	17
G. Freedom of expression/censorship concerns [N = 171]	1.68	47	39	14	1
H. Unethical conduct [N = 170]	1.56	51	42	7	0
I. Arts funding [N = 171]	2.51	18	29	36	17
J. Avant garde/outsider music [N = 170]	2.89	8	23	41	28
K. About events and performances outside your local market [N = 171]	2.71	15	21	43	21
L. Filed from other localities or countries [N = 171]	2.37	25	27	34	14
M. Music education [N = 172]	2.44	19	27	45	9
N. Obituaries [N = 171]	2.29	26	29	35	10

22. How many times in the past 12 months did you travel out of town for an assignment? [N = 174]

20%	A. 0
53	B. 1-5
11	C. 6-10
16	D. More than 10

23. Do you feel you were able to travel as much as you needed to? [N = 165]

46%	A. Yes
54	B. No

24. Has your travel been reduced as a result of recent economic volatility? [N = 167]

48%	A.Yes
52	B.No

25. Please indicate your level of agreement with the following statements (Strongly Agree / Somewhat Agree / Somewhat Disagree / Strongly Disagree).

N	MEAN	STR-AGR (1)	SOM-AGR (2)	SOM-DIS (3)	STR-DIS (4)
A. Classical music is respected within my (primary) publication as much as other culture beats. [N = 167]	1.84	46%	33%	12%	9%

B.	I feel that my education and experience have properly prepared me for the work I do.	[N = 171]	1.23	80	17	3	0
C.	My stories receive informed and useful editing.	[N = 170]	2.02	33	39	21	7
D.	Isometimes feel pressure to write a more positive review to boost civic pride.	[N = 166]	3.47	2	13	19	65
E.	I sometimes feel pressure to write positive reviews to please advertisers or people with connections to my publication.	[N = 168]	3.66	2	10	10	79
F.	I sometimes feel pressure to write reviews that are considered "politically correct."	[N = 169]	3.47	1	17	18	65
G.	I sometimes feel pressure to cover certain organizations, institutions or individuals based on an editor or publisher's affiliation.	[N = 168]	3.24	5	24	14	57

26. Indicate your level of agreement with the following statements about your relationship with various constituencies in your community (Strongly Agree / Somewhat Agree / Somewhat Disagree / Strongly Disagree).

	N	MEAN	STR- AGR (1)	SOM- DIS (2)	SOM- AGR (3)	STR DIS- (4)	
A.	Readers care about classical music.	[N = 169]	1.69	40%	52%	8%	0%
B.	Readers have a basic understanding of classical music.	[N = 170]	2.23	17	47	32	4
C.	I feel it is my job to educate the public about classical music and why it matters.	[N = 170]	1.45	63	29	7	1
D.	My tastes in classical music are similar to those of the average reader of my publication.	[N = 166]	2.58	7	40	39	13
E.	Readers think classical music criticism is important.	[N = 166]	1.87	30	54	16	1
F.	When creating a score, composers are influenced by the perceived tastes of critics (Answer this from a general national perspective).	[N = 165]	3.38	2	8	39	50
G.	When organizing concerts or concert series, presenters and producers take into consideration what I will say about what they present.	[N = 165]	2.98	2	33	30	35
H.	When making a decision to support a composer, performer, institution or series, government and private funders take into consideration what I have written about these composers, performers and presenters.	[N = 165]	2.63	12	37	27	24
I.	My writing has had an impact on classical music in my region.	[N = 170]	1.93	31	50	14	5

If you wish, you may add a statement that addresses the impact of your criticism (open-ended question)

27. Please indicate how influential, in the positive sense, the following writers, critics and theorists have been on your thinking as a critic (Very Influential / Somewhat Influential / Not Very Influential / Not Influential at All / No Opinion). ["Able to rate" percentages are based on N = 166 critics who completed this question]

[ATR = % of critics ABLE TO RATE a given theorist/writer;
N (ATR) = NUMBER of critics ABLE TO RATE a given theorist/writer;
MEAN = MEAN among those ABLE TO RATE a given theorist/writer;
INFLUENCE RATINGS based on ALL critics who completed Question 27 (N = 166)]

ATR	N (ATR)	MEAN	VERY	SOME	NOT VERY	NONE	NO OP.
71%	[N = 119]	3.10	4%	14%	25%	29%	29%
74%	[N = 124]	3.02	5	19	18	32	26
84%	[N = 141]	2.99	5	22	25	33	16
86%	[N = 144]	2.75	4	36	23	23	14
90%	[N = 150]	2.49	12	40	19	19	10
88%	[N = 147]	2.81	8	28	25	28	12

92%	[N = 153]	2.11	31	34	14	13	8
91%	[N = 152]	2.17	22	43	16	11	9
75%	[N = 126]	2.79	11	18	23	23	25
67%	[N = 112]	3.32	4	10	14	39	33
73%	[N = 122]	2.80	8	23	19	23	27
75%	[N = 126]	3.25	1	16	21	37	25
67%	[N = 112]	3.48	2	9	11	45	33
74%	[N = 124]	3.21	3	16	19	37	26
77%	[N = 129]	3.09	3	23	16	36	23
88%	[N = 147]	2.82	7	33	18	31	12
82%	[N = 137]	2.90	7	25	22	30	18
86%	[N = 143]	2.34	19	36	15	16	14
93%	[N = 155]	2.21	26	37	16	14	7
81%	[N = 135]	2.69	10	30	17	25	19
75%	[N = 125]	3.19	5	13	20	37	25
86%	[N = 144]	3.00	4	25	27	32	14
91%	[N = 152]	2.75	10	30	25	27	9
88%	[N = 147]	2.19	23	39	13	14	12
82%	[N = 137]	2.91	7	23	23	30	18
81%	[N = 135]	2.73	8	31	16	26	19
69%	[N = 115]	3.30	2	11	18	37	31

Please add writers not on this list, living or deceased, whom you feel have influenced your musical writing greatly, and be as detailed as you like about what traits you think you've absorbed from them.

28. Please list any presenters, orchestra or opera company directors, or other administrative persons in the classical music, recording, or opera industry that have been particularly influential to your thinking. (open-ended)

5 mentions: Leonard Bernstein
4 mentions: Robert Hurwitz, Harvey Lichtenstein, Gerard Mortier, George Steel
3 mentions: Judith Arron, Decca, Manfred Eicher, Speight Jenkins, Pamela Rosenberg, Robert Shaw, Michael Tilson Thomas
2 mentions: Ara Guzulimian, Ardis Krainik, David Gockley, Ernest Fleischmann, Esa Pekka Salonen, Henry Fogel, Jane Moss, Kurt Herbert Adler, Paul Kellogg, Robert Shaw, Arturo Toscanini, Walter Legge

29. Please indicate how well you like the following selected composers' work (Like a Great Deal / Like Somewhat / Dislike Somewhat / Dislike a Great Deal / No Opinion or Not Familiar with Work). ["Able to rate" percentages are based on N = 168 critics who completed this question (except Bach, N = 169)]

[ATR = % of critics ABLE TO RATE a given composer;
N (ATR) = NUMBER of critics ABLE TO RATE a given composer;
MEAN = MEAN among those ABLE TO RATE a given composer;
LIKEABILITY RATINGS based on ALL critics who completed Question 29 (N = 168, except Bach, N = 169)]

ATR	N (ATR)	MEAN	LIKE G. DEAL	SOME	SOME	DISLIKE G. DEAL	NO OP.
99%	[N = 167]	1.11	90%	7%	2%	0%	1%
100%	[N = 168]	1.32	69	30	1	0	0
98%	[N = 164]	1.11	89	7	2	0	2

98%	[N = 165]	1.55	55	32	10	1	2
E.	Hector Berlioz.						
98%	[N = 165]	1.50	59	31	7	2	2
F.	Leonard Bernstein.						
100%	[N = 168]	1.71	42	46	11	1	0
G.	Georges Bizet.						
98%	[N = 164]	1.66	41	50	5	1	2
H.	Johannes Brahms.						
99%	[N = 167]	1.20	83	13	4	0	1
I.	Benjamin Britten.						
96%	[N = 162]	1.38	65	26	5	0	4
J.	Anton Bruckner.						
98%	[N = 164]	1.86	40	38	14	6	2
K.	William Byrd.						
90%	[N = 151]	1.74	38	42	8	3	10
L.	Aaron Copland.						
100%	[N = 168]	1.45	59	37	4	0	0
M.	Claude Debussy.						
99%	[N = 166]	1.27	76	20	2	1	1
N.	Gaetano Donizetti.						
93%	[N = 157]	1.93	27	50	13	4	7
O.	Antonin Dvorak.						
99%	[N = 166]	1.45	60	35	4	1	1
P.	Edward Elgar.						
98%	[N = 165]	1.81	37	46	11	4	2
Q.	Gabriel Faure.						
98%	[N = 164]	1.52	52	41	4	1	2
R.	Giovanni Gabrieli.						
93%	[N = 157]	1.68	39	47	5	2	7
S.	George Gershwin.						
98%	[N = 165]	1.49	58	33	5	2	2
T.	Alberto Ginastera.						
92%	[N = 155]	1.90	24	55	11	2	8
U.	G. F. Handel.						
98%	[N = 164]	1.33	68	27	2	1	2
V.	Lou Harrison.						
82%	[N = 137]	1.83	27	42	11	1	18
W.	Franz Josef Haydn.						
99%	[N = 166]	1.28	75	20	3	1	1
X.	Charles Ives.						
99%	[N = 166]	1.51	55	38	5	1	1
Y.	Leos Janacek.						
98%	[N = 164]	1.32	68	28	2	0	2
Z.	Franz Liszt.						
99%	[N = 166]	1.88	34	45	17	2	1
AA.	Witold Lutoslawski.						
88%	[N = 148]	1.69	37	45	4	3	12
BB.	Gustav Mahler.						
96%	[N = 162]	1.28	76	15	4	1	4
CC.	Felix Mendelssohn.						
99%	[N = 166]	1.43	62	32	5	1	1
DD.	W. A. Mozart.						
97%	[N = 163]	1.10	88	8	1	0	3
EE.	Modest Mussorgsky.						
98%	[N = 164]	1.51	51	45	2	0	2
FF.	Sergei Prokofiev.						
97%	[N = 163]	1.34	68	24	5	0	3
GG.	Giacomo Puccini.						
98%	[N = 164]	1.45	63	28	5	2	2
HH.	Henry Purcell.						
96%	[N = 162]	1.51	52	40	4	1	4
II.	Sergei Rachmaninoff.						
99%	[N = 166]	1.60	50	40	7	2	1
JJ.	Jean Philippe Rameau.						
98%	[N = 165]	1.72	35	50	5	2	2
KK.	Maurice Ravel.						
98%	[N = 165]	1.24	76	21	1	0	2
LL.	Arnold Schoenberg.						
98%	[N = 164]	1.89	32	49	14	4	2
MM.	Franz Schubert.						
98%	[N = 164]	1.18	83	13	2	0	2
NN.	Robert Schumann.						
99%	[N = 166]	1.45	63	28	7	1	1
OO.	Dmitri Shostakovich.						
99%	[N = 166]	1.26	77	18	3	1	1
PP.	Jean Sibelius.						
98%	[N = 165]	1.51	57	34	7	1	2
QQ.	Johann Strauss.						
98%	[N = 164]	1.99	27	49	17	5	2

RR.	Richard Strauss.						
98%	[N = 165]	1.36	68	25	5	0	2
SS.	Igor Stravinsky.						
99%	[N = 167]	1.22	80	17	2	0	1
TT.	Peter Tchaikovsky.						
98%	[N = 164]	1.43	66	23	7	2	2
UU.	Michael Tippett.						
83%	[N = 139]	2.18	11	51	14	4	17
VV.	Edgard Varese.						
89%	[N = 150]	1.89	29	42	16	2	11
WW.	Ralph Vaughan Williams.						
96%	[N = 162]	1.75	40	42	13	2	4
XX.	Giuseppe Verdi.						
97%	[N = 163]	1.33	70	23	4	1	3
YY.	Richard Wagner.						
99%	[N = 166]	1.40	68	23	7	1	1
ZZ.	Kurt Weill.						
96%	[N = 161]	1.61	47	40	7	1	4

30. Please indicate how well you like the following selected living composers' work (Like a Great Deal / Like Somewhat / Dislike Somewhat / Dislike a Great Deal / No Opinion or Not Familiar with Work). ["Able to rate" percentages are based on N = 168 critics who completed this question]

[ATR = % of critics ABLE TO RATE a given composer; N (ATR) = NUMBER of critics ABLE TO RATE a given composer; MEAN = MEAN among those ABLE TO RATE a given composer; LIKEABILITY RATINGS based on ALL critics who completed Question 30 (N = 168)]

			LIKE		DISLIKE		
ATR	N (ATR)	MEAN	G. DEAL	SOME	SOME	G. DEAL	NO OP.
64%	A.	Thomas Ades.	1.97	23%	27%	8%	36%
		[N = 108]					
	B.	John Adams.	1.56	48	39	5	7
93%		[N = 157]					
	C.	Louis Andriessen.	2.08	15	33	11	37
63%		[N = 106]					
	D.	Dominick Argento.	1.99	15	52	11	20
80%		[N = 134]					
	E.	Milton Babbitt.	2.52	11	36	26	11
89%		[N = 149]					
	F.	Harrison Birtwistle.	2.44	10	29	18	33
67%		[N = 113]					
	G.	William Bolcom.	1.76	36	42	11	10
90%		[N = 152]					
	H.	Pierre Boulez.	2.14	21	46	18	5
95%		[N = 159]					
	I.	Henry Brant.	2.28	6	26	12	53
47%		[N = 79]					
	J.	Elliott Carter.	2.21	21	45	14	7
93%		[N = 157]					
	K.	John Corigliano.	1.83	37	41	14	5
95%		[N = 160]					
	L.	Richard Danielpour.	2.24	16	36	17	21
79%		[N = 132]					
	M.	Michael Daugherty.	2.34	12	27	16	36
64%		[N = 108]					
	N.	Mario Davidovsky.	2.47	5	27	18	43
57%		[N = 96]					
	O.	David Del Tredici.	2.06	17	42	11	24
76%		[N = 128]					
	P.	Henri Dutilleux.	1.74	32	36	7	23
77%		[N = 129]					
	Q.	Philip Glass.	2.30	21	41	22	2
98%		[N = 165]					
	R.	Heiner Goebbels.	2.38	10	13	9	23
40%		[N = 68]					
	S.	Oswaldo Golijov.	1.71	29	27	4	37
63%		[N = 106]					
	T.	Bang on a Can composers (Michael Gordon, Julia Wolfe, David Lang).	2.18	15	32	14	32
68%		[N = 114]					
	U.	Henryk Gorecki.	1.94	25	48	13	11
89%		[N = 149]					
	V.	Sofia Gubaidulina.	1.73	32	34	7	24
76%		[N = 127]					
	W.	John Harbison.	1.94	20	54	10	14
86%		[N = 144]					

X.	Hans Werner Henze.							
83%	[N = 139] 2.03	20	43	15	4	17		
Y.	Aaron Jay Kernis.							
76%	[N = 128] 2.03	19	38	17	2	24		
Z.	Oliver Knussen.							
72%	[N = 121] 2.08	10	51	8	4	28		
AA.	Paul Lansky.							
29%	[N = 48] 2.17	6	16	2	4	71		
BB.	Tod Machover.							
63%	[N = 106] 2.39	7	33	15	8	37		
CC.	Steve Mackey.							
52%	[N = 88] 2.31	8	28	10	7	48		
DD.	Meredith Monk.							
70%	[N = 118] 2.09	21	27	15	7	30		
EE.	Michael Nyman.							
68%	[N = 115] 2.77	4	26	20	18	32		
FF.	Pauline Oliveros.							
54%	[N = 90] 2.20	11	26	11	5	46		
GG.	Arvo Part.							
92%	[N = 155] 1.58	49	35	5	3	8		
HH.	Krzysztof Penderecki.							
94%	[N = 158] 1.75	38	46	8	3	6		
II.	Tobias Picker.							
63%	[N = 105] 2.09	10	40	8	4	37		
JJ.	Andre Previn.							
90%	[N = 152] 2.35	13	40	31	7	10		
KK.	Shulamit Ran.							
64%	[N = 107] 2.07	13	36	11	4	36		
LL.	Einojuhani Rautavaara.							
61%	[N = 103] 1.69	26	29	5	1	39		
MM.	Steve Reich.							
93%	[N = 156] 1.81	38	39	12	4	7		
NN.	Ned Rorem.							
93%	[N = 157] 1.82	33	48	10	3	7		
OO.	Christopher Rouse.							
76%	[N = 128] 1.84	24	42	8	2	24		
PP.	Kaija Saariaho.							
63%	[N = 106] 1.75	29	24	7	3	37		
QQ.	Ryuichi Sakamoto.							
25%	[N = 42] 2.45	2	13	5	4	75		
RR.	Bright Sheng.							
76%	[N = 127] 1.85	26	38	10	2	24		
SS.	Karlheinz Stockhausen.							
89%	[N = 150] 2.51	14	30	31	14	11		
TT.	Tan Dun.							
85%	[N = 142] 1.99	23	45	12	5	15		
UU.	John Tavener.							
88%	[N = 147] 2.10	26	38	13	11	12		
VV.	Augusta Read Thomas.							
63%	[N = 106] 2.26	11	35	8	10	37		
WW.	Michael Torke.							
74%	[N = 124] 2.06	19	37	13	5	26		
XX.	Joan Tower.							
80%	[N = 135] 1.88	21	49	10	1	20		
YY.	Mark Anthony Turnage.							
48%	[N = 80] 2.20	8	26	11	3	52		
ZZ.	Charles Wuorinen.							
79%	[N = 132] 2.67	8	28	26	17	21		
aa.	Chen Yi.							
48%	[N = 81] 1.88	18	22	5	4	52		
bb.	Ellen Taaffe Zwilich.							
80%	[N = 135] 1.95	22	43	12	3	20		

31. Please indicate which of the following genres of music outside of classical music that you listen to and feel informed about: [N = 165]

49%	A. Non-Western (world)							
57	B. Jazz							
49	C. Pop Music (Sinatra to Madonna and beyond)							
34	D. Rock							
6	E. Hip hop							
15	F. Country-Western							
56	G. Broadway							
31	H. Blues							
26	I. Other (specify:)							

32. Do you feel that the 40-year-old movement promoting historically informed performance practice, including performing on period or replica instruments, has been: [N = 163]

22%	A. A positive and clarifying influence on performance of works from a specific era.							
53	B. A positive and clarifying influence on both modern and historical performance methods.							
5	C. An intellectual "red herring" that has locked talented musicians into a backward-gazing technical and aesthetic movement							
9	D. A niche trend that has largely had little impact or influence on the course of mainstream classical music and opera							
11	E. Other (Please elaborate -)							

33. Regardless of your opinion of the period instrument movement, do you feel it has had an influence on the way musicians now train and/or the expectations audiences now have in the concert hall? [N = 168]

89%	A. Yes (Please elaborate if you like:)							
11	B. No (Please elaborate if you like:)							

34. Please rank the three areas you MOST enjoy writing about, with 1 being your highest preference: [N = 157]

	RANKED #1	RANKED IN TOP 3
A. Chamber music	13%	45%
B. Solo vocal recitals	3	17
C. Solo instrumental recitals	5	22
D. Contemporary opera	10	29
E. Standard repertoire opera	18	50
F. Orchestral music (including a mix of standard and contemporary repertoire)	34	76
G. New music ensembles	10	25
H. Early music ensembles	3	12
I. Choral music	3	13
J. Outdoor music events	0	3
K. Pops concerts	0	2
L. Jazz or other crossover music	1	5
M. Other (Please specify)	1	2

35. What percentage of your reviews focus on the work of living composers? (open-ended) [N = 165]

22%	A.1 to 10%	MEDIAN = 20%
38	B.11 to 25%	MEAN = 28%
23	C.26 to 49%	
7	D.50%	
10	D.51 to 100%	

36. What concerts, performances or new works have most influenced your thinking about music (Please be specific as to performance and location or recording, and feel free to comment) (open-ended)

8 mentions: "New music" of one kind or another
 7 mentions: Chamber music performances
 6 mentions: Works or performances of music by Boulez
 5 mentions: Works or performances of music by Adams; Golijov
 4 mentions: Premieres of one kind or another; works or performances of music by Mozart
 3 mentions: Works or performances of music by Bernstein; Cage; Wagner; Beethoven

37. Please indicate your level of agreement with the following statements (Strongly Agree / Somewhat Agree / Somewhat Disagree / Strongly Disagree).

N	MEAN	STR-AGR	SOM-AGR	SOM-DIS	STR-DIS
		(1)	(2)	(3)	(4)
A. Generally speaking, we can be proud of the new classical works that we have created in Canada and the U.S. over the past 25 years. [N = 160]	1.93	30%	51%	16%	4%
B. We can be proud of the new operas that we have created in Canada and the U.S. over the past 25 years. [N = 160]	2.28	14	52	27	7
C. There was a golden age of North American classical music and opera and it has passed. [N = 158]	3.15	3	18	40	39
D. Now is the golden age of North American classical music. [N = 156]	2.80	5	28	49	18
E. Now is the golden age of North American opera. [N = 154]	2.75	5	33	45	18

F. The federal government should make the support of composers and classical music institutions a policy priority.	[N = 158]	1.69	52	32	12	4
G. Music critics, often at the behest of their editors, tend to concentrate on high profile performers, composers and institutions at the expense of other deserving musicians and issues.	[N = 159]	1.99	30	46	18	6
H. Multiculturalism has a strong influence in today's music world.	[N = 160]	1.66	39	57	4	1
I. The U.S. is the center of the classical music world today.	[N = 159]	2.90	5	21	54	21

If you do not consider the U.S. the center of the classical music world, where, or in what country, do you consider its epicenter to be? Please elaborate.

	N	Pct.
UNITED STATES (from Q37-I)	41	25.8%
United States	40	25.2
United States, but mentioned Europe also	1	0.6
OUTSIDE THE UNITED STATES (net)	68	42.8%
Europe(net)	65	40.9%
Europe, in general	32	20.1
England/UK/GB (net)	17	10.7
London	6	3.8
Germany (net)	15	9.4
Berlin	2	1.3
Scandinavia (net)	8	5.0
Finland (net)	6	3.8
Helsinki	1	0.6
France (net)	4	2.5
Paris	2	1.3
Eastern Europe	4	2.5
Western Europe	3	1.9
Netherlands (net)	2	1.3
Amsterdam	1	0.6
Austria (net)	2	1.3
Vienna	1	0.6
Central Europe	2	1.3
Russia	1	0.6
Other Europe (net)	4	2.5
Estonia	1	0.6
Baltics	1	0.6
Belgium	1	0.6
Latvia	1	0.6
Poland	1	0.6
Asia	5	3.1%
Asia, in general	2	1.3
China	1	0.6
Japan	1	0.6
Far East	1	0.6
Other (net)	1	0.6%
Canada	1	0.6
NO EPICENTER	23	14.4%
No Epicenter	18	11.3
No Epicenter, but mentioned countries (net)	5	3.1
Mentioned Europe (net)	5	3.1
- England/UK/GB (net)	3	1.9
- London	1	0.6
- Scandinavia (net)	2	1.3
- Finland	1	0.6
- Germany	2	1.3
- France	1	0.6
- Netherlands	1	0.6
- Vienna	1	0.6
- Estonia	1	0.6
Mentioned United States (net)	2	1.3
- New York	1	0.6
Mentioned Asia (net)	2	1.3
- China	1	0.6
Mentioned Australia	1	0.6
Mentioned South Africa	1	0.6
Mentioned South America	1	0.6
NO OPINION	27	17.0%

	N	MEAN	STR-AGR (1)	SOM-AGR (2)	SOM-DIS (3)	STR-DIS (4)
J. Generally speaking, orchestras, opera companies and classical presenters do a good job of identifying and promoting artists who will be seen as important in the future.	[N = 158]	2.48	7%	46%	39%	8%

K. Today's classical music and opera criticism offers reliable guidance and evaluation for working musicians, composers and singers.	[N = 156]	2.49	6	48	35	10
L. There are too many symphony orchestras and opera companies in this country.	[N = 157]	3.18	7	15	31	47
M. The classical music world is overly dependent on commercial institutions and corporations.	[N = 157]	2.19	24	40	28	8
N. Composers are breaking genuinely new ground these days.	[N = 159]	2.53	11	35	42	11

38. In your writing, how much emphasis do you place on the following aspects of criticism? (A Great Deal of Emphasis / Some Emphasis / Not Much Emphasis / No Emphasis At All)

	N	MEAN (1)	G. DEAL (2)	SOME (3)	NOT MUCH (4)	NONE
A. Providing an accurate description of the purpose, location and feeling of a particular performance.	[N = 157]	1.30	73%	24%	2%	1%
B. Providing historical and other background information about the work, composer or performer being reviewed.	[N = 159]	1.83	28	60	11	0
C. Theorizing about the meaning, associations and implications of the works being reviewed.	[N = 159]	2.02	22	57	19	2
D. Rendering a personal judgment or opinion about the works being reviewed.	[N = 159]	1.64	45	47	7	1
E. Describing what you actually hear, i.e., the aural experience (timbre, tonal character, technical description) of the sound produced.	[N = 159]	1.36	68	29	2	1
F. Creating a piece of writing with literary value.	[N = 158]	1.61	51	38	9	2

39. When reviewing either live or recorded performances, does your criticism tend to be predominantly negative or predominantly positive? [N = 156]

45%	A. Predominantly positive
1	B. Predominantly negative
54	C. equally likely to be positive or negative

If you answered predominantly positive or negative, please try to explain why:

40. Which North American cities do you believe have the most vital classical music scene at present? Please rank the top five, in your opinion. [N = 150] (Points are calculated as follows: 5 points for a #1 ranking, 4 points for a #2 ranking, 3 points for a #3 ranking, 2 points for a #4 ranking, and 1 point for a #5 ranking.)

City	Rk #1	Rk #2	Rk #3	Rk #4	Rk #5	Total	Points
Rank 1: New York	129	11	6	2	2	150	713
Rank 2: San Francisco	11	50	28	19	11	119	388
Rank 3: Chicago	2	30	37	34	14	117	323
Rank 4: Boston	2	26	27	19	21	95	254
Rank 5: Los Angeles	3	17	24	24	10	78	213
Rank 6: Philadelphia	0	3	4	12	9	28	57
Rank 7: Toronto	0	2	3	4	8	17	33
Rank 8: Seattle	0	3	2	2	9	16	31
Rank 9: Cleveland	0	1	2	5	8	16	28
Rank 10: Washington DC	0	3	2	1	5	11	25
Rank 11: Minneapolis/St. Paul	1	0	2	4	4	11	23
Rank 12: Montreal	1	1	1	1	5	9	19
Rank 13: Houston	0	0	2	1	4	7	12
Rank 14: Santa Fe	0	0	2	0	2	4	8
Rank 15: Pittsburgh	0	0	0	3	1	4	7

Other cities that received at least one #1 ranking: Breckenridge

41. Which newspaper, magazine or other media outlet do you think has the best classical music and/or opera criticism today? Please rank the top five, in your opinion. [N = 136] (Points are calculated as follows: 5 points for a #1 ranking, 4 points for a #2 ranking, 3 points for a #3 ranking, 2 points for a #4 ranking, and 1 point for a #5 ranking.)

Media Outlet	Rk #1	Rk #2	Rk #3	Rk #4	Rk #5	Total	Points
Rank 1: New YorkTimes	70	13	7	9	9	108	450
Rank 2: New Yorker	14	19	11	4	3	51	190

Rank 3: Washington Post	1	12	8	7	4	32	95
Rank 4: Boston Globe	3	8	8	8	6	33	93
Rank 5: Gramophone	4	10	7	2	3	26	88
Rank 6: Los Angeles Times	2	5	6	13	5	31	79
Rank 7T: Chicago Tribune	1	5	8	1	5	20	56
Rank 7T: Wall Street Journal	3	8	1	2	2	16	56
Rank 9: Financial Times	4	5	2	2	3	16	53
Rank 10: Opera News	3	4	1	5	4	17	48
Rank 11: New York	3	2	3	2	2	12	38
Rank 12: Amer. Record Guide	4	2	1	1	0	8	33
Rank 13: Newsday	1	2	3	3	3	12	31
Rank 14: Opera	3	0	2	3	2	10	29
Rank 15: Arts Journal	3	2	1	1	1	8	29

Other media outlets that received at least one #1 ranking: "Anne Midgette in NY," Boston Phoenix, Chicago Sun-Times, Cleveland Plain Dealer, Classical Voice of North Carolina, International Herald Tribune, New Music Connoisseur, Opera Now, Tempo (Cambridge), The Guardian, The Wire, Times Literary Supplement, Toronto Star

42. Which music schools do you believe produce musicians and musical figures that have the most influence in the musical world today? Please rank the top three, in your opinion. [N = 130] (Points are calculated as follows: 3 points for a #1 ranking, 2 points for a #2 ranking, and 1 point for a #3 ranking.)

Music School	Rk #1	Rk #2	Rk #3	Total	Top 5 Points
Rank 1: Juilliard	88	27	10	125	328
Rank 2: Curtis	20	36	11	67	143
Rank 3: Indiana University	5	15	15	35	60
Rank 4: Eastman	6	14	9	29	55
Rank 5: New England Cons.	3	6	8	17	29
Rank 6: Manhattan	0	7	4	11	18
Rank 7: Peabody	1	3	7	11	16
Rank 8: Oberlin	1	2	8	11	15
Rank 9: Berklee	1	4	1	6	12

Other schools that received at least one #1 ranking: Berkeley (CA), Helsinki Music Academy, "Russian ones," Sibelius Academy, Vienna Musik Hochschule

43. In your opinion, how acceptable is it for a classical music critic to engage in each of the following activities? If you wish to qualify your response, please do so following this series of questions.

N	MEAN	GENERALLY ACCEPTABLE (1)	OCCASIONALLY ACCEPTABLE (2)	NEVER ACCEPTABLE (3)
A. Accept payment for writing program notes published by performing organizations you cover.	[N = 157] 2.61	9%	22%	69%
B. Accept payment for writing program notes published by performing organizations you do NOT cover.	[N = 156] 1.35	69	27	4
C. Accept payment for writing liner notes for CDs and recordings.	[N = 156] 1.46	61	32	7
D. Accept travel expenses (including airfare and hotel rooms) paid for by a presenter, artist, agent or organization connected with something you intend to write about.	[N = 156] 2.49	12	27	61
E. Accept free tickets for concerts you are going to review.	[N = 158] 1.28	80	11	9
F. Accept free tickets for concerts you are not going to write about, but are related to your beat.	[N = 157] 1.49	64	23	13
G. Accept free tickets for performances that do not relate directly to your beat, and which you do not intend to write about.	[N = 155] 2.19	21	39	40
H. Become a collector of important or rare instruments or manuscript scores.	[N = 149] 1.20	81	17	1
I. Write about a composer, compositional style, performing group or performer whose original manuscripts, instruments, or other source materials you own. (Ex: you own the bulk of Ligeti's original scores, and you also write about his work)	[N = 150] 1.69	48	35	17
J. Sell or offer to sell promotional CDs, DVDs or other videos received for free from record companies.	[N = 156] 2.71	8	13	79
K. Accept gifts of autographed scores or recordings from composers or performers you have written about.	[N = 156] 1.97	26	50	24
L. Accept gifts, including scores, pictures, flowers or edibles, from presenters, insti-				

tutions or performers about whom you have written.

[N = 157]	2.39	8	45	47
M. Advise presenters on what to program, performers on what they should play or composers on what they should write.	[N = 156] 2.17	17	48	35
N. Fraternize with musicians, performers and staff from institutions you write about.	[N = 156] 1.78	31	61	8
O. If the critic is also a composer, to present his or her own music in the market in which they write.	[N = 156] 2.11	22	45	33
P. Act as a consultant to presenters, orchestras or opera companies.	[N = 151] 2.18	20	43	37
Q. Serve on competition juries in the market in which you write.	[N = 154] 1.90	32	46	22
R. Serve on competition juries outside the market in which you write.	[N = 155] 1.28	75	22	3
S. Act as a presenter in your own market.	[N = 156] 2.54	8	30	62
T. Make money as a presenter or musicians' agent.	[N = 155] 2.78	4	14	82
U. Sit on boards of musical organizations.	[N = 155] 2.37	17	29	54
V. Be an advocate for public funding of musicians and musical institutions.	[N = 157] 1.50	61	28	11

If you'd like to qualify any of your responses, do so here:

44. What is your age? [N = 159]

0%	A. under 25
9	B. 26-35
23	C. 36-45
32	D. 46-55
24	E. 56-65
12	F. Over 65

45. What is your gender? [N = 158]

74%	A. Male
26	B. Female

46. What is your ethnicity? [N = 157]

1%	A. African-American
2	B. Asian-American
92	C. Caucasian
0	D. Hispanic/Latino
1	E. Native American
4	F. Other

47. What is the highest level of education you have completed? [N = 158]

0%	A. Some high school
1	B. High school degree
1	C. Some college
20	D. College degree
14	E. Some graduate school
0	F. Artist Diploma
15	G. Master of Arts
1	H. Master of Fine Arts
13	I. Master of Music
5	J. Master of Science
1	K. MBA or law degree
21	L. Ph. D., M.D., or Doctor of Musical Arts
8	M. Other graduate degree

48. Have you received any formal training in music, music history or music criticism? Please indicate highest level completed [N = 159]

4%	A. No formal training
11	B. Private lessons
30	C. Some college classes in music, music history, instrumental or vocal lessons
9	D. BA in music
5	E. BM in music
16	F. Master of Music
7	G. MA in Music
3	H. Ph. D. in Music
2	I. DMA in Music

- 13 J. Performing Certificate from major music school
0 K. Other (please specify here:)

49. Have you ever worked in any of the following? [N = 160]

- 19% A. Professional orchestra
34 B. Amateur orchestra
16 C. Professional opera company
20 D. Amateur opera of musical theater company
18 E. Professional choir
47 F. Amateur choir
22 G. Presenter of chamber or classical concerts
9 H. Music publisher
7 I. Program book company (Stagebill, Playbill, etc.)
19 J. PR or development area of any nonprofit arts organization
24 K. Other (Please specify:)

50. If yes to any of the above, are you currently working in any of these capacities? [N = 159]

- 77% B. No
23 A. Yes (Please specify which:)
1.5% Professional orchestra
1.5 Amateur orchestra
0.5 Professional opera company
0.0 Amateur opera of musical theater company
2.0 Professional choir
4.5 Amateur choir
4.0 Presenter of chamber or classical concerts
1.0 Music publisher
0.5 Program book company (Stagebill, Playbill, etc.)
2.0 PR or development area of any nonprofit arts organization
6.0 Other (Please specify:)

51. Do you compose or perform music? [N = 161]

- 49% A. Yes (net) [N = 79]
23% Yes – compose [N = 37]
48 Yes – perform [N = 77]
51 B. No [N = 82]
(If NO, please SKIP to Question 53)

52. If you are a composer, has your music been performed publicly in the past five years? [N = 37 composers]

- 59% A. Yes [N = 22] [14% of ALL CRITICS]
41 B. No [N = 15]

53. If you are a performer, have you performed in the past five years? [N = 77 performers]

- 79% A. Yes [N = 61] [38% of ALL CRITICS]
21 B. No [N = 16]

The following questions attempt to place the profession in the economic market in comparison to other fields. Remember that your answers are completely anonymous, and will never be associated with your name in any way.

54. Please indicate your annual salary range, or total annual freelance income, as a music critic. [N = 156]

- 21% A. 0-\$5,000
15 B. \$5,000-\$15,000
8 C. \$15,000-\$25,000
6 D. \$25,000-\$35,000
2 E. \$35,000-\$45,000
9 F. \$45,000-\$55,000
13 G. \$55,000-\$65,000
11 H. \$65,000-\$75,000
3 I. \$75,000-\$85,000
6 J. \$85,000-\$95,000
6 k. \$95,000 and above

55. How would you classify the primary publication for which you write? [N = 160]

- 46% A. Major metropolitan daily
9 B. Regional or suburban daily
16 C. Mid-size or small-city metropolitan daily

- 0 D. Weekly neighborhood paper
2 E. Weekly alternative paper
15 F. Magazine
5 G. On-line magazine or website
7 H. Other (Please specify:)

56. Approximately what percentage of your total personal income last year would you say derived from your music criticism? [N = 158]

- 37% A. 25% or less
11 B. 26-50%
9 C. 51-75%
23 D. Between 75% and 99%
20 E. 100%

57. Please indicate your total annual household income. [N = 153]

- 1% A. 0-\$15,000
17 B. \$15,000-\$45,000
19 C. \$45,000-\$65,000
12 D. \$65,000-\$80,000
16 E. \$80,000-\$100,000
11 F. \$100,000-\$125,000
9 G. \$125,000-\$150,000
15 H. \$150,000 or above

58. Do you collect recordings or musical scores? [N = 162]

- 79% A. Yes
21 B. No

59. What kind of residential community do you live in? [N = 161]

- 37% A. Urban downtown
24 B. Urban other (mid-size city)
26 C. Suburb
9 D. Small town (under 50,000)
4 E. Rural/farm

60. How did you vote in the 2000 presidential election? [N = 154]

- 77% A. Democrat
5 B. Republican
3 C. Green
0 D. Reform
6 E. Did not vote
6 F. Not eligible to vote
3 G. Independent or other

61. In politics, do you consider yourself progressive, liberal, moderate or conservative? [N = 156]

- 17% A. Progressive
62 B. Liberal
12 C. Moderate
5 D. Conservative
1 E. Don't know
3 F. Other

62. What do you think a piece of music criticism should accomplish? (open question, please write as much as you like)

63. What is the role of the music critic in the community? (open question, please write as much as you like)

64. Please add any further remarks you may have in connection to this survey

Thanks for taking the time to complete this survey. We understand that parts of it are quite long and require extra time and thought on your part. Every answer you've given us helps us paint a more accurate picture of the profession and its practitioners. Again, thanks for your patience and help.

The Music Critics Association of North America

APPENDIX I: SUPPLEMENTARY TABLES

Table 1: Writers, Critics, or Theorists who have Influenced Classical Music Critics
(Rankings based on the responses of ALL critics, whether they rated a particular writer/theorist or not; N = 166)

Writer / Theorist	(N Able to Rate)	Somewhat Influential	Very Influential	Not Very Influential	Not at all Influential	Very + Somewhat
Shaw	152	22%	43%	16%	11%	65%
Thomson	153	31%	34%	14%	13%	64%
Porter	147	23%	39%	13%	14%	62%
Schonberg	155	26%	37%	16%	14%	63%
Rosen	143	19%	36%	15%	16%	55%
Berlioz	150	12%	40%	19%	19%	52%
Taruskin	135	10%	30%	17%	25%	40%
Bernheimer	135	8%	31%	16%	26%	40%
Boulez	152	10%	30%	25%	27%	40%
Rorem	147	7%	33%	18%	31%	40%
Schumann	144	4%	36%	23%	23%	40%
Cage	147	8%	28%	25%	28%	36%
Solomon	122	8%	23%	19%	23%	31%
Brendel	137	7%	25%	22%	30%	31%
Lebrecht	137	7%	23%	23%	30%	30%
Kerman	126	11%	18%	23%	23%	29%
Mencken	141	5%	22%	25%	33%	28%
Adams	144	4%	25%	27%	32%	28%
Downes	129	3%	23%	16%	36%	26%
Kolodin	124	5%	19%	18%	32%	25%
Taylor	124	3%	16%	19%	37%	19%
Peysner	126	1%	16%	21%	37%	17%
Adorno	119	4%	14%	25%	29%	18%
Said	125	5%	13%	20%	37%	18%
Holterhoff	115	2%	11%	18%	37%	14%
McClary	112	4%	10%	14%	39%	14%
Cassidy	112	2%	9%	11%	45%	11%

Table 2: Historical Composers Ranked by Classical Music Critics
(Based on the evaluations of only those critics who chose to rate each composer; N varies by composer, as listed in table)

Composer	N (ATR)	Mean (ATR)*	Among All Respondents (n=168)						Among Those Able to Rate		
			Great Deal	Some-what	Dislike Some	Dislike G. Deal	Did not Rate	GD+SW	Great Deal	Some-what	GD+ SW
1 Mozart	163	1.10	88	8	1	0	3	96	91	8	99
2 Bach**	167	1.11	90	7	2	0	1	97	91	7	98
3 Beethoven	164	1.11	89	7	2	0	2	96	91	7	98
4 Schubert	164	1.18	83	13	2	0	2	95	85	13	98
5 Brahms	167	1.20	83	13	4	0	1	96	83	13	96
6 Stravinsky	167	1.22	80	17	2	0	1	97	81	17	98
7 Ravel	165	1.24	76	21	1	0	2	97	77	22	99
8 Shostakovich	166	1.26	77	18	3	1	1	95	78	18	96
9 Debussy	166	1.27	76	20	2	1	1	96	77	20	97
10 Haydn	166	1.28	75	20	3	1	1	95	76	20	96
11 Mahler	162	1.28	76	15	4	1	4	91	79	15	94
12 Bartok	168	1.32	69	30	1	0	0	99	69	30	99
13 Janacek	164	1.32	68	28	2	0	2	96	69	29	98
14 Handel	164	1.33	68	27	2	1	2	95	70	28	98
15 Verdi	163	1.33	70	23	4	1	3	93	72	24	96
16 Prokofiev	163	1.34	68	24	5	0	3	92	71	24	95
17 Strauss, R	165	1.36	68	25	5	0	2	93	69	26	95
18 Britten	162	1.38	65	26	5	0	4	91	67	27	94
19 Wagner	166	1.40	68	23	7	1	1	91	69	23	92
20 Mendelssohn	166	1.43	62	32	5	1	1	93	63	32	95
21 Tchaikovsky	164	1.43	66	23	7	2	2	89	68	24	92
22 Copland	168	1.45	59	37	4	0	0	96	59	37	96
23 Dvorak	166	1.45	60	35	4	1	1	95	60	36	96
24 Puccini	164	1.45	63	28	5	2	2	90	64	29	93
25 Schumann	166	1.45	63	28	7	1	1	91	64	28	92
26 Gershwin	165	1.49	58	33	5	2	2	92	59	34	93
27 Berlioz	165	1.50	59	31	7	2	2	90	60	32	92
28 Mussorgsky	164	1.51	51	45	2	0	2	95	52	46	98
29 Purcell	162	1.51	52	40	4	1	4	92	54	42	96
30 Ives	166	1.51	55	38	5	1	1	93	56	38	94
31 Sibelius	165	1.51	57	34	7	1	2	90	58	34	92
32 Faure	164	1.52	52	41	4	1	2	93	53	42	95
33 Berg	165	1.55	55	32	10	1	2	88	56	33	89
34 Rachmaninoff	166	1.60	50	40	7	2	1	90	51	40	91
35 Weill	161	1.61	47	40	7	1	4	88	49	42	91
36 Bizet	164	1.66	41	50	5	1	2	91	42	51	93
37 Gabrieli	157	1.68	39	47	5	2	7	86	42	50	92

38	Lutoslawski	148	1.69	37	45	4	3	12	82	42	51	93
39	Bernstein	168	1.71	42	46	11	1	0	88	42	46	88
40	Rameau	165	1.72	35	50	5	2	8	85	38	54	92
41	Byrd	151	1.74	38	42	8	3	10	79	42	46	88
42	Vaughan Williams	162	1.75	40	42	13	2	4	82	42	43	85
43	Elgar	165	1.81	37	46	11	4	2	83	38	47	85
44	Harrison	137	1.83	27	42	11	1	18	69	34	51	85
45	Bruckner	164	1.86	40	38	14	6	2	77	41	38	79
46	Liszt	166	1.88	34	45	17	2	1	79	34	46	80
47	Schoenberg	164	1.89	32	49	14	4	2	80	32	50	82
48	Varese	150	1.89	29	42	16	2	11	71	33	47	80
49	Ginastera	155	1.90	24	55	11	2	8	79	27	59	86
50	Donizetti	157	1.93	27	50	13	4	7	77	29	53	82
51	Strauss, J	164	1.99	27	49	17	5	2	76	27	51	78
52	Tippett	139	2.18	11	51	17	4	17	61	13	61	74

* Rank-ordering is based on MEAN ratings of composers across ALL evaluative categories (“like a great deal” through “dislike a great deal”);
 ATR = Able to Rate

** For Bach, N = 169 (one critic chose to rate Bach, but did not rate any other composers)

Table 3-1: Contemporary Composers Ranked by Classical Music Critics (All)
 (Rankings based on the responses of ALL critics, whether they rated a particular composer or not; N = 168)

Composer	N (ATR)	Among All Respondents (n=168)						Among Those Able to Rate			
		Great Deal %	Some-what %	Dislike Some %	Dislike G. Deal %	Did not Rate %	GD+SW	Great Deal %	Some-what %	GD+ SW %	
1 Adams	157	48	39	5	1	7	88	52	42	94	
2 Part	155	49	35	5	3	8	85	54	38	92	
3 Penderecki	158	38	46	8	3	6	83	40	49	89	
4 Rorem	157	33	48	10	3	7	81	35	52	87	
5 Corigliano	160	37	41	14	4	5	78	39	43	82	
6 Bolcom	152	36	42	11	2	10	78	40	46	86	
7 Reich	156	38	39	12	4	7	77	40	42	83	
8 Gorecki	149	25	48	13	4	11	73	28	54	82	
9 Harbison	144	20	54	10	2	14	73	23	63	85	
10 Tower	135	21	49	10	1	20	70	26	61	87	
11 Dutilleux	129	32	36	7	2	23	68	41	47	88	
12 Tan Dun	142	23	45	12	5	15	68	27	54	80	
13 Boulez	159	21	46	18	8	5	68	23	49	72	
14 Argento	134	15	52	11	1	20	67	19	66	84	
15 Gubaidulina	127	32	34	7	2	24	66	43	45	87	
16 Rouse	128	24	42	8	2	24	66	32	55	87	
17 Carter	157	21	45	14	13	7	66	22	48	71	
18 Zwilich	135	22	43	12	3	20	65	27	54	81	
19 Tavener	147	26	38	13	11	13	64	30	43	73	
20 Bright Sheng	127	26	38	10	2	24	64	34	50	84	
21 Henze	139	20	43	15	4	17	64	24	53	77	
22 Glass	165	21	41	22	14	2	62	21	42	6	
23 Knussen	121	10	51	8	4	28	60	13	70	83	
24 Del Tredici	128	17	42	11	5	24	60	23	55	7	
25 Kernis	128	19	38	17	2	24	57	25	50	75	
26 Golijov	106	29	27	4	3	37	56	45	43	89	
27 Torke	124	19	37	13	5	26	56	26	50	76	
28 Rautavaara	103	26	29	5	1	39	55	43	48	90	
29 Saariaho	106	29	24	7	3	37	53	45	39	84	
30 Previn	152	13	40	31	7	10	53	14	45	59	
31 Danielpour	132	16	36	17	9	21	52	20	46	67	
32 Picker	105	10	40	8	4	38	51	16	65	81	
33 Ades	108	23	27	8	7	36	50	35	43	78	
34 Ran	107	13	36	11	4	36	49	21	57	78	
35 Monk	118	21	27	15	7	30	49	31	39	69	
36 Andriessen	106	15	33	11	4	37	48	24	52	75	
37 Bang on a Can	114	15	32	14	7	32	47	23	46	69	
38 Babbitt	149	11	36	26	15	11	47	12	41	53	
39 Thomas	106	11	35	8	10	37	45	17	55	72	
40 Stockhausen	150	14	30	31	14	11	44	15	34	49	
41 Chen Yi	81	18	22	5	4	52	40	37	46	83	
42 Machover	106	7	33	15	8	37	40	10	53	63	
43 Daugherty	108	12	27	16	9	36	39	19	43	61	
44 Birtwistle	113	10	29	18	11	33	39	14	43	58	
45 Oliveros	90	11	26	11	5	46	37	21	48	69	
46 Mackey	88	8	28	10	7	48	36	15	53	68	
47 Wuorinen	132	8	28	26	17	21	36	10	36	45	
48 Turnage	80	8	26	11	3	52	33	16	54	70	
49 Davidovsky	96	5	27	18	7	43	32	9	47	56	
50 Brant	79	6	26	12	4	53	32	13	54	67	
51 Nyman	115	4	26	20	18	32	30	6	37	43	
52 Goebbels	68	10	13	9	8	60	23	25	32	57	
53 Lansky	48	6	16	2	4	71	22	21	56	77	
54 Sakamoto	42	2	13	5	4	75	15	10	52	62	

Table 3-2: Contemporary Composers Ranked by Classical Music Critics (ATR*)

(Based on the evaluations of only those critics who chose to rate each composer; N varies by composer, as listed in table)

Composer	N (ATR)	Mean (ATR)*	Among All Respondents (n=168)						Among Those Able to Rate		
			Great Deal	Some-what	Dislike Some	Dislike G. Deal	Did not Rate	GD+SW	Great Deal	Some-what	GD+ SW
			%	%	%	%	%	%	%	%	%
1 Adams	157	1.56	48	39	5	1	7	88	52	42	94
2 Part	155	1.58	49	35	5	3	8	85	54	38	92
3 Rautavaara	103	1.69	26	29	5	1	39	55	43	48	90
4 Golijov	106	1.71	29	27	4	3	37	56	45	43	89
5 Gubaidulina	127	1.73	32	34	7	2	24	66	43	45	87
6 Dutilleux	129	1.74	32	36	7	2	23	68	41	47	88
7 Penderecki	158	1.75	38	46	8	3	6	83	40	49	89
8 Saariaho	106	1.75	29	24	7	3	37	53	45	39	84
9 Bolcom	152	1.76	36	42	11	2	10	78	40	46	86
10 Reich	156	1.81	38	39	12	4	7	77	40	42	83
11 Rorem	157	1.82	33	48	10	3	7	81	35	52	87
12 Corigliano	160	1.83	37	41	14	4	5	78	39	43	82
13 Rouse	128	1.84	24	42	8	2	24	66	32	55	87
14 Bright Sheng	127	1.85	26	38	10	2	24	64	34	50	84
15 Tower	135	1.88	21	49	10	1	20	70	26	61	87
16 Chen Yi	81	1.88	18	22	5	4	52	40	37	46	83
17 Harbison	144	1.94	20	54	10	2	14	73	23	63	85
18 Gorecki	149	1.94	25	48	13	4	11	73	28	54	82
19 Zwilich	135	1.95	22	43	12	3	20	65	27	54	81
20 Ades	108	1.97	23	27	8	7	36	50	35	43	78
21 Argento	134	1.99	15	52	11	1	20	67	19	66	84
22 Tan Dun	142	1.99	23	45	12	5	15	68	27	54	80
23 Henze	139	2.03	20	43	15	4	17	64	24	53	77
24 Kernis	128	2.03	19	38	17	2	24	57	25	50	75
25 Del Tredici	128	2.06	17	42	11	5	24	60	23	55	78
26 Torke	124	2.06	19	37	13	5	26	56	26	50	76
27 Ran	107	2.07	13	36	11	4	36	49	21	57	78
28 Knussen	121	2.08	10	51	8	4	28	60	13	70	83
29 Andriessen	106	2.08	15	33	11	4	37	48	24	52	75
30 Picker	105	2.09	10	40	8	4	38	51	16	65	81
31 Monk	118	2.09	21	27	15	7	30	49	31	39	69
32 Tavener	147	2.10	26	38	13	11	13	64	30	43	73
33 Boulez	159	2.14	21	46	18	8	5	68	23	49	72
34 Lansky	48	2.17	6	16	2	4	71	22	21	56	77
35 Bang on a Can	114	2.18	15	32	14	7	32	47	23	46	69
36 Turnage	80	2.20	8	26	11	3	52	33	16	54	70
37 Oliveros	90	2.20	11	26	11	5	46	37	21	48	69
38 Carter	157	2.21	21	45	14	13	7	66	22	48	71
39 Danielpour	132	2.24	16	36	17	9	21	52	20	46	67
40 Thomas	106	2.26	11	35	8	10	37	45	17	55	72
41 Brant	79	2.28	6	26	12	4	53	32	13	54	67
42 Glass	165	2.30	21	41	22	14	2	62	21	42	63
43 Mackey	88	2.31	8	28	10	7	48	36	15	53	68
44 Daugherty	108	2.34	12	27	16	9	36	39	19	43	61
45 Previn	152	2.35	13	40	31	7	10	53	14	45	59
46 Goebbels	68	2.38	10	13	9	8	60	23	25	32	57
47 Machover	106	2.39	7	33	15	8	37	40	10	53	63
48 Birtwistle	113	2.44	10	29	18	11	33	39	14	43	58
49 Sakamoto	42	2.45	2	13	5	4	75	15	10	52	62
50 Davidovsky	96	2.47	5	27	18	7	43	32	9	47	56
51 Stockhausen	150	2.51	14	30	31	14	11	44	15	34	49
52 Babbitt	149	2.52	11	36	26	15	11	47	12	41	53
53 Wuorinen	132	2.67	8	28	26	17	21	36	10	36	45
54 Nyman	115	2.77	4	26	20	18	32	30	6	37	43

* Rank-ordering is based on MEAN ratings of composers across ALL evaluative categories (“like a great deal” through “dislike a great deal”)

ATR = Able to Rate

APPENDIX II: VERBATIM RESPONSES TO OPEN-ENDED QUESTIONS

SELECTED VERBATIM RESPONSES TO Q39: WHY REVIEWS TEND TO BE PREDOMINANTLY POSITIVE

Question 39: If your reviews of live or recorded performances tend to be predominantly positive, please try to explain why. [Asked of those critics who said their reviews tended to be predominantly positive (45% of all critics)]

- I have the luxury of not having to spend much time on sub-par performances because the city is too saturated with fine performing ensembles.
- Positive, not in the sense of always favorable, but in the sense of understanding and being supportive of the creative process.
- I begin by giving the benefit of the doubt to the artists and focus on flaws that seriously mar my overall impression of the point of the performance.
- I review one or two concerts a week and probably pre-select them to an extent. I look for what is likely to be interesting, excellent, etc.
- The standard has risen to a consistently high level in my readership area.
- In the limited space I have I prefer to disseminate information about works and performances I feel readers will enjoy.
- I want people to go to concerts. My region has just under 1 million people, and maybe 5,000 attend the philharmonic concerts.
- I go in wanting to love, not to nit pick...
- One can give constructive criticism of a bad performance and still be truthful. No need to destroy musicians or composers.
- Very few performances are completely bad; I seek out the good – also, in our area, negative reviews can severely hurt music organizations.
- I am a supporter of the arts. Negative evaluations are always presented in the most positive way.
- I am extremely selective in what I cover and with the exception of certain obligatory occasions, I try to review events that I think will be worthwhile.
- I have a positive personality and enjoyment of the arts that is reflected in my reviews.
- Music in our region is very good, and our readers expect frankness and honesty, but tempered with appreciation.
- Positive criticism is far more productive where merited than negative, which can be implied in myriad ways, including omission.
- I have no problem stating what I do not like or find unacceptable. However, most concerts I attend are by highly professional and experienced musicians.
- Two reasons: The local orchestra is actually pretty good. Also, not being a professional musician, I do not feel qualified to really rip the symphony.
- First of all, I like music, so I usually feel positively. Second, encouragement works better.

- The ensembles in [our city], and the readership here, cannot take negative criticism. They are not good enough, or well informed enough, to get it.
- While various performances are more successful than others, rarely are they complete failures.
- Predominantly positive because I choose carefully what I review; negativity is most often expressed in opting not to cover certain events.
- We tend to showcase recordings that may be overlooked but deserve merit.
- It just so happens that I like more of what I hear than not. That is just the way it has turned out so far. No agendas or axes to grind for me.
- We do not write negative reviews, so if a recording is deemed poor, it isn't covered.
- Knowing the difficulties of performance, I tend to empathize with the efforts being made, which are usually in good faith.
- More of a challenge to write intelligent positive reviews.
- Since I am allowed relatively little space per review and per issue, I try to use the space constructively and positively.
- I prefer to read writing in a positive tone, even if highly critical – I write accordingly.
- In regional circumstances, I try to give the artist the benefit of the doubt; in major centers, I do not.
- My inherent enthusiasm about the medium.
- We SELECT performances we review, and we do NOT select events we anticipate will be of marginal quality, so the outcome is somewhat skewed.
- I can choose what I write about. Some of my negative reviews are well known, though.
- It comes across as being positive because I always lead with the best aspect(s) of a performance. The bad news (if any) comes deeper into the story.

SELECTED VERBATIM RESPONSES TO Q62: WHAT MUSIC CRITICISM SHOULD ACCOMPLISH

Question 62: What do you think a piece of music criticism should accomplish? [Asked of all critics]

- It should stimulate the thought processes of the reader, improve their discerning powers, and elucidate the influence of nonmusical events on music.
- It should accurately depict a portrait of music life, instruct when necessary, draw correlations to other forms of performance art, and inspire its readers.
- 1: Fill reader with interest in seeking out music. 2: Serve as a conscience to presenters and performers. 3: Act as an ongoing cultural record.
- Give readers a sense of being there; evaluate the music and performance and the importance of both; do so in an artful and entertain-

ing manner.

- Promote critical thinking on the part of the reader and offer context to events, their music and performances.
- It should not be afraid to make trouble, provide a sense of having been there and be exquisitely written.
- Primarily, it should clearly present the subjective opinion of the critic, and the reasons for that opinion. It should also vividly describe the performance.
- Should inform, stimulate thought, entertain and finally, strive to enhance the quality of music in my community.
- Tell the truth, and tell it straight!
- It should try to capture the transient nature of a performance in a way that captures its overall affect (not effect) on the listener and the effect.
- First - news - what happened, then a description of what what noteworthy about the performance. Generally that is all the space I get.
- Translate the concert experience to those who were not there. Give cultural context, assess intentions of the music and performers.
- Engage and entertain in a discussion directly related to fabric of the music and how performances impact that.
- As Cage said about music, the purpose of music criticism is purposeless.
- Inform and educate the general public. Encourage high standards in artists and arts organizations.
- Capture the story of the concert for those who were not there. Provide criticism of the performance for those who were there.
- Report on musical life for the benefit of audience members — not composers, performers or producers.
- 1) Be an excellent piece of writing and a pleasure to read; 2) Explain the cultural importance of a live event 3) suggest ways of thinking about classical music.
- Education, reflection, enlightenment for artists and audience alike, and act as a barometer of the basic arts health/pulse of a community.
- To keep readers aware of the vitality and importance of classical music.
- Pique the interest of the community to sample local performances. My best reward is when audience members say their interest in classical music resulted from a piece I wrote.
- It should help people (even those not at concert) examine their reactions and what makes music tick.
- Educate the audience on ideals and goals of music.
- It should gauge the intention of the composer, not the expectations of the critic.

- It should elaborate on what is exception (or not exceptional) in the performance or recording. The point is lost if it becomes a pure fluff piece.
- Stimulate ideas about the fundamentally abstract art of music. The critic is a music educator.
- Educate and excite readers about the potential impact, value, and meaning (from the physical and emotional to the metaphysical) of a particular work.
- Accurate portrayal of the performance or piece, relationship of the performance to the piece, appreciation of musical options chosen

SELECTED VERBATIM RESPONSES TO Q63: THE ROLE OF THE MUSIC CRITIC

Question 63: What is the role of the music critic in the community? [Asked of all critics]

- To lead a discussion of musical life from a position of greater experience and awareness than the general population enjoys.
- Critics can be advocates: fill the gap left by evaporation of music education from schools. Critics must embrace their communities and not be snobs.
- To stimulate the readers into considering that music matters, how, and why.
- Spokesperson for music in the community.
- To provide an informed and (mostly) unbiased view, with emphasis on what's new and different. Other factors are secondary.
- Best-trained ear, cheerleader, conscience.
- To encourage musical growth in that community.
- Evaluate state of the arts in the local community; reflect broader scene where relevant.
- Document and call attention to music in the community in the context of other arts and social issues; advocate the highest possible local standards.
- To assist in the dissemination of current musical events. Bringing composers, performers, trends and musical groups to the awareness of the reader.
- To raise the level of public musical taste — to battle for worthwhile causes, especially those who have few or no champions.
- He should evaluate what he hears in an informed fashion, providing readers with a good sense of what happened. It may/may not be locally influential.
- As an advocate to keep music a healthy and vital part of the community.
- To encourage interest in and dialog about music and enhance reader experience of the music. The consumer protection role is least important.
- To generate discussion, provide informed commentary, uphold high performance standards, advocate for aesthetic and cultural awareness.
- To clarify & make real experiences those less verbal share with me & to celebrate creativity.
- To encourage thought, inquiry and conversation about art. To provide historical and cultural context. To remember the transformative power of art.
- To keep the public informed and the performers honest.
- Promote broader enjoyment of classical music and provide accountability for organizations to deliver quality concerts.
- A music critic should (a) Inspire people to care about music. (b) Inspire people to open their minds to new kinds of music. (c) Safeguard artistic integrity.
- To act as a bridge between musicians/presenters and audience ... informing BOTH sides of the needs, intentions and experience of the other.
- Agent of quality control, news source, to show the many ways music can change a person's life, to develop active listeners.
- It is another kind of reporting.
- The critic should be a passionate guide, one to pose good questions, and suggest some answers. One, too, to understand what is enduring and what is transient.
- One of the principal public advocates for music — and, one hopes, the one least influenced by extra-musical considerations.
- The role is to tell the truth. Because no one else will.
- The critic is a journalist and public advocate - a cross between disinterested analyst and soap-box orator.
- To be an enthusiastic proponent of the beat and encourage others to explore music through criticism they can identify with and learn from.
- To be an advocate and mouthpiece for the audience; only secondarily to be a go-between between artists/producers and their audience.
- Partisan, educator, fan, teacher, reader's alter ego, provocateur and colleague.
- If I can make people think about why they like what they like, great. Otherwise...it really depends on the community.
- To be the mirror for the performer and presenter; they get an outside perspective on their performance. To be the standard bearer for quality of music.
- To be an informed, unbiased observer of the cultural scene.
- To call attention to important musical artists, composers and ensembles.
- To extend the experience of performer and audience, to record the community's ongoing cultural life.
- Advocate for the arts. Articulate role that art plays in society. Evaluate music/performances by sharing your passion for music.
- To create a discussion around music. This engrosses those who appreciate music, and lets everyone know that music is at the heart of life and community.
- Remind people that classical music is alive and well and fun and enlightening and important.
- The music critic has no role.
- To be an educator and an advocate for classical music, and to uphold its standards while at the same time opening the creative process to audiences.
- The role of a critic is to explain the community to the community: its stature in the world, and the hierarchy of artists within the community.
- To state, affirm and otherwise declare that taste, standards and culture are immediately relevant.
- To unmask pretenders and stir readers to think for themselves.
- Critic (!), explainer, educator, someone who brings things that deserve attention to a wider audience.

ACKNOWLEDGMENTS:

This survey was prepared by: Willa J. Conrad (Newark, NJ, Star-Ledger); Frank J. Oteri (American Music Center, New York) Zachary Lewis (Harrisburg, PA, Patriot-News); Donald Rosenberg (Cleveland, OH Plain Dealer). It was also reviewed by the board of the MCANA.

In developing this survey, we thank the following individuals for advising us and offering excellent suggestions:

Walter Frisch, Professor of Music at Columbia University

Andras Szanto, Director, National Arts Journalism Program, in the Graduate School of Journalism at Columbia University

Henry Fogel, President, American Symphony Orchestra League

Lawrence McGill, Deputy Director, Princeton University Center for Arts and Cultural Policy Studies

Robert Young, Senior Designer, Unisys, designed the web site and database.

Their endless hours and expertise made the project viable, and we'd like to thank them for their generous support.

Classical Music in America has spent decades defending itself from the charge of being elitist and white in a multi-ethnic society. Still, the European art form has firmly taken root in the New World - and the overwhelming majority of classical music critics here believe that multiculturalism is not the enemy but the future of the field. Meanwhile, the critics themselves remain predominantly male, white, and middle-aged - in short, the very profile of the average classical listener. These are some of the key findings in this, the first ever attempt to survey the demographics, work situations, ethical beliefs and tastes of music critics in the U.S. and Canada. This collaborative effort of the National Arts Journalism Program and Columbia University's National Arts Journalism Program is an attempt to understand the thinking of those whose opinions arguably have the most influence in shaping public perception of a field with deep and enduring roots and a vibrant, if unpredictable, future. The survey's 181 critics are drawn from daily newspapers, magazines and online forums, and, under the condition of strict anonymity, agreed to write frankly their thoughts on what criticism should be, and how well they think they are doing.