
(total 41 responses)

Question 1. In the 2013/2014 season, all concerts consist 3 pieces with an interval. Is this the right concert length?

The current length is too long	0%
The current length is about right	100%
The current length is too short	0%

.. except for Rachel Podger - hers was the right length too.

The current length makes it worthwhile coming and does not (usually) preclude going on to other concerts in Worthing or Eastbourne. Rachel Podger talked too much and consequently made her concert too long

I would prefer no interval.

3 works and interval suits me ideally

but it would be great to have a short, differently flavoured, summer season

Question 2. In the current season each concert has included an interval and an opportunity to meet the performers after the concert. Do you have any comments about these arrangements?

That seemed to work ok

Prefer there to be no interval

I like this arrangement

Maintain

MEETING PERFORMERS FINE FOR FELLOW PERFORMERS AN EMBARRASSEMENT OTHERWISE ?

Excellent. We need the interval to recover from part 1. And those few who do stay to talk to the performers get a lot out of it.

I am very happy with the length of each concert and always enjoy the interval its a chance to meet people meeting the players at the end is a bonus.

I think it would be useful if some announcement were made, perhaps after the interval and before the performers come back to the stage, that they will be available to talk to audience members after the concert. It should also be stated where they will be.

We enjoy the chance to meet the performers

No objection to an opportunity to meet the performers, but I would not usually wish to take the opportunity.

Like the interval, not bothered by the opportunity to meet the performers.

I do not need a long interval I do not make use of the opportunity to meet the performers.
Very happy with them

Please please please get the piped muzak turned off, off, off!

Fine - but not many people stay to meet the performers.

I like the present arrangements

This works very well.

I am ambivalent about having an interval, providing that concerts remain at their current length, but I refuse to meet the performers after the concert. Surely it would be more civilised not to expect them to have to endure such torture?

Interval probably unnecessary though some need a "comfort break".

The seating at the concerts is adequate, but a little basic. I would not wish to sit on it continuously for the duration of three pieces. An interval is helpful to stretch legs, visit toilet etc. I rarely meet the performers, but I did enjoy speaking with Rachel Podger.

Fine

good

Jolly good idea 'tho' I wonder if the performers would prefer a real break.

there was some muddle about whether or not members were entitled to free wine at one of the concerts. I was refused because I hadn't booked all concerts at the same time. It made me feel a second-rate member.

I like an interval, particularly if a major work is coming in the second half. I like the idea of meeting the performers but don't usually have time to stay.

A good idea but for me I have parking restrictions which don't allow any extra time. Hope other people can stay

Both these are good.

Would often happily go without the interval which can sometimes break the 'spell' of a particularly magical performance.

think it works pretty well as is

The real problem is queuing. If people could arrive, book their seat and then relax for 30 minutes, it'd be better without an interval, and then more would stay at end - great to meet musicians... (open doors PROMPTLY 10.30 start concert 11.15)

Question 3. During the 2012/2013 season we enjoyed a mix of string quartets, other chamber ensembles and one solo performance. In the current season we are welcoming 4 string quartets, 1 octet, 1 piano trio and one concert by a solo artist (Rachel Podger). Assuming the overall number of concerts in the season remains the same (7 concerts), what do you think about the balance of types of ensemble?

	I would like more of these	I think the current proportion of these is about right	I would like fewer of these
String Quartets	18%	80%	2%
Other string only ensembles (e.g.string trios,string quintets)	23%	71%	6%
Other string based ensembles including other instruments (e.g. piano trios, clarinet or flute quartets and quintets)	39%	61%	0%
Wind only ensembles	16%	44%	40%
Solo performances	3%	61%	36%

Comments:

I'm perfectly happy with the same sort of mix we are having in the current season. Much more important to maintain the high standards of the concerts
 I'd welcome a chance to hear more string trios and quintets.
 My preference is for string quartets followed by other string combinations (including piano).
 best concert last season was with the addition of Mark Padmore!
 Maybe we missed a treat, but we chose not to go to the Rachel Podger concert. Solo recitals for us don't work.
 A wind ensemble would be welcome
 Would be wonderful to have a fortepiano. A modern Steinway is surely too loud and heavy in the bass for Haydn & Mozart, and even for Beethoven and Schubert.

No 'wind only' was about right. Solo depends very much on the individual. Rachel P was exceptional.

mostly strings please

The octet will be interesting, but it is a pity that it has (presumably) been made economically viable only by the use of non-professional performers. It is difficult to rate solo performances under a single category

I enjoy all chamber music, not just string quartets. I play a variety of woodwind instruments (to a variety of standards) and always enjoy concerts featuring woodwind. My favourite instrument is the recorder, which is very much underrated in spite of its large and beautiful repertoire. I'm not keen on singers and tend to endure them rather than enjoy them.

Regarding solo performances, I do enjoy the works by Bach for solo violin and solo cello.

Also, I recall several seasons ago when the concerts were at The Old Market. there was a parallel series of concerts by Paul Lewis. These were very well attended, suggesting there is a demand for solo piano music.

Personally I like the variety of quartets and other ensembles as well as the odd solo concert. I enjoy it all tremendously.

Major on String quartets with occasional string quintets (not trios) and very occasional piano or wind quartet/quintet.

Have we had any wind only ensembles ?

it is still not as interestingly varied as TOMAS achieved, and that's a poor reflection.

Question 4. How much pre-classical (i.e. before Haydn) or 20th and 21st century music would you like included in the concerts?

	One or more pieces in most concerts	Occasional only	None of this kind of music
Pre-classical (i.e. before Haydn)	39%	56%	5%
20th and 21st century music	55%	40%	5%

I hesitated to fill this part in for a similar reason to the one given above. I enjoy all periods of music - or at least some examples from each. I particularly like baroque music but I recognise that this is pretty well provided for most years by the BREMF. It would be good to have at least an occasional contemporary (or near contemporary) piece
The string quartet only starts with Haydn. And BREMF is so good we can leave preclassical to them.

Modern need not be avant garde 'squeaky gate'! It would be good to have more from 20th century British repertory beyond Britten/Tippett. Also, some Martinu would be lovely.

People do seem to enjoy 'contemporary' music when it is live more than they think they will. Early music brings in a different audience some of whom might become more permanent.

It is difficult to rate 20th and 21st century music under a single category

To not play any pre-classical music would mean excluding Bach, Handel, Vivaldi and Telemann. There is a wealth of wonderful sonatas by these composers (and their contemporaries). I feel strongly that every concert should feature post-classical music. I enjoy Shostakovich, Stravinsky, Prokofiev, Bartok, Britten & Walton. Also there are the 'national' composers such as Dvorak, Smetana, Sibelius etc. To limit the concerts to the classical and romantic eras is stifling. Let's have some fresh air!!

20th work in each concert would be splendid. Not sure about 21st C

20th & 21st C. music has been very infrequently played this year. This is a sad fact and one that I hope will be rectified next year. Vigilance and an eye on the whole season is needed to balance the 7 concerts...

this question is too rigidly put: why not a basically baroque concert and a basically 20/21st C concert - each very carefully programmed...

Question 5. Would you like the performers to talk to the audience before the performance (about the music, the ensemble or their instruments)

Answer Choices

Responses

Yes please	46%
Yes but keep it to no more than a minute or two	54%
No - lets get on with the music	0%

I think that this is valuable in at least two ways. It undermines the apparent "stuffiness" of "classical music" which many find a turn off. It is always interesting to hear sinetgubg if the performers take on what they going to play. I doubt whether any of them would want to embark on a half hour lecture so a time limit is unnecessary

But please encourage them to turn round so that everyone can hear

Only if not repeating the programme notes!

Performers have to be willing rather than forced to do this and need to have prepared what they say. It is also helpful if whoever speaks has read the programme notes. On one occasion a performer seemed to contradict what was said in the notes!

have to ensure they can be heard clearly - need to use mike

... but audibility is a problem, given the seating in the round format.

If this is to occur, then it might be better for performers to use a mike, otherwise not

You could leave it to them. They should do so in light of the programme note. Some have something to say, others don't, really.

... especially if they have read the programme notes first.

It may depend on the performers' wishes

I personally find this very illuminating and enjoyable.

Rachel Podger talked too much, but most performers have got it about right. Repetition of information that is already in the printed programme is pretty pointless, though I suspect that some performers have not even taken the trouble to read them

Please ensure they are audible.

At the recent Rachel Podger concert her comments were entertaining and informative and an essential part of the experience. Twice during 2013 I had the opportunity to see Pavlos Carvalho perform all six of Bach's suites for solo cello. He spoke at length before each piece and this greatly enhanced my enjoyment of the performance. When performers speak to the audience it is not just about passing on information. It is an opportunity for them to communicate their enthusiasm and motivation - something that can not be achieved by programme notes.

Provided they've got something interesting to say. We all have an excellent written programme.

cant always hear but good idea

yes and there should ALWAYS be a radio mike available. There is no doubt that this is really appreciated. It could be an important particularity of the SA approach

Question 6. This season individual seats were not bookable in advance.
Are you happy with this arrangement?

9 (22.50%)

Happy with the current arrangement

78%

Would prefer to be able to book a specific seat

22%

Comments:

My wife has a medical problem which makes it desirable that she can sit at the end of a row I found the "banked up" arrangement on one of the 2013 concerts very uncomfortable, Too little room to stretch legs!

would like there to be more raised seating in rear rows

Booking was straightforward.

Nice to meet different folk with unassigned seating. No need to follow Ryanair. A factor might be the overhead cost for individual seats. If this is substantial would certainly prefer the money being spent on the artists.

Please let us in to the hall as people arrive and not at the last moment. This means if you arrive early you get the seat you would like.

Being able to book a specific seat sounds good, but the current arrangement eliminates the risk of being saddled with a whole season of sitting next to a concert-goer from Hell The system of reserved seating used at The Old Market often meant that I had the same bad seat for a whole season. With the present system of unreserved seating I may not always get a good seat but at least I don't always get a bad one.

The Corn Exchange rake has proved unsatisfactory for those who are not small and nimble.

Although I am happy with the current arrangement, I do usually arrive early in order to 'bag' a seat I like which involves standing for a while - so would be happy to book a specific seat as long as I get the one I want! Ha Ha

Very strong preference for a numbered seat

I would like to sit in the raised area but most seats are taken by 10 20. Being short it would be a very welcome facility.

Question 7. Do you have any comments about the printed programme provided for each concert including the programme notes?

They are good

Excellent

Only to say that it is very good

Good as they are.

Excellent

Maintain

PREFER NOTES WHICH ATTEMPT TO INCLUDE THE MUSIC (INSTRUMENTS INTERPLAY AND SOUND) IN DESCRIPTION OF THE FORM OR SCHEMA

Best programme notes ever

The programmes are excellent and knowing that they are written by a member is a bonus
Excellent!

good esp printed notation for key phrases

I think they are excellent

It's excellent.

Its great.

Very good.

Excellent

Chris Darwin's notes are brilliant. The scraps of score add something even if you don't formally read music, as they give an idea to listen for.

good

I couldn't possibly comment on the wonderful quality of the programme notes. The layout has been well done this season.

very good

I value them, but I wish that the Dome would print them in a way that obviated the need for some concert-goers to repeatedly and noisily fold and unfold them, during the performance. The question of whether their very comprehensiveness makes it difficult for the performers to usefully talk to the audience before the performance is a more complex one

I always read the programme thoroughly and find it helpful and informative. However, there is the danger that some performers may say less about a piece because it has been described in the programme.

Very good

excellent

Yes - I think they are jolly good

It's fine.
Absolutely excellent
Always excellent
Always an excellent read
Excellent programme notes on both the repertoire and the performers.
Am always delighted by the fantastic programme notes.
always informative and well laid out

Question 8 Do you have any other comments which would help improve your experience of the concerts?

you do not allow comment after qu 6 - here comment is CRUCIAL. The queuing this season has been really disasterous and antisocial and most unfriendly. (Programme notes are great and deserve continued congratulation; they must also be given to the performers in advance.)

No

Very pleased the promotion of young performers this season, keep it up!
No high raked seats (as at the beginning of the season). Difficult to cope with.
QUESTIONS 5 AND 7 IMPORTANT TO ME AS A NON MUSICIAN

found solo violin slightly less enjoyable and wd have appreciated keyboard accomp for perhaps one piece

You call them coffee concerts. Would it really break the bank to offer a complimentary coffee in the interval?

If audible noise from outside could be suppressed...

Coffee is available for season ticket holders. At the Old Market fruit juice was an option: please could we have that at the Dome?

The Dome cafe does not cope quickly at interval time and there might be slightly different arrangements.

No

Not clear whether responses to this questionnaire are anonymous or not.

I am much enjoying the present series

About as good as it could get. Inadequate heating of the Corn Exchange remains a bug-bear. Occasional use of the excessively-cramped tiered seating not appreciated.

Occasional long delay before being allowed in not appreciated. Installation of LED stage lights has mercifully put paid to the annoyingly-predictable ticking noises

It would be helpful if the doors opened at 10.15 as stated on the ticket. Bearing in mind the demographic of the audience I suspect that many of us would prefer not to spent 20 minutes queueing in the entrance foyer.

Please make sure very small children are not admitted - these concerts are not suitable for childfren under ten in my opinion

I hate the raised seating we had to use for several concerts at the beginning of the season - very uncomfortable indeed and very difficult for my elderly friend to get out of.

I personally don't like "in the round". One of the concerts had raked seating all facing the performers - that and numbered seating would be a great improvement

Free coffee arrangements a good idea but clumsily executed by staff of the Dome - training issue ?

Think they are just about right

wherever possible keep the sunlight flooding into this otherwise unattractive old barn

Question 9. For this season, Strings Attached members were able to purchase season tickets for the coffee concerts in advance by telephone or in person. How do you feel about the season ticket purchase arrangements?

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Responses

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Happy with current arrangement

92%

Would prefer a different arrangement (please give details below)

8%