High Definition YouTube

We at Voices of Music were delighted to see a feature about videos by early music performers (“Early Music Broadcasts Itself on YouTube,” Winter 2008, page 39), yet we were also disappointed that we, as well as some of our colleagues, were not included in the article. As one of the early adopters of the technology, we were one of the first early music ensembles in the world, if not the first, to offer true high-definition broadcasts over the Internet; in addition, we developed numerous techniques for both high-definition video and audio, many of which we share freely.

After further reflection, we realized that we learned something very important from the article about our own work: our ensemble really needs to be proactive about letting organizations like EMA know what we are up to—in short, we need to take charge of our own publicity. EMA has a number of ways for groups to publicize their work, and North America is big: even with the large numbers of people watching our videos, we can see that it is impossible to know what is going on around the country without organizations like EMA.

We would like to take a moment to describe what is a very important new technology for early music, as well as to encourage other artists and ensembles to take advantage of the many ways that EMA publicizes the work of all of us.

When we first went online with our high-definition videos, there was little response; the technology was still in development, and most people did not have a fast enough internet connection to watch the videos. People would call me up and say, “How do I get this thing to play?” HD video (as opposed to SD, or standard video) is a tremendous leap forward for music, and the situation is very different today; recently, even YouTube has adopted a basic high-definition standard. Our ensemble has now had well over 350,000 unique viewers on the Internet, and we get 1,700 new viewers per day. Many of these new viewers are younger viewers who are seeing early music for the first time. We invite you to see our HD video channel http://tinyurl.com/EMHDVideo. Make sure to click on the HD button.

YouTube videos are also available for viewing on newer devices such as iPods and the newer phones. We recommend that early music ensembles post their videos both on YouTube as well as on sites that support true stereo sound, such as Vimeo.

Video will take the early music movement to a worldwide audience. David Tayler and Hanneke van Proosdij, Directors, Voices of Music
El Cerrito, California

Early Music on Parade

I very much liked that Ronald Broude, the author of “Historical Performance in an Ideal World” (Fall 2008, page 26), gave military music (fifes and drums) due respect as real music worthy of research and performance—most professional musicians do not. The Colonial Williamsburg fife and drum corps is very, very good. I am grateful to see the fife and drum field get this attention.

Kerby Lovallo, New World Classics
Ellington, Connecticut

Speak Up!

Early Music America magazine welcomes your commentary. Please include your name, city of residence, e-mail address, and phone number with all correspondence. Send to: Reader Forum, Early Music America, 472 Point Road, Marion, MA 02738; fax: 508-748-1928; or editor@earlymusic.org. Early Music America magazine reserves the right to edit letters for clarity, style, and length.

EMA Collegium Musicum Grants

Early Music America, through its annual Collegium Grants, will help underwrite “fringe concert” performances at BEMF by two university collegium musicum ensembles: Sacabuche!, a sackbut ensemble of Indiana University’s Early Music Institute directed by Linda Pearse, and the University of North Texas Baroque orchestra, under the direction of Lyle Nordstrom. Watch EMA’s web site, www.earlymusic.org, for more details and scheduling.