HIRE/ORCHESTRAL LIBRARIANS’ WORKING GROUP (HOLiWoG)

The most recent meeting of the Working Group took place at the offices of Oxford University Press on 22nd July. The current members of the Working Group are, on the Orchestral bench:

Steve Jones (Hallé Orchestra)  
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Steve has already e-mailed a report from this session and another meeting is imminent. If you have any issues that you feel could be usefully addressed at this forum, please support this initiative by contacting one of the representatives above.

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19th Annual Librarians’ Meeting  
10th December 2004

[Music Publishers’ Association  
3rd Floor  
York Buildings  
London WC2N 6JU]

MPA Boardroom (4th Floor)

2.00 - 3.30pm Orchestral Librarians  
3.45 - 5.00pm Joint session with Hire Librarians  
7.00pm Annual Dinner (see below)

STOP PRESS

The venue for this year's dinner is:  
Sapori in Covent Garden. Sounds Japanese? Actually, no; it’s a highly rated Italian restaurant and is located at  
43 Drury Lane  
London WC2B 5RT

This is the northern end of Drury Lane, in the alley opposite the front of the Royal Opera House. The nearest tube is (unsurprisingly) Covent Garden (Piccadilly Line). Please see the enclosed menu (£24.00 per head excluding wine, etc). If you are planning to come, please reply to:  
Gina Boaks  
Royal Opera House  
Floral Street  
Covent Garden  
London WC2E 9DD  
(T) 020 7212 9465  
(F) 020 7212 9505  
(e) gina.boaks@roh.org

Please make your cheque (for £24.00) payable to “Gina Boaks”.

Angels with dirty faces?

Looking at the new, critical edition of Beethoven Symphonies from Breitkopf & Härtel

(Richard Payne, London Philharmonic Orchestra)

“Which edition of Beethoven symphonies should I be buying?” has not, until recently, been a question that required a great deal of consideration. All the available editions and reprints thereof were, to a greater or lesser extent derived from one principal source – the Breitkopf & Härtel Gesamtausgabe of 1864 onwards. In recent years, however, the answer has become rather more complicated. Many of us, I’m sure, invested in Bärenreiter’s edition with Jonathan Del Mar’s excellent scholarship but, it’s not now the only option…

The first two symphonies, edited by Armin Raab for Henle Verlag’s Neue Beethoven Ausgabe have been available for some while. They pre-date Del Mar’s Bärenreiter editions and are now available on sale, along with other Neue Beethoven Ausgabe materials from Breitkopf themselves (the NBA also has excellent editions available for the concerti, many of the overtures and the Missa Solemnis).

Confusingly, Breitkopf have themselves been steadily replacing their old edition (last re-vamped in the 1960s under the Wiesbaden imprimatur), the engraving of which dates back to the Leipzig re-engraving of the 1920s, with a scholarly approach from editors Peter Hauschild and Clive Bown.

In preparing this edition for performances by the LPO under Kurt Masur, I felt it appropriate to share some comments on what I’ve discovered to date, especially as I’d
also previously prepared complete materials of the Bärenreiter edition for earlier performances with other conductors.

Peter Hauschild’s editorial work dates back to the 1980s when some of the symphonies were originally published under the Peters imprint in Leipzig (and available on hire only). Since the Leipzig branch was absorbed into the Frankfurt company sometime in the 1990s, the decision was taken to cease the publication of the new edition. Breitkopf & Härtel acquired Hauschild’s editions of most of the symphonies but had already published the 5th Symphony in an edition by Clive Brown (who also contributes editions of Nos. 1 & 2), so the Peter Gülke edition of that symphony has all but disappeared (it is still theoretically available for hire).

The new Breitkopf scores have been thoroughly re-edited, with a preface by the editor on the origins, early performance history and publication of the first editions. A critical report (in German only), listing the sources referred to, is provided at the back of each score, the most important/contentious critical notes are indicated in bold type. The engraving (I should say typesetting, apparently) is by the firm of Arion (Munich and Baden-Baden). Incidentally, the 4th Symphony (Hauschild) lacks rehearsal letters, although subsequent issues in the series thankfully retain them - mostly in the same places as in the previous editions. Although there is the usual comprehensive bar-numbering, the bar-count is not necessarily the same as in previous Breitkopf incarnations so beware of trying to mix old scores with the new parts (and vice-versa).

The parts, too have been re-forged from scratch and, on the positive side, there has been a long-awaited return to the larger format (the metric equivalent of 13" x 10") of the old Leipzig imprint. The print is clear and legible, the paper a visually pleasing, glare-free off-white, with rastrum at an optimum size (7mm). String parts are in the familiar coloured-coded covers but any of the (uncovered) wind parts that begin on a left-hand page sport the instrument name but lack a title - inconvenient if you happen to have more than one symphony in the folder (not an uncommon experience).

It’s unfortunate to have to report that the thought gone into preparing the score has not been carried across into the orchestral material; the earlier publications suffer from poor page layouts and throughout, many turns have to be executed with just one bar’s grace. Here are some of my favourites:

In the 4th Symphony (PB/OBS234), unworkable page turns litter the strings (and winds – the bassoon solo in the Finale is a notable casualty), compounded if the conductor attempts the exposition repeat in the first movement. I managed to create a “fold-out flap” that cures this - the “helpful” additional pages literally provided by the publisher do little to solve these problems.

One of the main features of Clive Brown’s edition of the 5th Symphony (PB/OBS235) is the da Capo of the entire Scherzo. Sad to say, then, that the layout of, for example the cello and bass parts renders this a nightmare of scrambled, frantic page turning. It’s solvable, of course, by re-copying lines to improve the layout at the crucial moment but this could and should have been accomplished by the publisher. In the Finale, the extra loose page included is surely redundant, it’s the final page that’s needed although that isn’t really a satisfactory solution either. The fix I’ve made required photocopying two pages creating a blank half-page to make a satisfactory turn and the time to execute it. On a par with this is a first violin page turn (you’re not going to believe this) between the Scherzo and Finale...the solution I made is somewhat inelegant and requires the photocopying and reducing of two pages, and a fold-out page... The 7th Symphony (PB/OBS237) fares no better, and frankly, the layout of both the cello (Beethoven’s divided passages in the slow movement have defeated the engravers completely) and first violin (Scherzo) are such a mess that they ought to have been recopied. Many phrases seem to fall off the end of one line onto the next, reinforcing the somewhat inelegant appearance.

Fortunately, the Eroica (PB/OBS233) is a distinct improvement, the copying of a single line will fix the worst casualty in the first violins (first movement), although nothing seems to be possible to fix the second violins as they play continuously between b.133 and b.368 of the same movement. The best materials are the most recent - the 2nd (Brown – PB/OBS232), 6th (PB/OBS236) and 8th (Hauschild – PB/OBS238); the layouts have been improved so that additional loose pages are thankfully no longer needed. Just published is No. 1 (Brown – PB/OBS321); included with these (and all other new materials, I suppose) are a series of six "Orchestral Cartoons". These proclaim the “logical and convenient" page turns, additional loose sheets, and the attempt to conform to the recommendations of both MOLA and the Deutsche Orchestervereinigung (DOV). This has led to an even larger rastrum than hitherto (8mm) and unfortunately, this creates it’s own problems with turns: there are poorly planned turns during the Minuetto & Trio, and those in the Finale (Allegro molto vivace, after all) are impossible.

To conclude, unless this edition is specifically requested by a conductor, I would advise against the purchase of the 4th and 7th Symphonies unless at least the string parts were re-formatted. The same goes for the 5th Symphony. There is a marked improvement in the later issues (Nos. 3, 6, 2, 8) but I personally feel that the material of the 1st is a retrograde step in practical terms, despite the pedigree attached to it. The angels have been hovering over Breitkopf & Härtel’s Orchester-Bibliothek since 1890, but on the evidence of their new Beethoven materials, their gaze needs to be music more vigilant!

That said, the 9th Symphony (Hauschild) is due imminently, and I’m waiting to get to grips with it for the second half of the cycle, in the New Year.


**ORCHESTRAL HIRE LIBRARIES**

There have been a number of changes to the Hire Librarians’ community since the last issue. We bid a fond farewell to Pascal Fallas (Peters), and to Zoë Roberts and Lawrence Scott (UMP); wishing them every success for the future and welcoming their successors, Tom Shorter and David Sharpe. Here are the updates to the list of orchestral hire libraries that appeared in the Autumn 2002 issue.

Since hire materials handled by MDS are now to be returned direct to their principals, we have additionally included some of their address and contact numbers.

### Boosey & Hawkes

295 Regent Street
London W1R 8JH

Bruce MacRae (T) 020 7291 7271
Stewart Garden (T) 020 7291 7207
Bevis Hungate (T) 020 7291 7278
Colin Dunn (T) 020 7291 7269
James Wilkinson (T) 020 7291 7208
Eoin O’Keeffe (T) 020 7291 7289

(T) 020 7580 2060
(F) 020 7580 5815
(e) firstname.lastname@boosey.com
(w) www.boosey.com

### MDS Ltd

Hire & Copyright Administration 48 Great Marlborough Street
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(colin.green@mdslondon.co.uk)

### ChesterNovello Hire Library

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Suffolk IP3 3YB

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### Oxford University Press

Music Hire Library
Oxford University Press
Great Clarendon Street
Oxford OX2 6DP

Iain Mackinlay, Hire Library Mgr.
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(T) 01865 353699
(F) 01865 353767
(e) music.hire@oup.co.uk
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### Peters Edition Ltd

10-12 Baches Street
London N1 6DN

Tom Shorter, Hire Librarian

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(F) 020 7490 4921
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(w) www.edition-peters.com

### United Music Publishers

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Waltham Abbey
Essex EN9 1ES

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(T) 01992 703112
(F) 01992 703189
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(w) www.ump.co.uk

### Josef Weinberger Ltd

12 - 14 Mortimer Street
London W1T 3JJ

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### Schott Musik International

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### Universal Edition AG

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### UK Orchestral Librarians Addresses - Updates and Corrigenda

The following updates and corrections since the last published address list (Summer 2003) have been received or deduced. If your details are incorrect, have, or are about to change, please contact the editor directly for inclusion in future issues.

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Previous Issues
All the previous issues of Broken Pencil can be viewed on the web at www.mola-inc.org. Please contact the editor if you would like to receive back issues in hard copy.

Broken Pencil, the (very less than) quarterly newsletter for UK Orchestra Librarians is independently produced and distributed free of charge. Contributions for inclusion in future issues are welcomed in the post, by fax or e-mail. The editor does not necessarily agree with any views expressed herein and reserves the right to edit content where necessary.

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