

BROKEN PENCIL

ORCHESTRAL LIBRARIANS' NEWSLETTER

AUTUMN 2004

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HIRE/ORCHESTRAL LIBRARIANS' WORKING GROUP (HOLIWO G)

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)
(e) steve.jones@halle.co.uk
Gina Boaks (Royal Opera House)
(e) gina.boaks@roh.org
Patrick Williams (Royal Philharmonic Orchestra)
(e) williamsp@rpo.org.uk

and in the Hire Librarians corner:

Adam Harvey (ChesterNovello)
(e) adam.harvey@musicsales.co.uk
Iain MacKinlay (OUP)
(e) mackinlayi@oup.com
Rod Taylor (MDS)
(e) rod.taylor@mdslondon.co.uk

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.

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 years 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/OB5234), 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 liberally 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/OB5235) 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/OB5237) 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 re-copied. Many phrases seem to fall off the end of one line onto the next, reinforcing the somewhat inelegant appearance.

Fortunately, the *Eroica* (PB/OB5233) 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/OB5232), 6th (PB/OB5236) and 8th (Hauschild - PB/OB5238); the layouts have been improved so that additional loose pages are thankfully no longer needed. Just published is No. 1 (Brown - PB/OB5231); 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 Orchestervereingung (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'Keefe (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
London W1F 7BB
Rod Taylor, Hire Librarian
Colin Green, Hire & Copyright
Assistant

(T) 020 7734 6622
(F) 020 7439 2897
(e) rod.taylor@mdslondon.co.uk
colin.green@mdslondon.co.uk

ChesterNovello Hire Library
Newmarket Road
Bury St. Edmunds
Suffolk IP33 3YB

Adam Harvey, Senior Hire Librarian
Janet Atkinson, Hire Librarian
Rebecca Johnson

(T) 01284 705705
(F) 01284 703401
(e) adam.harvey@musicsales.co.uk
janet.atkinson@musicsales.co.uk
rebecca.johnson@musicsales.co.uk
(w) www.chesternovello.com

Oxford University Press
Music Hire Library
Oxford University Press
Great Clarendon Street
Oxford OX2 6DP
Iain Mackinlay, Hire Library Mgr.
Will Harriss, Hire Library Assistant
(T) 01865 353699
(F) 01865 353767
(e) music.hire@oup.co.uk
(w) www.oup.co.uk

Peters Edition Ltd
10-12 Baches Street
London N1 6DN

Tom Shorter, Hire Librarian
(T) 020 7553 4021
(F) 020 7490 4921
(e) tom.shorter@edition-peters.com
(w) www.edition-peters.com

United Music Publishers
33 Lea Road
Waltham Abbey
Essex EN9 1ES

David Sharpe, Hire Librarian
(T) 01992 703112
(F) 01992 703189
(e) hire@ump.co.uk
(w) www.ump.co.uk

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London W1T 3JJ

Shauna Hoey (T) 7927 7312
Vicky Hunt (T) 7927 7313
Stephen Clifford (T) 7927 7311
Damien Kennedy (T) 7927 7319
(e) hirelibrary@jwmail.co.uk
(w) www.josef-weinberger.com

Boccacini & Spada Editori
Via Arezzo 17
00040 Pavona di Albano Cziale
ROMA
Italy
(T) +39 06 931 0217
(F) +39 06 9311903
(e) info@boccacini spada.com

Breitkopf & Härtel (Wiesbaden)
Orchester- und Bühnenabteilung
(Orchestra- and Stage Dept.)
Obere Waldstrasse 30
D-65232 TAUNUSSTEIN
Germany
(T) +49 6128 9663 0
(F) +49 6128 9663 50
(e) hire@breitkopf.de

European American Music Dist. LLC
Rental Library
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New York
NY10010
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(F) +1 212 871 0238
(e) eamdc@eamdc.com

Schott Musik International
Leihabteilung (Hire Department)
Weissliengasse 6
D-55116 MAINZ
Germany
(T) +49 6131 246883

(F) +49 6131 246252
(e) com.hire@schott-musik.de
(w) www.schott-musik.com

Universal Edition AG
Leihlager (Hire Store)
Forsthausgasse 9
A-1200 WIEN
Austria
(T) +43 1 3372 3270
(F) +43 1 3372 3470
(e) leih@universaledition.com
(w) www.universaledition.com

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.

Academy of Ancient Music
Karen Foster
10 Brookside
Cambridge CB2 1JE
(T) 01233 301509
(F) 01233 327377
(e) k.foster@aam.co.uk

Britten Sinfonia
Sarah Roseblade
13 Sturton Street
Cambridge CB1 2SN
(T) 01223 300795
(F) 01223 302092
(e) sarah@brittensinfonia.demon.co.uk

Scottish Ensemble

Clare Durham
Centre for Contemporary Arts
350 Sauchiehall Street
Glasgow G2 3JD
(T) 0141 332 4747
(F) 0141 332 3555
(e) lclaire.durham@scottishensemble.co.uk

City of London Sinfonia

Sarah Thomas
28 Great Tower Street
London E3R 5AT
(T) 020 7621 2803
(F) 020 7626 5593
(e) sarah@cls.co.uk

English Chamber Orchestra

Ellie Douglas
2 Coningsby Road
London W5 4HR
(T) 020 8840 6565
(F) 020 8567 7198
(e) mail@englishchamberorchestra.co.uk

English National Ballet

Lars Payne
40 Durand Gardens
London SW9 0PP
(T&F) 020 7735 7948
(e) larspayne@btinternet.com

English National Opera

Iryna Kiszko, Principal Librarian
Rebecca Sackman, Librarian
London Coliseum
St. Martin's Lane
London WC2H 4ES
(T) 020 7845 9354
(F) 020 7845 9311
(e) ikiszko@eno.org

English Sinfonia

Benjamin Noakes
1 Wedgewood Court
Stevenage SG1 4QR
(T) 01438 350990
(F) 01438 350930
(e) ben@englishsinfonia.co.uk

English Symphony Orchestra

Rockliffe House
40 Church Street
Malvern
Worcs. WR14 2AZ
(T) 01684 560696
(F) 01684 560656
(e) info@eso.co.uk

Glyndebourne Festival Opera

Ian Julier (Senior Librarian)
Glyndebourne
Lewes
East Sussex BN8 5UU
(T) 01273 812321
(F) 01273 812783
(e) ian.julier@glyndebourne.com

Guildford Philharmonic

Millmead House
Millmead
Guildford
Surrey GU2 5BB
(T) 01483 444666
(F) 01483 444732
(e) guildfordphilharmonic@guildford.gov.uk

Hanover Band

Sarah Rapley
The Old Market
Upper Market Street
Hove East Sussex BN3 1AS
(T) 01273 206978
(F) 01273 329636
(e) gilly@hanoverband.com

London Mozart Players

Helena Binney
Suite 306 Park House
Croydon CR0 1YE
(T) 020 8686 1996
(F) 020 8686 2187
(e) info@lmp.org

Manchester Camerata

Clare Games
Zion Arts Centre
Stretford Road
Manchester M15 5ZA
(T) 0161 226 8696
(F) 0161 226 8600
(e) cgames@manchestercamerata.com

Northern Sinfonia

Clare Newitt
The Sage Gateshead
Old Town Hall
West Street
PO Box 254
Gateshead NE8 2YR
(T) 0191 443 4559
(F) 0191 443 4550
(e) clare.newitt@thesagegateshead.org

Philharmonia Orchestra

David Munden
Henry Wood Hall
Trinity Church Square
London SE1 4HU
(T) 020 7407 4589
(F) 020 7407 4578

Raymond Gubbay Ltd.

Daniel Roberts
Dickens House
15 Took's Court
London EC4A 1QH
(T) 020 7025 3750
(F) 020 7025 3751
(M) 07939 402997
(e) droberts@raymondgubbay.co.uk

Scottish Chamber Orchestra

David Hooson
4 Royal Terrace
Edinburgh EH7 5AB
(T) 0131 478 8333
(F) 0131 557 6933
(e) david.hooson@sco.org.uk

Sinfonia 21

Sinfonia 21 is currently restructuring. In the meantime, please address any enquires to:
Company Secretary
25 Elderberry Road
Ealing
London W5 4AN

Viva

Matthew Lax
Beaufort Street Business Centre
Derby DE21 6AX
(T) 01332 207573
(F) 01332 207569
(e) matthew@vivaorch.co.uk

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.

Richard Payne,
Editor: *Broken Pencil*
LPO Library, Henry Wood Hall
Trinity Church Square London SE14HU
(T) 020 7403 0263
(F) 020 7403 0959
(e) richard.payne@lpo.org.uk