

BROKEN PENCIL

ORCHESTRAL LIBRARIANS' NEWSLETTER

SPRING 2002

I N T H E N E W S

EDITORIAL

Welcome to this, the second issue of BROKEN PENCIL. The reaction to the first issue was very encouraging and has had a wide circulation; in addition to the UK circulation, a copy was posted on Molalist, making it an international publication. We're hoping to continue in the same vein.

As always, the quality of this, our own in-house publication depends upon the contributions made to it and BROKEN PENCIL looks forward to receiving submissions both great and small! Oh, and if you receive this electronically, you can link to the e-mail and web addresses displayed.

Richard Payne, Editor

IN THIS ISSUE

- News
- Report from 16th Annual Librarians' meeting
- Report from 2001 IAML conference
- Guidelines for Practice in Professional Music Hire
- Web Watch
- Next time
- Employment Opportunity
- Contact us!

We are sad to learn that Helen Lambert has decided to leave Scottish Opera in July upon her 25th anniversary with the company. We wish her every happiness in her retirement. She will be sorely missed by all her colleagues both north and south of the border.

Publisher Corner

Thanks to Boosey & Hawkes for being brave enough to send out their Hire Library questionnaire. We hope that it bears fruit.

Grateful thanks also go to MDS for having Schott re-paginate the cello and bass parts of the critical edition of Stravinsky's Firebird ballet.

Agency News

Still with Boosey & Hawkes, they have acquired the publisher Richard Schauer. Two more major hire catalogues are now administered from 295 Regent Street: Simrock, which contains original publications of many works by Brahms, Dvorak, Bruch; and Anton J. Benjamin. This is in addition to the Bôte & Bock and Charles Foley agency catalogues already represented (among others).

Orchestra/Publisher Librarians' Working Party

If you have any issues that you would like the newly formed working party to discuss, please contact one of our representatives:

Jacqui Compton (*Freelance*)

Tel. 07973 281462 Fax 020 8314 5479 E-mail: jacquicompton@aol.com

Steve Jones (*Hallé Orchestra*)

Tel. 0161 237 7007 Fax 0161 237 7028 E-mail: steven.jones@halle.co.uk

Sarah Plummer (*Glyndebourne Opera*)

Tel. 01273 812321 Fax 01273 812783

E-mail: sarah.plummer@glyndebourne.com

M O L A

Jacqui Compton, Board Member-at-Large

Jacqui handed out a number of membership forms at the librarians' meeting. If you would like to pursue membership, please contact her at 07973 281462, jacquicompton@aol.com.

The MOLA website is at www.mola-inc.org; the annual fee for overseas orchestras is \$75.00

NOTES FROM 16th ANNUAL ORCHESTRAL LIBRARIANS' MEETING

MPA BOARDROOM
FRIDAY 30th NOVEMBER 2001

2pm - 4pm Orchestral Librarians

Richard Payne (LPO)
Jacqui Compton (Freelance)
Gina Boaks, Tony Rickard (Royal Opera House)
John Langley (Freelance)

Helen Lambert (Scottish Opera)
Richard Honner (Scottish Ballet)
Tony McCormick (RLPO)
Steven John (BBCNOW)
Steve Jones (Hallé Orchestra)
Daniel Roberts (Raymond Gubbay)
Ruth Cooper (Opera North)
Tommy Fowler (BBCSSO)
Roger Turner (BBC Philharmonic)
Sarah Plummer, Lydia French, Joe Laurant
(Glyndebourne)
Helen Wilson (Viva)
Katherine Adams (ASMF, Monteverdi Choir/EBS/ORR)
Brain Jack (National Symphony Orchestra of Ireland)

Peter Linnett (BBC Music Library)
 Julia Simpson (BBCSO)
 Patrick Williams (RPO)
 Paul McKinley (Ulster Orchestra)
 Colin Kitching (OAE)
 Clare Partridge (Northern Sinfonia)
 Ellen Gallagher (ENO)

Introduction and welcome; apologies and absentees

Richard Payne (LPO) welcomed everyone to the meeting. There were several first-time attendees and some familiar faces returning after several years' absence. Apologies were received from:

Tony Burke (WNO)
 Angela Escott (RCM)
 Andrew Fairley (Opera North)
 Helen Harris (Bournemouth SO)
 Ben Lane (SCO)
 Simon Launchbury (BBC Music Hire)
 Alison Morrell (CBSO)
 Myra Mackay (RSNO)
 Peter Waddington (Hallé - retired)
 Claire Wright (Sinfonia 21)

OPAS Demonstration - Timothy Nathan (Artifax Software)

Timothy Nathan from Artifax Software gave a demonstration of OPAS (Orchestra Planning and Administration System). It was developed by a German software company several years ago in collaboration with the American Symphony Orchestra League and has moved quite strongly into the American market. Artifax are the exclusive distributors in this country and several orchestras are currently appraising the system, whilst the RLPO are already running the Library package. Tony McCormick (RLPO) has found the package extremely useful, especially the Rental Contract module.

OPAS covers the entire administration of an orchestra. There are modules for Scheduling, Artists, Composers, Works, and Library information. There are various library databases that are available with the package, including the OLIS database. If one did not want to start building up a works list from scratch, the developers can convert data from other database systems into OPAS as long as fields can be matched.

Searches are carried out with the use of filters so that there is no need to scroll through all the works in the database. There are a number of built-in reporting features and additional custom reports written for individual organisations are offered to all user organisations after a short period of exclusivity.

Concern was expressed about protecting data. In common with most modern database systems, files are fully read/write protectable.

Although a demonstration disk is available, Artifax would prefer to come out and give a more formal presentation.

Report from MOLA Conference 2001 - Jacqui Compton

Jacqui Compton is the MOLA Board Member-at-Large. Her responsibility is for netting new members of this increasingly international organisation of orchestra librarians. This country's most recent members are the Hallé Orchestra, Glyndebourne Opera and the London Symphony Orchestra.

The Seattle Symphony Orchestra hosted this year's conference, which was the 19th. Some 80 librarians from North America and Europe as well as publishers' representatives attended the three-day conference. Breakout sessions led by MOLA librarians were held on a variety of topics, including the hunting and gathering of orchestral music, hand copying tips, and library supplies and equipment. There was a session devoted to bookbinding and the preservation of valuable archive materials and an OPAS training session. Representatives from Coda Music Technology (Finale) and Sibelius Software were on hand to discuss their respective notation programs.

On the final day, there was a comprehensive session offering advice on the preparation of music by Bruckner, Mahler, Ives and Beethoven.

A comprehensive summary of the events during the conference can be found in issues of *Marcato*, the MOLA newsletter.

The 2002 MOLA conference will be held between 27th - 29th April in the Winter Olympics venue of Salt Lake City. Unfortunately, the two events are not linked!

Address Lists; Hire Material Record Cards - Richard Payne (LPO)

Richard handed out the current address list of orchestra librarians for amendment as necessary. An updated list will be available in the New Year, possibly via e-mail and then every six months.

Samples were distributed of the latest (final) version of the Hire Material Record Card. The idea is to record the usage of each set hired. It should then be possible to trace which orchestras (and conductors) had used a set previously. It was hoped that

orchestras and publishers alike would encourage their use.

Librarians' Working Party – Richard Payne (LPO)

The re-establishment of a publisher/librarians' working party was announced. The librarians who have agreed to serve on the working party are Steve Jones (*Hallé*) and Sarah Plummer (*Glyndebourne*), and Jacqui Compton. Therefore, a wide range of interests should be represented. Together with representatives from the publishers, it is hoped that relevant issues can be addressed. If you have a query, get in touch with the relevant one of the three. However, they will not deal with individual orchestra/publisher problems.

AOB

Broken Pencil Newsletter

There was a positive reaction to this new publication. As it is hoped to be able to publish quarterly, the next volume should be issued in January 2002 and will reprint the Guidelines for Practice in Music Hire. Any queries, anecdotes etc are all welcome, as well as news of people changing jobs, new appointments etc.

Borrowing of vocal materials

Helen Lambert (*Scottish Opera*) asked if anyone lends out sets of vocal scores (choral works, a cappella or piano-accompanied)? They are often too expensive to hire from publishers' libraries and she has to go to the public library. Tony McCormick (*RLPO*) said that he has acquired some from a library that were going to be disposed of but has not yet had the time to catalogue them.

Production costs relating to rental material

Patrick Williams (*RPO*) asked if other orchestras had been asked to contribute to publishers' production costs? The subsequent discussion concluded that a commissioning orchestra ought not to contribute additionally to production expenses unless this is specifically agreed at the contract stage. It was agreed contracts need to be drawn up with more care than is perhaps currently the case, also taking into consideration the needs of self-publishing composers. Sarah Plummer (*Glyndebourne*) prepares contracts herself, so this makes things easier for her. She will forward the relevant portion for inclusion in a future edition of the newsletter. Jacqui Compton noted that in the USA the system with commissioning works is different and that publishers expect to receive an additional sum

towards production costs on top of any commissioning fee.

There was a general discussion concerning relations with the various publishers' hire libraries. Although generally excellent, some concerns were expressed; it was proposed that these be addressed by the Working Party as necessary.

Library Bags

Steve Jones (*Hallé*) and Daniel Roberts (*Raymond Gubbay*) were investigating the purchase of library bags. A supplier has been found who can supply 200g Basket weave bags for 40p each if sufficient quantity is ordered (25,000). Steve has subsequently contacted most librarians individually in order to make up a sufficiently large quantity.

4.30 - 5.30pm Orchestra & Publishers' Librarians

Simon Wright, Iain McKinley (OUP)
Ben Newing, Rod Taylor (Schott, Universal/MDS)
Bruce MacRae, Angharad Evans (Boosey & Hawkes)
Caroline Holloway (Stainer & Bell)
Chris Moss (Josef Weinberger)
Zoë Roberts (UMP)
Peter Nagle (Faber Music)
Adam Harvey (Chester/Novello)
Sam Lewis

Matters arising

Publishers'/Librarians' Working Party

As discussed earlier in the meeting, the idea of a joint working party to discuss matters and report back has been revived. The three publishers' representatives will be Bruce MacRae (*Boosey & Hawkes*), Paul Narey (*Chester/Novello*) and Simon Wright (*OUP*). Please forward any agenda items to your respective members; they will meet as and when required.

Hire Material Record Cards

Further samples of these were distributed to the publishers' librarians present. The discussion made clear that onus is on the orchestral librarians, not the hire librarians to drive the scheme. The only thing the hire librarians need do is note if the number of parts change, or note any replacements. It was also decided that the success or otherwise of the scheme be assessed at the next annual meeting.

International Section

Our overseas visitor this year was Sam Lewis. Sam is the representative in Israel for a number of publishers. He started his career with the LSO, and

then 33 years ago became General Manager of the Haifa SO. In 1973 a flood of Russian musicians arrived in Israel and he was asked to form the Natanya Orchestra (similar to the BBC CO). After 17 years, he became the representative in Israel of publishers such as Boosey & Hawkes and Chester. Were it not for the musicians who have arrived in Israel from the former Soviet Union, the Israeli music industry would perhaps not exist today. There are now four symphony orchestras, four chamber orchestras and two ensembles. Attendance is a continuing problem: audiences don't understand modern music and musical education is not what it should be despite the best efforts of orchestras in encouraging young people to come to concerts. Additionally, there are problems with some repertoire; performing Wagner is still a problem, but Richard Strauss is now OK.

The current security situation in Israel has resulted in government cutbacks: 5% has been cut from the budget for educational and cultural ventures.

In response to queries, Sam informed us that the opera scene is healthy and that the practice regarding broadcasts is somewhat different to that in the UK. The orchestra concerned pays a fee if it accepts an offer to broadcast.

Round Table

Hire Catalogues & Orchestra season Brochures

Several librarians brought brochures to distribute amongst the general assembly. Bruce MacRae (B&H) explained that the Boosey & Hawkes Hire Catalogues and Composer biographies are now on the web at www.boosey.com and are updated regularly. With the exception of a new Opera and Ballet catalogue, it is not intended to print catalogues in the future.

Simon Wright (OUP) asked whether there was any longer any need for paper catalogues. Since most information, including back-catalogues is now contained on publishers' web-sites; it was agreed that there seems little point in printing new catalogues. It was asked if publishers could send out a mailing saying that they will not be printing certain catalogues anymore. It was agreed that this information could be usefully distributed via the newsletter.

Broken Pencil Newsletter

The first edition of the newsletter had contained a comprehensive list of publishers' hire tariffs. Items requested for future issues included personnel changes and a publisher column for all librarians to

be able to express their views, news, and personnel changes, etc.

Music Distribution Service

Since 1st July, Schott's sheet music distribution has been centralised in Mainz, Germany whereas it used to be in Ashford, Kent. There have been some teething problems, Rod Taylor (*MDS Hire Library*) would be interested to hear any feedback.

Instrumentation format

It was asked if it would be appropriate for the newly formed working party to consider a uniform template for orchestrations. It was thought that in general, each publisher's formats were understandable, the only differences being in the detail. The consensus was that the need for accuracy was paramount, and that different styles were not a problem.

Association of British Orchestras

In light of the concern expressed at last years' meeting, Richard Payne had sent copies of *Broken Pencil* and invited the ABO to send a representative to attend this meeting, but had received no reply. In past years meetings have been held under the auspices of the ABO but the cost to individual librarians has proved prohibitive. Since it was possible to hire the current venue free of charge, there seemed little point in paying the considerable additional sum requested by the ABO for hiring the same room. Nevertheless, Richard hoped to be able to pursue a positive dialogue with the ABO during the coming year.

AOB

There being no further business, the meeting was concluded at 5.30pm. Richard Payne thanked those attending, particularly our guests Timothy Nathan and Sam Lewis. Special thanks were also due to Jane Miller for taking notes during the meeting, Catherine Long of the MPA for making the facilities available once again, and Jacqui Compton for organising the dinner event later that evening.

Report from 50th Anniversary IAML conference

The 2001 conference International Association of Music Libraries, Archives and Documentation Centres was held this year in Périgeux, France between July 8th and 13th. Thanks to Angela Escott, (Orchestral Librarian, Royal College of Music) for this report.

The first session for the Orchestral and Broadcasting Librarians branch of IAML was a shared session with the Libraries in Music Teaching Institutions branch entitled "Collaboration between conservatoires and professional orchestras". Speakers came from Japan, Sweden, Russia and UK, and concentrated on areas of collaboration between conservatoire libraries and orchestral libraries.

The Swedish Broadcasting Company Music Librarian, Marco Feklistoff, described a new organisation of Scandinavian orchestral librarians, NOLA, (Nordic Orchestra Librarians Association). He spoke of a co-operative agreement between the Oslo Philharmonic Orchestra and the Norwegian State Academy of Music, where the orchestra's guest conductors work with the student orchestra and of arrangements for borrowing from the Norwegian Broadcasting Corporation. There is similar co-operation between the Royal Danish Theatre and the Royal Danish Academy of Music.

The librarian of the Kansai Philharmonic Orchestra, Junko Sako, had organised a questionnaire for professional orchestra librarians, public and conservatoire librarians in Japan. She concluded from the answers that it would be beneficial for conservatoire and professional orchestra librarians to be more aware of each other's collections, and that librarians would like more of the catalogues of music collections in public libraries to be available online. She herself uses conservatoire libraries for information and inspection of scores. The rich special collections in the Russian conservatoire libraries are of particular interest and use to the professional orchestras in Russia.

Angela Escott's presentation concerned collaboration for the training of orchestral musicians through placement schemes for conservatoire students, educational outreach programmes, and the implications of this collaboration for librarians. As part of their orchestral training in UK music conservatories, orchestral students now participate in collaborative projects with professional orchestras and are thereby prepared for the varied work they'll meet upon entering the music profession. The paper described some of the different projects in which the principal London music conservatories are involved, and looked at one case of the sharing of a library of orchestral music, (The Philharmonia and the Royal Academy of Music) and the issues involved in this. Collaborative projects are now also taking place between conservatoires and opera house and period orchestras.

A recent seminar organised by the ABO and the Federation of British Conservatoires discussed issues of common interest, including collaborative training schemes.

As usual the IAML conference focussed on the wealth of music materials to be found in the host country. Two sessions took as their themes opera collections. In 2002 the French Musicological Society will publish the catalogue of the music collection of L'Opéra Comique, housed in the Bibliothèque Nationale. This comprises performing material of works performed at L'Opéra Comique between the end of the 18th century until the 1970s, and includes works by Méhul, Boieldieu, and Debussy's Pelléas & Mélisande. The annotations, stage directions, cuts and

additions to these materials provide an historical record of the performance of these works during the 19th century. The Library Museum of the Paris Opéra includes in addition to scores and sheet music, iconographic material, administrative archives, choreography, souvenirs related to the performers.

Véronique Verspeurt, librarian of the Flemish Radio Orchestra (Belgian Broadcasting Company) described her experience of creating both an online catalogue of sets (orchestral, chamber, jazz band, choral), using the AMICUS system, and an inventory of their autographs of 20th century Belgian composers and unique materials with markings by such musical figures as Stravinsky and Milhaud.

Another presentation dealt with the organising and cataloguing of the wealth of 19th performance materials of the library of the Orchèstre de Paris/Société des Concerts du Conservatoire. Manuscripts, particularly of Berlioz material date back as far as 1828. Autograph scores are now held in the Bibliothèque Nationale.

The notation of instrumentation was discussed at more than one session. Belgian conservatoire librarians have devised a simple system in their own language. Reference was made to the OPAS computer catalogue system used by MOLA, but it was thought not of use to a library with much opera, choral and light orchestral music.

GUIDELINES FOR PRACTICE IN PROFESSIONAL MUSIC HIRE

Revised edition 1999, issued jointly by the ABO/MPA Librarians' working party

These Guidelines are intended as a contribution towards achieving an efficient service by publishers to major professional orchestras and good communication between all concerned with hiring music material.

GUIDELINES TO BE NOTED BY PUBLISHERS

1. Material should be of a suitable standard for performance. This means:
 - The music shall be clearly legible when read from the music stand.
 - Well produced (see production standards at the end of this document).
 - Materials should be kept in as good repair as possible, especially the corners of pages worn by turning.
2. Where practical, orchestras should receive **either** a set of parts previously bowed by a professional orchestra **or** a clean set of parts which, after having been marked up, should be kept for professional use only.
 - For standard works, sets of parts should be reserved for particular orchestras, if specifically requested, subject to the number of sets available in the publishers' hire library.
 - Alternatively, publishers should designate such sets of parts as *professional sets*. These should **not** be split up and should be retained for the exclusive use of ABO members.
 - Every endeavour should be made **not** to supply such materials to non-ABO members. It is understood; however, that the above practice may not be possible with rarely-performed works or works in heavy demand.
3. Materials beyond repair should be replaced but, as in the case of *professional sets*, publishers should **first** endeavour to consult the orchestras who have marked up the material in the past.
4. In certain circumstances, publishers may, at their discretion, provide a facility for the indefinite loan of materials where practicable. *Indefinite Loan* material will only be supplied subject to a signed agreement.

5. Where *Indefinite Loan* is impracticable, publishers should be prepared to consider granting a licence to the orchestra to produce, at its own expense, a set of string parts to the work in question. Such material, as produced by the orchestra, shall be deemed to be the property of the publisher and part of future hire transactions.

6. Where printing/copying errors occur in the music, and orchestras have advised publishers of these, publishers should make the necessary corrections in the material for future use.

7. Timing should be printed on invoices and publishers' individual hire tariffs shall be made available to ABO members upon request.

8. Publishers shall provide the ABO office, on an annual basis, with details of their individual hire tariffs.

Note: with regard to foreign catalogues that they may represent, UK publishers cannot guarantee acceptance of these Guidelines by their overseas principals. UK publishers will, however, undertake to issue copies of these Guidelines to their principals and to encourage them to follow these practices.

GUIDELINES TO BE NOTED BY ORCHESTRAS

1. Written orders to be delivered 4 – 6 weeks before material is required to be supplied. Longer notice is advisable for foreign works.

For material on *indefinite loan*, written orders detailing each proposed use to be submitted prior to such use in accordance with the associated *indefinite loan* agreement. Publishers recognise that short notice orders will occasionally be unavoidable (e.g. in the case of last – minute programme changes).

Details required on orders:

- Dates and venues of all concert performances.
- Name of conductor and soloist(s).
- Full details of any proposed broadcast or recording of the work.
- Name and address of the organisation responsible for payment of hire fees.

2. For the use of hire material in commercial recordings, orchestra should advise publishers of recording dates, the record company involved and addresses for issuing recording contracts and invoices. Publishers will require a signed contract to be in their possession before supplying any material.

In the event that the publisher notifies the orchestra in writing that no signed agreement is in place immediately prior to the recording session, it shall be clearly understood that in proceeding to record the work the orchestra shall be liable for hire fees, in the absence of any subsequent agreement and payment from the record producer concerned.

3. No hire material (whether supplied on a one-off basis or *indefinite loan*) may be transferred from one orchestra to another without the publisher's prior agreement.

4. Marks made in materials other than bowings (e.g. cuts) should not deface the music and should be removed before materials are returned to the publisher's library.

5. Materials (except those on *indefinite loan*) to be returned within the period specified in the publisher's hire contract/delivery note. If this is not possible, due to an orchestra's schedule, the publisher must be advised. Longer retention may incur additional hire fees.

6. Orchestras must keep publishers advised of material that does not meet the recommended standards, in order to enable publishers to correct, repair or replace as necessary.

7. Orchestras will endeavour to supply one signed copy of each concert programme to the publisher when returning hire material (*this programme return is entirely separate from the contractual undertaking given by venues to furnish the PRS with a copy of each programme under the terms of their licence*).

8. It is an infringement of copyright to reproduce music by photocopying or any other means without the permission of the copyright owner.

The **MPA Code of Fair Practice** does however grant special dispensation to orchestras, allowing one of each string part of a work to be photocopied for the purpose of preserving bowings and other markings and also permitting limited photocopying in order to facilitate page turns.

9. It is an infringement of copyright to import a protected work into the United Kingdom for any commercial purpose (e.g. public performance, recording, etc) even though such material may be lawfully acquired outside the UK (e.g. USA). Such action is described in the 1988 Copyright, Designs and Patents Act as *secondary infringement* and the material in question as *infringing copies*.

10. Even when performed "in concert" (i.e. without dramatic action, costumes or scenery), **operas are not covered under any PRS licence**. Similarly, concert works, when performed together with dramatic action (e.g. as accompaniment to choreography) are also not covered under any PRS licence. In such cases, **a performing fee is payable directly to the publisher**, in addition to hire charges.

PRODUCTION STANDARDS

Presentation of parts

Pages to be securely bound (unless otherwise required by composer). Where bound, binding should allow parts to lie flat on music stand. Comb and spiral binding should be avoided if possible. For stability and clarity, paper should be matt and of minimum weight 90g/m². There should be no show-through of music from the reverse side. Covers, where used should be the same trim size as the music pages; plastic covers should be avoided.

Paper and Image Size

Recommended page width is B4 (254mm) and page length foolscap (330mm). Publishers should avoid presenting a cramped image on the page, and should particularly avoid reducing image size when new parts are reproduced from older publications. [Cf. British Standards Institution, BS4754 section 5.2]

"The size of a page should normally be not more than 350mm x 270mm and not less than 297mm x 210mm (A4). Although A4 paper size, specified in BS4000, can be used satisfactorily for music that has been specially prepared for it, music that has been prepared for a larger size of paper should not be reduced to A4 if the reduced copy would fail to comply with the recommendation of this standard."

Identification of Parts

Parts should be clearly identified on the front cover with the composer's name, title of work and the instrument (indicating doublings where necessary, and for percussion parts listing the instruments required). For works titled in other alphabets (e.g. Cyrillic), the title should also be given in English to aid identification.

Users of these Guidelines are also referred to:

Recommendation for presentation of music scores and parts
British Standards Institution, BS4754 (1982)

The Essentials of Music Copying by Susan Homewood and Colin Matthews, published by the Music Publishers' Association Ltd.

WEB WATCH

This quarter, our intrepid web surfers have spent their 'phone bills finding (amongst others) these sites, so here's some things for a quiet Friday afternoon:

- At www.schubertline.co.uk is an extensive collection of German lieder, French mélodies, Italian arias (some with translations), which may be viewed, played and printed. To use this facility, you'll need the free score-reader Scorch 2 (by Sibelius Software) which you can download from this site. Prices are in Pounds Sterling. And all the titles can also be supplied by post (UK only).
- We've also pointed our tracking device at www.sheetmusicnow.com and, although this catalogue currently has a limited repertoire, there are over sixty piano/vocal scores of arias by Bellini, Donizetti, Massenet, Meyerbeer and Rossini. Sample pages are viewable but there's no audio sample. It's necessary to download both SafePublish and Adobe Acrobat Reader. Prices are in US Dollars.
- Check out www.ump.co.uk for CD-Score. £20 gets you a CD-ROM, each containing full scores of major orchestral works by Beethoven, Brahms and Tchaikovsky or vocal scores of complete operas by Puccini, Verdi and Wagner. You can print whatever is needed as required. For £30 you can get Bach's entire Church Cantatas. We hope to be able to present a detailed review of some of these in the next issue.
- Staying with scores, we found a comprehensive catalogue of Russian Music Publications at www.halleonard.com/classical. This catalogue features music by classic and contemporary composers from Russia and the former Soviet Union and includes publications from G. Schirmer, Inc and its Russian publishing partners: BMG Ricordi, Boosey & Hawkes, DSCH, Chant du Monde, Sikorski, etc. Hal Leonard represents these catalogues for North American Sales so please consider this as a reference-only source. Nevertheless, it's easy to view with Acrobat Reader and to download in this format.

Next Time

The pencil road test (postponed due to RSI) should appear in the next issue.

SCOTTISH OPERA

Music Director, Richard Armstrong CBE

Scottish Opera is Scotland's national opera company, and one of Britain's largest arts organisations, presenting opera at all scales

MUSIC LIBRARIAN

Reference: ML/BP1

Seeks a highly motivated individual to fill a key position in the music department.

Applications by letter and CV.

For a job description please send a SAE (quoting the reference number) to:

Angela Murie, Human Resources Manager, Scottish Opera, 39 Elmbank Crescent, Glasgow, G2 4PT

Scottish Opera strives to be an equal opportunities employer and is subsidised by the Scottish Arts Council

WE'VE HAD OUR SAY, NOW HAVE YOURS!

Broken Pencil, the more or less quarterly newsletter for UK orchestra librarians is produced free of charge. Contributions for inclusion in the next issue are welcomed by post fax or e-mail and should reach the editor by June 1st 2002. The editor does not necessarily agree with any views expressed herein and reserves the right to edit content where necessary.

The next issue will be published in summer 2002.

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