

# BROKEN PENCIL

## ORCHESTRAL LIBRARIANS' NEWSLETTER

SUMMER 2003

### NEWS

#### ORCHESTRAL LIBRARIANS ON THE MOVE

By the time you read this **Alison Morrell** will have left CBSO after six-and-a-half years to pursue a two-year course in Music Therapy here in London; we wish her every success for the future! **Robert Percival** has been holding the fort for the arrival of **Tim Pottier**. Tim's background is in composition and conducting; he has worked as assistant conductor with the American Symphony Orchestra and, latterly at Westminster Music Library

After some fifteen years, **Sarah Plummer** will leave Glyndebourne in October for foreign shores. She will be working and living in France taking up a post at L'Opera du Rhin, based in Strasbourg. Bon chance!

#### ORCHESTRAL LIBRARIANS' WORKING PARTY

The working party plans to meet during October, so please make contact with our representatives **Jacqui Compton** (freelance), **Sarah Plummer** (Glyndebourne) and **Steve Jones** (Hallé Orchestra), all of whose contact details can be found starting on p.6. In particular, we are looking to extend the library exchange begun last year between the LPO and Boosey & Hawkes (which you can read about on p.4)

#### PUBLISHER NEWS

Changes at the **OUP Hire Library**: **Iain MacKinley** is now the Music Hire Manager and is now assisted by **Will Harriss**. Our best wishes go to **Karen Miles** and her

son **Timothy James**, now over a year old!

There have been some comings and goings at **Boosey & Hawkes** recently. The team is now as follows:

- **Bruce MacRae** 020 7291 7271 (Departmental Manager)
- **Stuart Garden** 020 7291 7207 (Professional orders)
- **Colin Dunn** 020 7291 7269 (Non-professional orders)
- **James Wilkinson** 020 7291 7208 (Rental Music Despatch)
- **Eoin O'Keeffe** 020 7291 7289 (Rental Music Returns)
- **Bevis Hungate** 020 7291 7278 (Rental Stock queries)

The Hire Library fax number remains as 020 7580 5815; the number for Invoice queries is 020 7291 7275.

### TOOLS OF THE TRADE:

#### The Pencils' Road-test

*The humble pencil, upon which we depend day after day, can typically draw a line 35 miles long (we haven't tested the veracity of this claim, though). We thought that we should find out more about our most commonly used piece of equipment and then, road test a selection of popular brands to see which ones are best.*

#### HISTORY LESSON

*Pencil lead (Graphite, from the Greek to write) was discovered in Borrowdale, Cumberland in the 16<sup>th</sup> Century and quickly adapted by artists all over Europe. First used in simple lumps, it*

*was the Italians who started sawing it into sticks and encasing the stick in wood. Borrowdale remained the exclusive source of pencil leads until the end of the 18<sup>th</sup> Century when the Frenchman Nicolas-Jacques Conté found that a graphite powder could be mixed with China Clay and moulded into strips and fired like pottery. All pencils are now made using Conté's process. The pencil lead is not the metal we call lead, but a mixture of graphite (carbon) for blackness and 'China Clay' (which is the sort of clay used to make cups, saucers, and plates) for hardness. The degree of hardness depends upon the proportions of graphite and clay. The Conté grading system was a numerical scaling where 1 was the hardest and 4 the softest. Later, British manufacturers developed their own letter-based system with softer leads given a B (for black) suffix, and harder leads H. This system is widely used across Europe. However in the US pencil manufacturers use a numerical grading that inverts Conté's grading, making 1 the softest, and 4 the hardest. Different manufacturers seem to have varying views on a scale of equivalence. For example, our 2B variously equals #1 or #1½*

#### HOW THEY'RE MADE

*A block of Cedar (or similar, easy to sharpen wood) is cut into slats, which are then stained and grooves cut into the surface. The leads are baked in a kiln to harden them, are then glued between two layers of the grooved wood (a group of nine leads to a 'sandwich'). This sandwich is then passed through a milling process to separate the individual pencils, which are then varnished and sharpened. The three constituent parts of the modern-day pencil:*

- *Tip - in Europe all pencils are factory - sharpened whereas in the*

US, for example it is customary for them to come unsharpened.

- Case – hexagonal, circular (or even triangular!) cedarwood, with a 6mm diameter. Any text runs along the barrel from tip to head. If text runs the other way, this can be described as left-handed pencil (this is true!).
- Cap - either sliced straight across or shaped with a different coloured paint from the shaft.

### THE TEST

So, armed with this background information, we tested nineteen different commonly available pencils, with grades between B and 4B. After a brief description of each pencil tested and the grades we tried, we list of our favourites. Anoraks on then, boys and girls; here are your runners and riders:

The first group is of pencils that can be found in general stationers or newsagents:

- Staedtler Tradition 110 (Grades B, 2B, 3B, and 4B): red & black stripes along shaft, black cap.
- Staedtler Noris 120 (2B): yellow & black shaft with red cap.
- Berol Mirado Classic (2B, 3B): yellow hexagonal shaft, sliced cap.
- W H Smith Professional (2B, 3B, and 4B): Purple shaft, black cap.
- Stabilo Swano 307 (2B): red shaft, sliced cap.

The second group is generally to be found in more specialised shops such as artists' materials suppliers.

- Rexel Cumberland Derwent (2B, 3B, and 4B): black shaft, red band at cap.
- Faber Castell Grip 2001 (B, 2B): Silver, triangular shaft with black nodules, black tip.
- Faber Castell 9000 (2B): green shaft with gold band around cap.
- Staedtler Mars Lumigraph 100 (2B, 3B): blue shaft, black head.

### THE COURSE

Our testers were given a variety of part- and score-marking tasks including bowing (Argh!!) and writing in translation text. The differing paper types encountered reflect a broad

spectrum of surfaces typically encountered, and included the following: Breitkopf & Härtel (Leipzig & Wiesbaden); Bärenreiter; Edwin F. Kalmus; and Ricordi. Copier papers Arjo UK ColourAction Pale Ivory 100gsm, 120gsm.

Accessories: Dahle 100, 200, 230 (Electric) Sharpeners; Staedtler Mars Plastic, Sakura SE2000 (Electric), erasers.

### WINNERS AND OTHERS

We learnt that personal preference takes an important part as some of our testers prefer a softer grade pencil to others, and some prefer a lighter touch than others (!). Testers were consistent in preferring pencils that were not too black as the blacker pencils tend to smudge more easily and are harder to successfully erase. Also, the softer leads are more vulnerable to damage and a shattered lead is very frustrating when you're trying to get that bowing finished before dawn!

What interested us most was the variety of hardness between pencils of the same grade. Since there are no formal definitions of pencil hardness that have been generally adopted, it soon became clear that one brand of 2B pencil is not necessarily the same as the next brand of 2B pencil. Each manufacturer mixes the graphite and clay according to their own tastes. For example, the Mirado Classic pencils were consistently found to be harder than others of the same grade (more clay) and the more expensive pencils tended to be softer (more graphite).

In conclusion, here are our favourites: the Faber-Castell 9000 is a lovely pencil, a little soft for text but a favourite for bowing. We also liked the Staedtler Mars Lumigraph pencils (we have expensive tastes, clearly). Older rental materials clearly preferred the softer grade pencils (especially on Durand and Choudens parts) and the Cumberland Derwent pencils were especially good here. Best for the insertion of translation text was the Faber-Castell Grip 2001 (2B for preference).

Overall, however, the various grades of the Staedtler Tradition 110 series covered all of the challenges most satisfactorily; they're generally

available at a reasonable price (even my local newsagent has them).

A final thought - NASA spent \$2m developing a pen that would work in a zero gravity environment. Russian Cosmonauts used...a pencil.

## 17<sup>TH</sup> ANNUAL LIBRARIANS' MEETING 22<sup>ND</sup> NOVEMBER 2002

### 1pm BA London Eye

A small gathering met on the South Bank for the pre-meeting social - the Millennium Wheel trip.

### 2.30pm – 4pm Royal Society of Musicians

10 Stratford Place, London

### Orchestral Librarians

Paul McKinley, Ulster Orchestra  
Richard Payne, LPO (Chair)  
Jacqui Compton  
Sarah Plummer, Glyndebourne  
Steve Jones, Hallé Orchestra  
Joe Laurant, Glyndebourne  
Helen Wilson, Viva  
Gina Boaks, Royal Opera House  
Hazel Cropper, Royal Opera House  
Tony Rickard, Royal Opera House  
Angela Escott, Royal College of Music  
Myra Mackay, RSNO  
Tommy Fowler, BBCSSO  
Jane Watts, Scottish Opera  
Roger Turner, BBCPO  
Steven John, BBCNOW  
Peter Linnitt, BBC Music Library  
Patrick Williams, RPO  
Daniel Roberts, Raymond Gubbay Ltd.  
Ruth Sidwell, SCO  
Tony McCormick, RLPO  
Moira Kirk, BBCSO  
Sarah Roseblade, Britten Sinfonia

Apologies were received from:

Helen Harris, Bournemouth Symphony  
Peter Holt, Guildford Philharmonic  
Tony Burke, WNO  
Helena Plews, National Symphony  
Orchestra (Ireland)  
Jessica Buchanan-Barrow, AAM  
Colin Kitching, OAE  
Ellen Gallagher, ENO  
Peter Waddington

Appropriately, since this was St. Cecilia's Day, the meeting was held in the meeting room at the Royal Society of Musicians. The venue was provided to us free of charge although we collected a small contribution from those attending to cover the cost of refreshments and a donation to the Royal Society of Musicians.

#### **Excerpting orchestral materials for education events.**

**Myra Mackay** (RSNO) introduced the topic of "Blue Peter-ing" of parts for children's and education events. Extracts are "flagged and tagged", providing a clear and unambiguous road map for the orchestra players and wondered if anyone else was approaching these concerts in similar fashion. Clearly, this is a valuable contribution especially as these type of events have an habitual lack of rehearsal time and can often be quite demanded repertoire-wise. Although it could be argued that Myra might have made a rod for her own back, it's a mark of a dedicated approach and difference to the smooth-running of rehearsals that a professional orchestral librarian will make.

There was no formal agenda and, as no further presentations were offered, the meeting continued with what we are pleased to call AOB.

#### **Production issues**

**Roger Turner** (BBCPO) voiced a concern regarding additional production costs of "new" works rented from publishers. Some felt aggrieved that, in some cases they were asked to pay a premium over and above hire charges for production costs. It wasn't made clear whether this was an issue pertaining specifically to commissioned works (which had been discussed in previous years) or not. This is an issue that is probably best left to individual negotiation between the parties concerned unless it is felt that this could

a trend that needs to be examined by the Working Party.

#### **Orchestra & Publishers' Librarians Working Party (Part 1)**

The Working Party has been in place for the last twelve months with the intent of addressing the concerns of the librarians group regarding, among other things, the quality and availability of materials supplied on hire. It was clear during the meeting that the group is at present happiest airing its concerns and anecdotes to each other. It seems that we are unwilling or unable to articulate problems with a view to finding solutions. Of course, it's incredibly frustrating for those individual librarians involved but if we are unable to make the working party aware of our concerns, there's a danger that they can be dismissed as a one-off. As such, it's impossible for the Working Party to identify any long-term trends. Happily, although the Working Party met only sporadically over the last year, there are areas where real progress seems possible. The progress made and initiatives planned were highlighted later in the afternoon when the publishers' joined the meeting.

#### **MPA Code of Fair Practice**

As reported in the last issue of Broken Pencil, a formal response to the review of the MPA's Code of Fair Practice was presented to the ABO by the Orchestral Librarians' Working Party.

#### **E-mail Round Robin**

There was a discussion about the MOLA-list and its' relevance to UK librarians and the idea of an e-mail round robin was suggested as a home-grown solution. This reflects the favourable impression that MOLA-list has made on the UK MOLA librarians. The home-grown solution would rely on the services of an individual who was prepared to act as electronic postmaster and maintain the system from outside invasion. This problem was highlighted very shortly after the meeting when unsolicited messages from a music-copying firm were circulated from someone's address book. In the interim the (printed) address list of UK librarians is published with this issue of Broken Pencil.

#### **4pm Orchestral & Publishers' Librarians**

Pascal Fallas (Peters Edition)  
Stephen Hogger (Chandos Music)  
Adam Harvey (Chester Music)  
Rod Taylor (MDS Ltd)  
Ben Newing (MDS Ltd)  
Bruce MacRae (Boosey & Hawkes)  
Stuart Garden (Boosey & Hawkes)  
Colin Downs (Boosey & Hawkes)  
Chris Moss (Josef Weinberger)  
Shauna Hoey (Josef Weinberger)  
Rebecca Carrasco (Concord)  
Claire Osborne (Warner Chappell)  
Simon Wright (Oxford University Press)  
Zoë Roberts (United Music Publishers)

#### **MDS Ltd**

**Rod Taylor** outlined the recent changes at MDS about which there was a deal of apprehension on all sides. Briefly, all hire materials previously retained in this country by MDS (primarily U-E and Schott) are being transferred back to their principals over a period of three months. MDS will remain the point of contact for ordering as before but all materials will henceforth be shipped directly from the principal hire library for each publisher (and returned directly to there by the customer). However, the counting and tagging of UK professional sets will be retained for future use. For information, the standard trans-EU shipping time is about three days from Mainz & Vienna. There is a one-day express also available if required. On a general note, it was pointed out that this was an economic decision made by the principal companies involved and is indicative of the state of the music publishing industry today. It will be interesting to see how successfully this operation works in practice.

#### **Orchestral & Publishers' Librarians Working Party (Part 2)**

**Bruce MacRae** spoke for the joint Working Party, which had met earlier in the afternoon. He outlined the aims of re-establishing this group whose principal aim is to nurture constructive dialogue between orchestra and publisher librarians. It is believed that such problems as do arise are best articulated and communicated through the working parties who should meet regularly. In this way it will be possible to spot trends, address problems and, most importantly, offer solutions. Communications between librarians and publishers need to build on the foundations of the last twelve months. To that end, a library exchange is being initiated: **Colin Downs** spent a day with **Richard Payne** at the LPO and a

reciprocal visit is planned for the New Year (see reports of both these days below).

### Hire Material Record Cards

Samples of the record card as currently being used by some orchestras were distributed as in previous meetings. The idea is to photocopy this master copy onto (for example) a sheet of A4 card and use it to record the usage of each set hired. As the scheme gathers momentum, it should then be possible to trace which orchestras had had previous use of a specific material. The scheme has nominally been in operation for several years: this year's discussion made it clear that this needs to be driven by the orchestral librarians rather than be expectant of the publishers to provide yet more paperwork.

### Round Table – Tool Time

Our roundtable slot was dominated by **Jacqui Compton's** travelling library box, which she had brought along (a plastic toolbox from a large DIY chain). This is what we found inside:

Ball of string; quartet-style music stand; Duck-tape, Black Gaffer (Electricians) tape, Insulating tape; Torch, Elastoplasts, Safety Pins, Hotel Sewing Kit, Multi-function screw- and bit-driver and earplugs.

More conventionally, there were library tools such as: marker pens, paper clips, elastic bands, pencils, pens, erasers, Post-It notes (so useful for those Blue Petering exercises!). Cards for making notices and signs on the road, manuscript paper (of course), various Filmoplast and Scotch® "Magic" tapes.

Some of these items may have seemed exotic and rather luxurious for the librarian to have but as Jacqui pointed out, many of us are also responsible for stage-management duties. The necessity and practicality of having these "exotic" items to hand was discussed.

**Gina Boaks** brought along her Scotch® ATG700 adhesive tape dispenser. This enables users to apply strips of pre-glued adhesive tape of exactly the right length, in the place you need it. Especially useful, therefore in paste-ups. The applicator costs around £20.00. The general purpose tape ATG456 (!2mm x 33m) costs around £13.00 for 12 rolls.

Other items brought along and discussed included the TippEx® mouse, a re-positional glue-stick from Scotch®; Post-It® notes on a roll dispenser and Manutape (a self adhesive manuscript stave on a roll). Unfortunately, both the Glue stick (made by 3M France) and Manutape appear to be unavailable at present but the other items are available from some (not all) branches of Rymans.

The meeting was concluded at 5.30pm with thanks to all those who had attended. Thanks were due to **Jacqui Compton** for organising the Millenium Wheel trip, and to **Maggie Gibb** at the **Royal Society of Musicians** and Terry at the **Blackfriars Wine Bar** for their various hospitalities.

### Library Exchange Colin Downs, Boosey & Hawkes

In November 2002, I had the good fortune to spend a day with Richard Payne, librarian of the LPO, during a rehearsal for Strauss' *Alpine Symphony*, Grieg's Piano Concerto and *Stations of the Sun* by Julian Anderson.

Arriving at 9.30am, I was immediately struck by the busyness of the day; because time was short, everything had to be right from the start. Folders containing that day's music were being put out on stands just after I arrived. This is the only one of the four rehearsals for this concert that takes place in the actual hall so, for example, the location of off-stage forces can't be tried until today. The brass ensemble for the *Alpine Symphony* was (appropriately) situated in the bar directly off the hall, on level four. Within the LPO, Richard is the person who deals with the additional requirements of any off-stage forces, or special sound or lighting requirements that arise. On this occasion, the set-up involved the careful manipulation of television monitors that relaying the picture of Daniel Harding conducting on the stage (but not the sound). A couple of different locations were tried to ensure that the playing was loud enough to be heard from the stage (and balanced with the orchestral forces at that point), Richard relaying instructions from the conductor to the musicians in

the time-honoured tradition of running back and forth between them. The thirty or so seconds of the *Alpine Symphony* that requires all these additional resources takes up about the first twenty-five minutes of the three-hour general rehearsal.

Backstage, Richard had with him his two large black boxes - the Library Boxes - reinforced flight cases about four feet high. These carry all the music that is currently required by the orchestra for that particular patch of work. There'll also be set of parts for upcoming programmes, parts that he's preparing for things further in the future. He also keeps a wide range of specialised library equipment that might be needed. The conventional supplies of scissors, knives, Tipp-ex, pens, pencils, adhesive and Filmoplast tape were added to with sticking plasters, needle and thread, and Paracetamol in case of loose buttons, headaches and cuts. I found it quite fascinating to see how a professional orchestral librarian copes with all eventualities and prepares himself for them. I saw that Filmoplast makes a better job of repairing parts than some other kinds of adhesive tape; that pages when secured with only a thin strip of gum inevitably come apart. I also saw that sets on hire need to come with a bumper horn part for it saves time for the librarian if one is there already, and that 2B pencils create a better mark on paper than B or HB and so on.

Richard and I sat in the ranks of seating and leafed through scores. We discussed the problems involved when page turns are noisy in recording sessions, and how various publishers produce their materials. We compared the differences between older engraved parts and more recent computer-set ones; and the way in which publishers bind parts (some with tape, others with glue, others stapled and some others with combinations of the three). Some page turns were tricky in their positioning in the phrasing: we discussed the options of how best to overcome this (for example, by slicing a page to allow a player to turn the top half of the page to play what is on the reverse or writing the first bar or two of the next page at the bottom of the page that is still open). Some paper is not so good for receiving pencil markings, such as glossy

kaolin-covered paper and we looked at some parts where pencil markings are faint because of the very glossy surface. The day ended by listening to Julian Anderson's *Stations of the Sun*, and thinking about the complications of being an orchestral librarian to such a large orchestra. It struck me that it is a multi-faceted role, in which a long-term attitude has to be in place (ordering music in good time, considering extra scores and string numbers that may be required) along with a dedicated eye for the minutiae of detail.

Please contact one of the working party representatives if you would like to participate in this scheme.

### Library Exchange Richard Payne, LPO

After Colin Dunn's visit to the LPO during the mayhem of a general rehearsal at the Royal Festival Hall (and all those off-stage horns to look after!) last November; I spent a day in February as guest of Boosey & Hawkes Hire Library.

The building at 295 Regent Street is an imposing structure but Boosey & Hawkes now occupy only a portion of it: the hire library shares space with production, editorial and despatch departments in the basement.

The department is run by Bruce MacRae who, in addition to overseeing the day-to-day running of the library liaises with other departments here in London and with principals, affiliates and agents abroad. This is the largest single-publisher hire library (quite apart from agency works represented) and that presents its own demands; as parent company, their affiliates (in the USA, Germany and Australia) and their many agents all have to be supplied with materials, virtually all of which have to be supplied and monitored from London.

Looking about as we pass the numerous racks of roll-out shelving I can readily appreciate the investment that has been made over the years - all the orchestral stock is contained in boxes and is kept in a numerical sequence.

*Dedicated sets are always kept in their individual boxes, some of them have been in circulation for thirty or more years. How many sets of rarely- or never-played works are here simply because they're in the catalogue, I wonder. There are further stores of materials in rooms off corridors and in rooms through other rooms containing copious quantities of opera vocal materials, the Light Music library and obscure German choral repertoire from the Richard Schauer acquisition (oratorios by Max Bruch, anyone?).*

*Later, I was able to see in more detail how the library functions and meet the individual members of team:*

*Colin, Stuart Garden and Bevis Hungate showed how orders are received and entered on to the system. Boosey & Hawkes have been running HLMS (Hire Library Management System) for a number of years. The software company, set up by a former employee of B&H Australia services a number of other publishers a swell. Last summer, the upgrade to a Windows™ version took place. Nine months or so later, there are still teething problems which, as the whole process of stock control must be computer-based can cause frequent and annoying delays for everyone. In HLMS, information regarding each work is available on-screen (instrumentation, composition details, whether a Masterworks score is available/suitable to conduct from, who has used the set previously and so on) (sets marked by UK professional orchestras are not sent abroad). The location and availability of each set can be seen on-screen; those currently on loan may already be allocated for the next customer so the importance of prompt and complete returns becomes clear. For example, for the Prokofiev anniversary, many additional materials have been produced to cope with the peak demand this year: Barschai's arrangement of *Visions fugitives*, a work that previously had just a couple of sets, now has eight, all of which are in circulation. Logistical demands may even require further sets to be produced, which will wait patiently in their box for the next peak in demand.*

*Colin Dunn takes care of dispatching the*

*materials, producing the delivery paperwork and wrapping your package for collection by the despatch team. The Jiffy Bags of old are giving way to custom-produced single-piece cardboard cases. When sets are returned, James Wilkinson books the material back in, checks them and liaises with Bevis over missing parts, etc.*

*Everyone agreed that Martin Turner has the busiest job: he looks out all the materials for dispatch. If there's any doubt concerning the integrity of a set, the stock is physically checked to see whether the order can be fulfilled. Although much of production is out-sourced, the filling of gaps in sets, that additional score are probably photocopied in-house by Max Waters in the Production department.*

*Although some works were printed externally in huge quantities (the 1967 printing of *Le Sacre du Printemps*, for example had literally hundreds of sets printed), it's more economical to make single materials in-house on demand. In the case of works published by Boosey & Hawkes themselves, that isn't so much of a problem although masters vary in quality with age from brittle, browning hand-copied transparencies to the latest computer-engraved masters. It can, however be a different story in securing good quality masters from a principal for whom B&H acts as agent. For example, although Boosey & Hawkes represents the operas of Richard Strauss for most of the world's territories, the original publisher was Adolph Fürstner (now administered by Schott) who retains the original plates (or transparencies made from them) and controls reprinting of materials. In the case of Russian repertoire, the VAAP partners (Sikorski, Boosey & Hawkes, Chant du Monde, DSCH) collectively represent the interests of the former Soviet Union State Music Publisher. Since the individual partners don't own the copyrights or individually hold all the works in the catalogue, sets of the rarer works will be shared and masters can be especially hard to come by.*

*Finally, I'd like to thank everyone in the*

Boosey & Hawkes hire library for their hospitality and an informative day out on "the other side of the fence".

### NEXT ISSUE

- **Inspect-a-gadget** - Electric Erasers, Pencil Sharpeners (and more).
- Librarians' Day 2003
- Report from the ABO's "Where do I start?" seminar.
- Surf's up (the internet).

Previous issues of Broken Pencil can be viewed on the web at [www.mola-inc.org](http://www.mola-inc.org). Thanks to Russ Girsberger at the New England Conservatory for taking the time and effort to make that possible.

### UK Orchestral Librarians' Address List

This, the current list of UK Orchestral Librarians will be amended and updated in future issues of Broken Pencil. If your details have, or are about to change, please contact the editor directly.

**Academy of Ancient Music**  
 Jessica Buchanan-Barrow  
 10 Brookside  
 Cambridge CB2 1JE  
 (T) 01233 301509  
 (F) 01233 327377  
 (e) [j.buchanan@aam.co.uk](mailto:j.buchanan@aam.co.uk)

**Academy of St. Martin-in-the-Fields**  
 Katherine Adams  
 Raine House  
 Raine St.  
 London E1W 3RJ  
 (T) 020 7702 1377  
 (F) 020 7481 0228  
 (e) [kiadams@asmf.fsnet.co.uk](mailto:kiadams@asmf.fsnet.co.uk)

**BBC Concert Orchestra**  
 Eunice Brushfield-Hodges  
 81 Uffington Road  
 West Norwood  
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 (T) 07736 481102  
 (F) 020 8761 2957  
 (e) [bobbietel.et@virgin.net](mailto:bobbietel.et@virgin.net)

**BBC Music Library**  
 Peter Linnitt  
 Unit 7, Ariel Way  
 London W12 7SL  
 (T) 020 8576 0208

(F) 020 8225 9984  
 (e) [peter.linnitt@bbc.co.uk](mailto:peter.linnitt@bbc.co.uk)

**BBC Music Library**  
 Richard Gates  
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 (F) 020 8225 9984  
 (e) [richard.gates@bbc.co.uk](mailto:richard.gates@bbc.co.uk)

**BBC NOW**  
 Steven John  
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 Llandaff  
 Cardiff CF5 2YQ  
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 (e) [steven.john@bbc.co.uk](mailto:steven.john@bbc.co.uk)

**BBC Philharmonic**  
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 Manchester M60 1SJ  
 (T) 0161 244 4015  
 (F) 0161 244 4211  
 (e) [roger.turner@bbc.co.uk](mailto:roger.turner@bbc.co.uk)

**BBC Scottish Symphony Orchestra**  
 Tommy Fowler  
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 (e) [tommy.fowler@bbc.co.uk](mailto:tommy.fowler@bbc.co.uk)

**BBC Symphony Orchestra**  
 Moira Kirk  
 BBC Studios Delaware Road  
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 (T) 020 7765 5376  
 (F) 020 7765 4415  
 (e) [moira.kirk@bbc.co.uk](mailto:moira.kirk@bbc.co.uk)

Fiona Williams  
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 (e) [fiona.williams01@bbc.co.uk](mailto:fiona.williams01@bbc.co.uk)

Julia Simpson  
 (T) 020 7765 4215  
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**Bournemouth Symphony Orchestra**  
 Helen Harris  
 2 Selldown Way  
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 (T) 01202 670611  
 (F) 01202 687235  
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(T) 01223 300795  
 (F) 01223 302092  
 (e) [sarah@brittensinfonia.demon.co.uk](mailto:sarah@brittensinfonia.demon.co.uk)

**Chandos Music**  
 Stephen Hogger  
 Chandos House, Commerce Way  
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 (T) 01206 225200  
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 (e) [shogger@chandos.net](mailto:shogger@chandos.net)

**City of Birmingham Symphony Orchestra**  
 Tim Pottier  
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