

# BROKEN PENCIL

## ORCHESTRAL LIBRARIANS' NEWSLETTER

AUTUMN 2001

WELCOME to the very first issue of BROKEN PENCIL. This will be a more or less quarterly publication whose aim is to provide a regular forum to stimulate discussion and disseminate information amongst the whole community of professional orchestra librarians in this country. The focal point of this community is the annual meeting and dinner with publishers' librarians. Sadly, many of us are, for a variety of reasons, unable to attend this event. We hope to use this publication to include news and articles on a wide range of topics, some (though not all) of which will have been raised at the meeting. So, please read on and air your opinions!

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### NOTES FROM 15<sup>th</sup> ANNUAL MEETING MPA BOARDROOM FRIDAY 1<sup>ST</sup> DECEMBER 2000

#### 2pm - 4pm Orchestral Librarians

Moira Kirk, Jacqui Compton, Fiona Williams (BBCSO)  
Paul McKinley (Ulster Orchestra)  
Geoffrey Lester, Simon Launchbury, Peter Linnett, Katy Blurton (BBC Music Library)

### 16<sup>TH</sup> Annual Librarians' Meeting 30<sup>th</sup> November 2001

#### 2pm - 4pm: Orchestral Librarians Meeting

MPA Boardroom  
3<sup>rd</sup> Floor Strandgate • 18 - 20 York Buildings  
London WC2  
(nearest tubes are Charing Cross & Embankment)

Once again, we are grateful to the Music Publisher's Association for the use of their facilities and refreshments free of charge. Richard Payne (*London Philharmonic Orchestra*) will chair the meeting. A complete agenda will be forwarded beforehand but at this point we are pleased to be able to confirm that there will be a presentation of the OPAS (Orchestra Planning and Administration System) software package by staff from Artifax Software Ltd., UK partners for this package.

A number of orchestras are currently viewing this package and it was felt that this would be a good opportunity for those who don't know much about OPAS to have a first-hand view.

There will also be reports from recent MOLA and IAML conferences.

If you have any suggestions for additional items (even if you are unable to attend), please contact Richard before 10<sup>th</sup> November. If you are able, please bring around two dozen copies of your season's brochure for distribution amongst your colleagues.

#### 4.30pm - 5.30pm: Publishers' Hire Librarians invited to join the meeting

As last year, we will then adjourn to:

**Blackfriars Wine Bar**  
Arch 80 • Scoresby Street • Blackfriars Road • London SE1  
(nearest tube Southwark - Jubilee Line)

#### 7pm: Dinner is served!

(Menu is enclosed - please complete and return to: Jacqui Compton • 49 Salehurst Road • Crofton Park • London SE4 1AR). Please make a note of this date in your diary - we look forward to seeing all of you there!

Catherine Payton (English Sinfonia)  
Stephen John (BBCNOW)  
Roger Turner (BBC Philharmonic)  
Tony Burke (WNO)  
Frances Hughes (RTE Concert Orchestra)  
Bene McAteer (National Symphony Orchestra of Ireland)  
Ben Lane (Scottish Chamber Orchestra)  
Daniel Roberts (BBCSSO)  
Alison Morrell (CBSO)  
Gina Boaks, David Loveday (ROH)  
Helen Lambert (Scottish Opera)

Myra Mackay (RSNO)  
 Sarah Plummer, Lydia French (Glyndebourne)  
 Richard Payne (LPO)  
 Helen Wilson (Viva!)  
 Angela Escott (Royal College of Music)  
 Katherine Adams (ASMIF, Monteverdi  
 Choir/EBS/ORR)

Introduction and welcome; apologies and absentees

Jacqui Compton (BBCSO) in the chair welcomed everyone to the meeting, especially those attending for the first time. In time-honoured fashion, everyone introduced themselves. There was concern that a number of librarians seemed to have not received invitations. The handed-out contact sheet ensured that those present would have their details correctly noted.

MOLA – Daniel Roberts (BBCSSO)

Daniel introduced MOLA and reported from this year's conference in New York that he had attended. It was good, he reported, to be able to meet people that he had previously only known via e-mail. He felt humble, shy and nervous, but there was an overall sense of goodwill, together with a positive can-do attitude. The emphasis is on sharing information with your colleagues. Founded by librarians at Boston and Philadelphia, MOLA's expansion in recent years has seen orchestras from all over the world join this huge family. A strong advocate of membership, Daniel outlined some of the advantages that he found. Among these, the quarterly newsletter, "Marcato" is member's first point of contact. Recent developments include the web-site at <http://www.mola-inc.org>. Non-MOLA members have limited access to this site but with links to composers, publishers, resources, libraries, translations, and National Anthems it gives an impressive taste of the full members-only facility. Also of value is [molalist](mailto:molalist), which is an e-mail list-serve. Queries of all shapes and sizes are posted and there can be a bewildering number of responses. It can be very reassuring to find out that all orchestras, big and small share similar problems!

In recent year's a number of British orchestra's have been accepted into membership of MOLA. The member-at-large (in charge of membership) is Jacqui Compton (BBC Symphony Orchestra) – please contact her if you are interested in obtaining further details (07973 281462 or [jacquicompton@aol.com](mailto:jacquicompton@aol.com)).

ABO – Jacqui Compton (BBCSO)

Jacqui opened the subject. There was concern about the role that Association of British Orchestras

currently performs for orchestra librarians. These meetings of librarians stated some fifteen years ago as an informal get-together between orchestra librarians and their publisher colleagues. Gradually, it became clear that holding separate librarians-only meetings and a librarians/publisher dinner was uneconomical. There have, to date been eleven meetings held under the auspices of the ABO.

Since 1997, there has been no representative on the ABO board to represent the interests of librarians. The history of our search for recognition and status together with proper remuneration has been discussed and documented elsewhere. There was particular concern regarding the poor quality of the mail-out from the ABO this year. A number of librarians (especially those retired or free-lance) did not receive invitations and there were some noted late or non-deliveries of invitations. It is the intention to invite all member orchestras of the ABO to the annual meeting and dinner.

It was pointed out that management was more inclined to look favourably on paying for librarians to attend this day if the meeting is held under the auspices of the ABO. However, a meeting held by the ABO would incur a charge for each attendee of approximately £25.00 each (the MPA have generously offered the boardroom free of charge as we organised the meeting ourselves). Taken into consideration with travelling and other expenses would mean that those from smaller organisations would be unfairly disadvantaged.

Mention was made of the positive aspects of the ABO's involvement. For example, the Guidelines for Practice in Professional Music Hire is a unique document, something which librarians from overseas look upon with envy since it lays out acceptable standards on both sides of this particular fence.

There was a wide-ranging discussion concerning the representation of librarians' interests at ABO board-level, the attempts made by librarians to raise our profile within our organisations with the result that the person chosen to chair each meeting be given the discretion to involve the ABO as they see fit. There are that who see the ABO as a management organisation, especially in the area of pay and conditions, which remain, as disparate and desperate as before.

Critical Editions – Richard Payne (LPO)

Richard gave a brief presentation outlining a number of new, recently published and forthcoming critical editions available to librarians. He was keen to point

out the textural advantages to be had whilst also taking account of some of the practical drawbacks that these editions can present.

Assistant Librarians – Myra Mackay (RSNO)

Myra introduced the topic about which librarians had been able to secure the services of an assistant and on what terms. She wondered whether students from the music colleges could be enlisted. Alison Morrell (CBSO) has been using final-year students from the Birmingham Conservatoire for a number of years and she was able to illustrate the advantages and disadvantages of engaging this kind of help. The general opinion was that this could be a positive approach provided one was aware that during the year priorities can change and with them, reliability.

BBC Music Library – Geoffrey Lester (BBC Music Library)

Geoffrey reported that the BBC was undergoing one of its' periodic re-organisations which was felt to be a positive move at this time. There is a thorough review of their relations with external borrowers and hire fees based on a similar tariff to those operated by the major publishers' should be available early in the New Year (see enclosed tariffs – ed.). In addition, the unique and long-standing agreement with the Music Publishers' Association is being re-negotiated in the light of new technology; new digital channels the Internet, etc. Geoffrey is also hoping to obtain funding for the BBC Music Library Catalogue to be available on-line.

Publishers' Hire Tariffs – Richard Payne (LPO)

Richard introduced the subject and distributed a document containing the hire tariffs of the major publishers for 2000-01. It was to be noted that these tariffs covered UK performances only; overseas performances are subject to local tariffs and premieres to individual negotiation. Since the abolishment of the ABO/MPA uniform tariffs a number of years ago, there has been a good deal of confusion about what rates are being charged for music hire. Despite clauses in the Guidelines, the ongoing MPA negotiations with the Office of Fair Trading concerning this very subject have caused a certain nervousness in the publishing community that all these tariffs were being made available on the same document. It was noted the MPA members are under instruction not to discuss their tariffs amongst each other. Richard has undertaken to provide an annual update and to include the new BBC tariff when it comes into force.

2001 Meeting

Richard Payne "volunteered" to organise the 2001 meeting. He will organise the venue for this, the dinner and liase with the ABO as necessary

**4.30pm – Orchestral & Publishing Librarians**

**Publishers' Librarians**

Ben Newing, Rod Taylor (SchottUniversal, MDS)  
Chris Norris, Peter Nagle (Faber Music)  
Chris Moss (Josef Weinberger)  
Bruce MacRae, Angharad Evans (Boosey & Hawkes)  
Helen Rowlands (Peters Edition)  
Pascal Fallas, Zoë Roberts (UMP)  
Stephen Hogger (Chandos Music)  
Adam Harvey (Chester)

Matters arising

Daniel Roberts (BBCSSO) thanked Helen Rowlands (Peters Edition) for their assistance in respect of the James Dillon premiere.

Boosey & Hawkes were also thanked for having a number of back-catalogue works re-copied.

Critical Editions. Following on from the earlier discussion, the subject was again raised. The general feeling amongst orchestra librarians was that we would like there to be more editions available for sale and that the layout of parts be more practical. Faber, as representative for Bärenreiter asked whether someone could cast an eye over critical edition parts before reprinting.

Orchestra librarians asked for warning of what sets were being earmarked for "retirement" so that they are able to make the necessary reference copies, etc. This is already enshrined in the Guidelines.

Errata lists. Assuming that errata lists for new works are compiled, the publishers asked for this information to be forwarded as soon as possible, in order to correct/alter any further existing sets and, of course their masters.

Record Cards. The system of performance record cards circulating with rental sets was started briefly but seems to have fallen into disuse. Previous years' discussions about what form the form should take seemed to have been unresolved but librarians were asked to provide a form for any work that doesn't have one.

Radio and TV Broadcasts. Orchestra librarians were reminded that any broadcast or relay should be reported, preferably before the event, especially

when dealing with performances abroad. There was concern about considerable loss of income through unreported broadcasts.

A plea from orchestra librarians that, given the variability of postal services, rental materials be securely packaged. This also applies to those of us who actually return materials!

#### Season's Brochures and Hire Catalogues

Everybody had been asked to bring copies of their season brochure/hire catalogue. The advantages in seeing which orchestras are sharing repertoire/conductors are obvious. Jacqui Compton suggested that orchestras might like to include publishers' hire libraries in their mail shots. There was also discussion concerning orchestra repertoire reports, which could then be circulated. It was agreed that this might prove a useful topic for discussion at next year's meeting.

#### **Round Table Discussion**

All those present were encouraged to contribute. Jacqui Compton (BBCSO) asked if everyone present had received a copy of Guidelines for Practice in Music Hire (Revised edition 1999). She reported that there had been considerable interest in this document from overseas librarians. There were no objections raised to this document being made widely available for reference.

Ben Newing (SchottUniversal) wondered what the position was regarding VDU/Electronic Music Stands. The many obvious pitfalls of such a system were discussed at length, the conclusion being that unless considerable funding be made widely available, there was little chance of these stands being developed in the foreseeable future.

Daniel Roberts (BBCSSO) pleaded for publishers to notify librarians of last-minute revisions.

Gina Boaks (ROH) has the address for PDC Presentations who are importing supplies for the VPC Music Binder:

PDC Presentation Solutions Ltd.  
Unit 14a Fleetway West Business Park  
Wadsworth Road  
Perivale  
Middx UB6 7LD  
(T) 020 8810 5770 (Deborah Jones)  
(F) 020 8810 9190

Adam Harvey (Chester) asked if that anyone was in need of Chester Novello catalogues, please let him know and he will send you one.

Ben Newing (SchottUniversal) asked orchestra management's to take more notice of featured composers (anniversaries, etc).

#### **AOB**

There being no further business, the meeting was concluded at 5.30pm with a vote of thanks to the chair and the MPA for making the facilities available.

#### **PUBLISHER NEWS**

This year, the Ricordi agency changed hands. Hire materials can now be obtained from United Music Publishers 42 Rivington Street London EC2A 3BN. Call Zoë Roberts on 020 7827 8106

#### **MEMBERSHIP NEWS**

We note with sadness the passing of two long-serving and respected colleagues. Crawford Massey, who for many years was orchestra manager and librarian of the Northern Sinfonia; Jim Homer who worked as librarian for both the LPO and LSO and, latterly was taking care of the New Queen's Hall Orchestra.

#### **MUSICAL CHAIRS**

CONGRATULATIONS to Patrick Williams on his appointment to the Royal Philharmonic Orchestra. Librarian at the Hallé Orchestra since 1992, Patrick has specialised in moving his libraries lock, stock and barrel. True to form, no sooner had he started at the RPO than the library was on the move. He can now be found in the crypt of Henry Wood Hall, complete with rollout shelving.

Patrick's move instigated this year's shuffle-round. Steve Jones, long-term librarian for the Raymond Gubbay organisation has stepped in to Patrick's position at the Hallé, whilst Daniel Roberts, formerly of the BBC SSO has moved to Raymond Gubbay Ltd. Meanwhile Daniel's position in Glasgow has been filled taken over by Tommy Fowler.

There have been changes at ENO, too. After Jonathan Burton's departure for pastures new in charge of subtitling for the ROH, Ellen Gallagher, formerly of Opera North and Chandos Records has assumed the mantle of responsibility for ENO. Best wishes and good luck to all.

#### **HOUSTON SYMPHONY ORCHESTRA**

Those of you not currently in MOLA-land will probably not be aware of the tragedy that recently befell the Houston Symphony Orchestra Library. Typhoon-force storms laid waste much of downtown Houston – including the orchestra's library. There was extensive flood damage and the library was declared a total loss. Gradually, they are getting back on their feet. Anyone who wishes to donate sets of material can send details to any of the MOLA member orchestras in this country who will be able to

co-ordinate the shipping at this end. For our own part, this may prompt us all to re-evaluate the considerable insurance value of all that paper.

#### UK MOLA Member orchestras:

- Philharmonia Orchestra
- City of Birmingham Symphony Orchestra
- BBC Symphony Orchestra
- BBC Scottish Symphony Orchestra
- London Philharmonic Orchestra
- Royal Scottish National Orchestra
- Welsh National Opera
- Opera North
- Glyndebourne Opera

#### WEB WATCH

- In addition to the MOLA sit mentioned above <http://www.mola-inc.org> here are a couple of other sites worth book marking:
- If you are looking for timings, movement titles, etc, try pointing your mouse at <http://www.allclassical.com>
- Certainly worth a glance is <http://www.aria-database.com>, especially for texts, translations, plot outline and location within the opera. No orchestrations, though.

- If you are looking for music for a film night, there is a helpful sit at [www.filmmusic.dk/english.html](http://www.filmmusic.dk/english.html). This is best described as a fan-site but, usefully includes the name of composers' agents. Use it as a supplement to [www.tnv.net](http://www.tnv.net), John Waxman's site.
- Going on Tour? Is the National Anthem you have in the library still valid or will it's performance sever diplomatic relations? Forget ringing the Embassy and singing duets over the phone with some poor junior diplomat - check out <http://www.thenationalanthems.com>. Here you'll find a comprehensive, nay exhaustive selection of MP3 and MIDI files of National Anthems. For the real thing, however, you'll still need a look at the definitive guide:

#### National Anthems of the World (9th Edition)

by W. L. Reed (Editor), M. J. Bristow (Editor)  
A revised and updated edition, this alphabetically-arranged sourcebook includes the national anthems of over 190 countries, including Bosnia Herzegovina, Eritrea, Kyrgyzstan, Macedonia, Marshall Islands, Micronesia, Tajikistan, Turkmenistan and Uzbekistan. Each anthem is presented in the original language, with transliterate phonetic version, **to enable it to be sung by people of other tongues** (So, required reading for Secretaries of State for Wales, then). The book has been produced with the co-operation of embassies, High Commissions and governments throughout the world. Printed in Great Britain by Bath Press, Bath. Cassell Academic; ISBN: 0304349259.

## HIRE TARIFFS 2001-02

Following the success of last-year's handout, here are comprehensive details of the professional hire tariffs from UK music publishers. These rates are for performances within the UK, excluding premieres, which may be subject to individual negotiation. Overseas performances are subject to fees at the local rates.

<b>Standard Discounts Available</b>	-50% for repeat performances within one month	-20% if fewer than 28 instruments (parts)	-25% if fewer than 9 instruments (parts)	-25% if work in non-copyright
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Table A - Banded tariff (Faber, MDS, Chester, Peters, BBC Music Library)

Duration	Faber	MDS "A"	Chester "A"	Chester "S"	Peters	BBC
1'	£90.00	£90.00	£89.00	£104.00	£105.00	£75.00
2'	£90.00	£90.00	£89.00	£104.00	£105.00	£75.00
3'	£90.00	£90.00	£89.00	£104.00	£105.00	£75.00
4'	£90.00	£90.00	£89.00	£104.00	£105.00	£75.00
5'	£90.00	£90.00	£89.00	£104.00	£105.00	£75.00
6'	£140.00	£140.00	£135.00	£151.00	£105.00	£125.00
7'	£140.00	£140.00	£135.00	£151.00	£155.00	£125.00
8''	£140.00	£140.00	£135.00	£151.00	£155.00	£125.00
9'	£140.00	£140.00	£135.00	£151.00	£155.00	£125.00
10'	£140.00	£140.00	£135.00	£151.00	£155.00	£125.00
11' - 15'	£180.00	£190.00	£180.00	£202.00	£210.00	£175.00
16' - 20'	£235.00	£240.00	£235.00	£252.00	£255.00	£225.00
21' - 25'	£280.00	£280.00	£271.00	£302.00	£300.00	£225.00
26' - 30'	£330.00	£320.00	£304.00	£340.00	£345.00	£225.00
31' - 35'	£360.00	£360.00	£338.00	£379.00	£385.00	£275.00
36' - 40'	£395.00	£390.00	£372.00	£417.00	£425.00	£275.00
41' - 45'	£430.00	£420.00	£405.00	£422.00	£465.00	£275.00
46' - 50'	£455.00	£450.00	£438.00	£455.00	£498.00	£325.00

51' – 55'	£500.00	£480.00	£464.00	£483.00	£530.00	£325.00
56' – 60'	£525.00	£510.00	£490.00	£510.00	£545.00	£325.00
61' – 65'	£565.00	£540.00	£516.00	£534.00	£585.00	£325.00
66' – 70'	£590.00	£570.00	£541.00	£563.00	£605.00	£375.00
71' – 75'	£610.00	£590.00	£566.00	£589.00	£630.00	£375.00
76' – 80'	£645.00	£610.00	£590.00	£615.00	£650.00	£375.00
Over 80'	Please contact				£8.00/min	£375.00

**Notes****MDS**

"A" tariff is applied to ABO category S1 orchestra; further tariffs cover S2, C1, C2, NFMS and non-NFMS orchestras

**Chester**

Repeat discount of 50% given within one month in same territory. However, discounts are not automatically given for repeats at "major venues".

Non-copyright works – please apply directly to the hire library as these charges are based upon the old Novello rates.

"S" tariff is applied to LPO, Philharmonia, LSO, CBSO (and possibly others)

"A" tariff is applied to Hallé, RLPO, RTE, BSO, etc

**BBC**

External borrowers rates – current policy is that all published materials whether public domain or not can only be released with permission from the publisher/publishers representative. An administration charge of £17.50 per hour is also liable for researching purposes.

**Table B – Banded tariff (OUP)**

	<b>S1</b>	<b>C1/S2</b>	<b>C2</b>	<b>Notes</b>
1' – 51'	£74.62	£67.59	£60.59	S1 – Symphony Orchestras of National Status
6' – 9'	£113.56	£70.30	£62.73	
10' – 14'	£154.65	£117.88	£105.99	
15' – 19'	£195.75	£156.82	£140.60	
20' – 24'	£236.85	£195.75	£176.28	C1 – Chamber Orchestras of National Status
25' – 29'	£270.38	£234.69	£210.89	
30' – 34'	£303.90	£263.89	£236.85	
35' – 39'	£336.35	£294.12	£263.89	
40' – 44'	£366.63	£322.29	£289.84	S2 – Symphony Orchestras of less than National Status
45' – 49'	£394.75	£351.49	£315.80	
50' – 54'	£420.70	£378.53	£340.67	
55' – 59'	£446.66	£402.11	£361.22	
60' – 64'	£470.45	£424.51	£381.77	C2 – Chamber Orchestras of less than National Status
65' – 69'	£494.25	£446.87	£401.24	
70' – 74'	£519.12	£468.29		
75' – 79'	£543.99	£489.71	£440.17	
80'	£567.79	£509.39	£459.64	
Over 80'	£7.67/Min	£6.90/min	£6.23/min	

**Table C – Publishers charging per minute**

<b>Boosey &amp; Hawkes</b>		<b>United Music Publishers</b>	
<b>Minimum Hire Charge</b>	£100.00	<b>Minimum Hire Charge</b>	£72.00
<b>Rate per minute</b>	£12.50 (up to 40')	<b>Rate per min (up to 43')</b>	£12.00
<b>Rate per minute</b>	£12.00 (40'+)	<b>Rate per min. (43'+)</b>	£7.35
		<b>Additional months' hire</b>	+25%
<b>Additional performances (within 10 days)</b>	-33.3%	<b>Additional performances</b>	-50%
<b>Reduction for Educational Concerts</b>	-25%	<b>Reduction for non-copyright works</b>	-25%
<b>Reduction for 28 parts or less</b>	-20%	<b>Reduction for 28 parts or less</b>	-25%
		<b>Vocal scores</b>	£2.50 (per copy per month)

	<b>Chorus parts</b>	£1.80 (per copy per month)
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## MUSIC HIRE RATES FOR ARRANGERS/ORCHESTRA LIBRARIES

Librarians and arrangers have always found difficulty in deciding what fee level may be appropriate when approached by someone who has hired an arrangement from a music library. Whilst the library themselves will charge the borrower a fee, this does not entitle the borrower to perform or otherwise exploit the work. An arrangement of any musical work (Public Domain or Copyright) is in itself protected by copyright, and therefore the consent of the arranger is required for any use of their copyright arrangements (this is known as, and can be charged as "secondary rights").

The matter of appropriate payment to cover the use of the arrangement and secure the arranger's consent is a matter for negotiation between the borrower and arranger. The British Music Writers Council section of the Musicians' Union from time to time recommends a hire fee structure to provide some guidelines for members to work on. The last recommended structure, published in 1998 was as follows:

BRITISH MUSIC WRITERS' COUNCIL Recommended Music Hire Fees 1998 -			
	Total Fee	Arranger/Composer	Copyist
<b>Education</b>	£35.00	£25.00	£10.00
<b>Concerts</b>	£65.00	£45.00	£20.00
<b>Radio use</b>	£125.00	£90.00	£35.00
<b>TV/Commercial use</b>	£280	£200	£80.00
For music up to 5' duration, for longer than 5' duration: +100%			

### USEFUL "STUFF"

#### VPC MUSIC MASTER BINDING MACHINE

Those of you who have one of these fantastically useful machines (demonstrated at our meeting in 1994) would be pleased to know that you can order supplies in this country from Deborah Jones at PDC Presentation Solutions. See the report from last year's meeting for details.

#### FILMOPLAST REPAIR TAPES

Used by orchestras across Europe and the US, there are two ranges for use in repairing and binding parts. P90 is a white, acid-free archive-quality water-soluble tape whilst P is a transparent equivalent. The 50m rolls come in a variety of widths: 1.3cm; 2cm; 4cm. There is also a coloured cloth range "T" which is great for backing. Expensive, yes, but a small price to pay in the knowledge that future generations won't be trying to peel off browning Sellotape (£1 in the swear-box please). You can order tapes or samples direct from:

Hans Neschen UK  
 Emerald Way  
 Stone Business Park  
 Stone. Staffs ST15 0SR  
 (T) 08000 526278  
 (F) 01785 610111  
[neschen.uk@neschen.freesevice.co.uk](mailto:neschen.uk@neschen.freesevice.co.uk)  
[www.neschen.com](http://www.neschen.com)

Härtel this autumn for the sole purpose of providing the toughest, meanest proving ground for the humble pencil. We'll be talking Repetitive Strain Injury in the next issue!

### LIBRARIAN INFORMATION UPDATE

If you're reading this then at least some of your details that we have are correct. This year, we'd like to be able to circulate an accurate, up-to-date and comprehensive listing of orchestra librarians at our November's meeting. We will rely on this information to send out future issues of Broken Pencil and invitations to the annual meeting and dinner. The database will be made available to all those listed on it. Please photocopy this page and return it to the LPO Library (address below).

NAME	
ORCHESTRA	
ADDRESS	
TELEPHONE	
FAX	
E-MAIL	
MOBILE	
Leave blank any field that you do not wish to include	

**WE'VE HAD OUR SAY, NOW HAVE YOURS!**

### NEXT TIME

#### PENCILS ROADTEST

Which is best? – 2B, 3B, or 4B. Tired of confiscating those 2H pencils from your Principal Viola. Yes, someone is mad enough to test-drive the leading brands: the London Philharmonic Orchestra has been kind enough to programme a complete Beethoven symphony cycle in the new edition by Breitkopf &

This more or less quarterly newsletter is produced free of charge for orchestra librarians. Contributions for inclusion in future issues are welcomed by post fax or e-mail. 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 January 2002.

Richard Payne, Editor: Broken Pencil Newsletter

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