Wherever You Are
Whatever you’re doing

You can depend on Morgensterns Expert Diary Management and Representation

Morgensterns
Expert Diary Management and Representation for Professional Musicians
020 8681 0555
www.morgensterns.com
teleteam@morgensterns.com

We’re celebrating over 30 years of outstanding support for the orchestral and session business and looking forward to a very rewarding future.
Dear Colleague,

By joining Morgensterns, you’ll be following in the footsteps of many successful musicians who now enjoy a steady stream of high quality freelance orchestral and session work.

Our Teleteam, all music graduates, support both players and fixers, through our sophisticated Diary Database and Fixer support services and with our unique work-generating Availability List service.

We’ve been supporting the freelance business with our well proven in-house technology for over 30 years, and today www.morgensterns.com offers you online access to all of your important information, including your diary details, messages, work profile and your promotional web profile page.

“I’ve always thought that Morgensterns provides a top quality service - their accuracy is second to none and their Fixer Logon and online Availability List’s are incredibly useful. I always get a friendly, helpful voice on the phone which makes me feel confident that my booking will be dealt with efficiently and accurately.”

Claire Dersley, Orchestral Manager, CBSO

The competitive edge.

It’s not just bookings that our Teleteam deal with immediately. Our unique Availability Lists are delivered instantly - no waiting around for them to be compiled!

In a profession where last minute depping is so prevalent seconds really count and our instant Availability Lists give you the competitive edge.

Membership also includes a comprehensive range of support services, such as our weekly Calendar Digest with Apple & Google calendar files, invaluable career advice including help preparing your CV and Web Profile, our CV Preparation App at www.morgensterns.com, and inclusion on our work generating Availability List service.

Young Professionals Discount

Morgensterns membership continues to offer the most comprehensive and efficient service, at the most competitive price. And our Young Professionals Discount scheme represents an especially attractive deal.

We look forward to hearing from you on 020 8681 0555 or visit us at www.morgensterns.com.

Yours sincerely

Julian Morgenstern
Being a successful freelance musician is a complex juggling act. You not only have to find work, network and fit in all that practice - you have to prepare your accounts and navigate to the gig too.

At Morgensterns we understand the demands of a musician’s mobile lifestyle and use our sophisticated Diary Management systems to take the hassle out of organising your life and securing your next job.

All you need to do is keep us up-to-date with your diary

We then use our database management systems to put fixers in contact with the players they want to book, fast - for anything from a one-off gig, to an entire season’s work.

And that’s just for starters. We also offer the benefit of all our other fixer support and promotional services at www.morgensterns.com plus our Teleteam’s knowledgeable support and advice, should you need it.

Our aim is to support you in your orchestral journey, and to help make sure that not only you, but also your career is heading in your desired direction.

More than just an answering service

Because, although we naturally rely on computers for the impeccable management of your bookings, we’re also dedicated to offering a caring, personal service where you’re always a name, never just a number.

Managing your diary means we take a close interest in your career, and we are keen to offer you the best possible professional representation to all the UK’s orchestral and session fixers. We’re always looking at the available options from our client’s perspective.

It’s this special combination of efficiency, sense and sensitivity that makes Morgensterns so successful.

• Speed-dating
We work fast (using mobile, sms, email and phone) to deliver booking details to you, immediately - and your replies back to fixers.

• Hard working
In addition to fielding fixers’ calls as soon as they come in, we go out of our way, daily, to create jobs for you through our unique by instrument Availability Lists.

No-one is better placed to help you take advantage of those last-minute depping opportunities that are such a feature of the music business.

• Supportive
We’re also a tremendous source of practical help and information. For example, we can help you prepare an effective CV and your Morgensterns Web Profile, advise on marketing and publicity - as well as act as an expert sounding board as you plan your next career moves.

“I like the way Morgensterns support fixers with their Availability Lists and Who’s Doing my Date? Lists. It’s certainly generated work for me, and for many of my friends who enjoy the benefits of Morgensterns membership.”

Vladimir Naumov, violin

“IT’s a fast, unforgiving world. Even when I’m in Oz, fixers want answers immediately. Morgensterns are fast! They have the information in a flash. If a booking comes in they contact me straightaway, wherever I am, and I can rely on them to call the fixer back with my reply.”

Mark Paine, horn

Morgensterns offers Expert Diary Management and Representation

Morgensterns clients are supported by Expert Diary Management, Career Advice, Availability Lists, Who’s Doing my Date Lists and …
Hitting the road with Morgensterns, how it works

Morgensterns operates on a membership basis, with every musician paying a fixed quarterly fee for access to all diary management, fixer support and career development services.

Fees
Please visit www.morgensterns.com to see our current quarterly prices.

Please call for details of our Young Professionals Discount scheme, and our Audition Masterclasses.

How do I let Morgensterns know my availability?
Simply email or call our Teleteam to keep us up-to-date with your commitments, including date, time, orchestra and venue, for Diary Database input. Going away on holiday or for a family event? Please tell us that too. Our Weekly Calendar Digest will remind you of the dates we already hold for you.

Remember, we need the most current, detailed information possible to do our bit properly.

When are you open?
From 8am to midnight - seven days a week.

How does a fixer book me?
As soon as we receive an enquiry, we query our database to find out what you are doing on the requested dates.

We then contact you, by all means available, to pass on your bookings, and are always happy to relay your replies to fixers. If the fixer needs to see a client profile we can generate one instantly, from our Diary Database, which shows an up-to-the-minute snap shot of your recent work history.

How can your Availability Lists benefit me?
In a world where depping is so prevalent, you can imagine how busy we are supporting fixers with our instant Availability List solutions - you can see them in action at www.morgensterns.com, just click the Availability List button.

This heavily used online service provides fixers with a comprehensive, A - Z, list of client availabilities, with links to client web profiles, for any category of instrument they may require for their dates.

Availability Lists increase your exposure to fixers, and increase your chances of securing more work.

I need a lift to the gig in Birmingham next Saturday?
Who's Doing my Date Lists can be produced at the touch of a button - invaluable for lifts and also, for example, for Fixers needing to identify and update musicians affected by a rehearsal venue change.

My surname begins with 'W'. Do you bother to look at all the options when you run through a list with a fixer?
Most certainly, it's only fair that we do so! Our policy has always been to review all the players listed to give the fixer a complete picture of who might be available to accept their work.

OK! So how do you deal with clashes?
We always refer all work, including clashes, directly to you, leaving you free to make up your own mind as to which gig to accept.

That's great, so you put me in control of my work?
Our mission has always been to provide our clients with a responsive administration that puts you in full control of the work you want to accept, at all times.

Julian Morgenstern talks about the diary management business he established in 1983
"Fixing musicians for the South Bank Foyer Music series opened my eyes to the possibility of applying computer technology to the world of orchestral and session bookings.

"From the outset, I was determined to offer a proactive service, with a real agency ethos. I didn't just want to take bookings, I wanted to find ways of creating work for my clients. That's why I put so much energy into contacting clients with their messages and into developing our diary database and all the related fixer support services that we now offer."

Morgensterns is based in Croydon where our staff of four, all experienced musicians in their own right, manage the diaries of more than 550 of the UK’s busiest freelance players.

Today, Morgensterns is a first port of call for all top fixers who demand results, fast.

By the way, to avoid confusion it's always simply Morgensterns - never with an apostrophe!"
“Julian has developed a stunning computerised diary package that undertakes every combination of functions you could wish for.”
Stephen Carpenter, Chief Executive
Orchestra of the Age of Enlightenment

www.morgensterns.com
Raise your profile at www.morgensterns.com where our secure client-logon services give you online access, 24/7, to your diary, your messages and to other important personal information.

Your Web Profile page is designed to showcase all aspects of your career - with links from our Availability List service, Web Profiles are visited regularly by fixers and concert promoters across the UK.

They are simple to navigate and maintain, and together we can develop your web profile into a comprehensive online portfolio including

Recital listings tell promoters where they can hear you play and illustrate the variety of your work.

Press cuttings and mp3s to help build your profile into an interactive brochure that allows promoters to read your latest reviews and hear you play for themselves.

Photo gallery your online directory of personal and professional shots, available for promoters of your concerts to download for their publicity.

Outreach and teaching experience designed for parents and schools looking for experienced musicians to inspire and teach their children.

And your Web Profile enquiry form makes it easy for promoters to contact you about all aspects of your work.

www.morgensterns.com also offers lots of other useful business information including client and orchestra lists and our Availability List service.

Ready for the off?
First meet our Teleteam...
Because whenever you contact Morgensterns, you’ll be assisted by one of our expertly trained and experienced diary managers.

Each Teleteam member studied music and understands the challenges of managing a freelance musician’s career.

Please visit www.morgensterns.com for full Teleteam biographies.

You’ll also discover that past members of Morgensterns Teleteam populate the music business in sought-after positions working for orchestras such as the BBC CO, BBC SO, CBSO, CLS, ECO, EMI, Opera North, ROH, RPO and music organisations such as Askonas Holt, Harrison/Parrott, Intermusica, Trinity College of Music and the Wigmore Hall.

Next Steps?
This brochure contains everything you need to sign up with Morgensterns, including details of our Young Professionals Discount.

But if you want to talk to us first, please call our Teleteam on 020 8681 0555, or email us at teleteam@morgensterns.com with your phone number - we’re always happy to call you back.

It just takes a simple call for you to start enjoying the benefits of Morgensterns fast Expert Diary Management and Representation.
new clients

modern instruments

BASSET CLARINET
ANTHONY PIKE

BASSET HORN
LAFURT BEN SLUMANE
HELEN BISHOP
JANE CALDEORBANK
EMMA CANAVAN
PETER CIGLERS
ELAINE COCKS
ALICE EDDIE (CLEDHILL)
ANDREW HARPER

HELEN JAMES (JOUTHBRIDGES)
MARIE LLOYD
KATIE LOCKHART
FIONA MITCHELL
STEVE MORRIS
JONATHAN PARKIN
HELEN PASKINS
TIM PAYNE
HELEN PIECE
ANTHONY PIKE
ROSEMARY TAYLOR
SARAH THURLOW
ANDREW WEBSTER

BASSOON (+ = Contra)

CELO (+ = Electric)
CHRIS FISHER
LUCY GIBBERS
DAVID HORNBERGER
MATTHEW STROVER

FLUTE
(+ = Picc, ± = Alto, b = Bass)
REBECCA CARSON
SUSIE HODDER-WILLIAMS

OBEO (+ = Cor, ± = D’Amore)

VIOLIN (+ = Electric, ± = Viola)

EUPHONIUM
TRACY HOLLWAY
OMAR KHOKHER

MANDOLIN
SARAH FREESTONE

OBEO
LIESEY ALBART
SUSAN BUSBY (FROST)
EMMET BYRNE
HENRY CLAY
GWENLLIAN DAVIES
JANE EVANS
EUGENE FEE
DANIEL FINNEY
LUCY FOSTER
DEBORAH GOODYER (BOYES)
JOSH HALL
RACHEL HARWOOD-WHITE
PHILIP HAWORTH
CLARE HOSKINS
VANESSA HOWELLS
HELEN HUEME
JOHN INGLETON
RACHEL INGLETON
JUNI LEE KEETING
JUJUT LEWIS
FRASER MACAULAY
BRIONY MIDDLETON
MICHAEL O’DONNELL
WILLIAM OINN
EMILY PaleTHORPE
JEREMY POLMEAR
RAFAEL TODES
CLIVE WILLIAMSON
BERNARD ROBERTSON

OBOE BASS
JANE EVANS
ADRIAN ROWLANDS

ORGAN
TIMOTHY BYRAM-WIGFIELD
RODERICK ELMS
ANTHONY GOODIE
BERNARD ROBERTSON

PERCUSSION
NICHOLAS ORRHORD
CAMERON SINCLAIR

PIANO
SUSAN BUSBY (FROST)
TIMOTHY BYRAM-WIGFIELD
RODERICK ELMS
ANTHONY GOODIE
DAWN HARDWIC
JULIAN JACOBSON
MALCOLM MILLER
ALEXANDER ROBERTS
BERNARD ROBERTSON
SHELAGH SUTHERLAND
CLIVE WILLIAMSON
JAN WINTONE
RECORDEER
HELEN KEEF

TELETEAM CLIENT SERVICES - DESIGNED TO PUT YOU IN CONTROL OF YOUR BOOKINGS

020 8681 0555
teleteam@morgensterns.com
www.morgensterns.com
baroque & classical

BASSOON BAROQUE
JENNIFER COOPER * ROSEMARY MORTON *
NATHANIEL BLAYE *

CLARINET CLASSICAL
NICHOLAS COX *
FIONA MITCHELL *
ANDREW SPARLING *
KATHERINE SPENCER *

ROSEMARY TAYLOR *
SARAH THURLow *

FLUTE BAROQUE
MARTIN HARRISCHORD
ROGER ELMS *
KAY PINTO *
BERNARD ROBERTSON *

HORN NATURAL
RICHARD BAYLSS *
URSULA MONBERG *
MARK PAINE *
STEPHEN STRILING *
Laurie Trulluck *

OBEO BAROQUE
AMY ROBERTS *
JOSEPH SANDERS *
RECORDER *
NINA ROBERTSON *

SACKBUT
SUSAN ADDISON *
PATRICK JACKMAN *
ANDREW LESTER *
DAVID STEWART *

PHILIP WHITE *

miscellaneous

ALEXANDER TECHNIQUE
NICHOLAS BLAYE *
PAUL MOORE *
JOSEPH SANDERS *
SHELagh SUTHERLAND *

COPIEST
RACHEL BENJAMIN *
MIKE BRIGGS *
SARAH FREESTONE *
LEON KING *
JONATHAN KITCHEN *

TIMPANI BAROQUE
NICHOLAS ORMROD *
CAMERON SINCLAIR *

TRUMPET NATURAL
CLARENCE ADODO *
DOMINIC COTTON *
SIMON GABRIEL *
JOHN MACDODMICN *

VIOLA BAROQUE
MICHAEL BENNETT *
NICHOLAS BLAYE *
GEORGE CLIFFORD *
DEBORAH KEMP *
LEON KING *
WEI WEI TAN *

VIOLA D’AMORE
LEON KING *

VIOLIN BAROQUE
ANDREW BERNARD *
FELICITY BROOKE-SKELTON *
HELEN BROWN *

TROMBONE BAROQUE
BRENDON McCAFFERY *
NIK WILSON *
LUCY BROWN *

VIOLIN BAROQUE
ANDREW BERNARD *
FELICITY BROOKE-SKELTON *
HELEN BROWN *

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DAVID STEWART *

PHILIP WHITE *

Client and Fixer Logon
Our Client and Fixer Logon screens let you track all the information we hold for you.
Our Logon App works on iOS and Android phones.
Please call if you’d like help adding a shortcut to your home-screen for instant one-click access.
Morgensterns Services for Clients and Fixers

**GENERAL TELETEAM SERVICES**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>What’s your Teleteam number?</td>
<td>020 8681 0555</td>
</tr>
<tr>
<td>What are your Teleteam hours?</td>
<td>8am - midnight</td>
</tr>
<tr>
<td>Are you open seven days a week?</td>
<td>Yes</td>
</tr>
<tr>
<td>What are your electronic hours (logon &amp; email)?</td>
<td>24/7 (<a href="mailto:teleteam@morgensterns.com">teleteam@morgensterns.com</a>)</td>
</tr>
<tr>
<td>Do you employ music graduates for your Teleteam?</td>
<td>Yes</td>
</tr>
<tr>
<td>How long have you been in business?</td>
<td>Since 1983</td>
</tr>
<tr>
<td>Can you provide references?</td>
<td>Please visit our endorsements page</td>
</tr>
</tbody>
</table>

**Teleteam services for clients - our Teleteam services are designed to put you in control of your bookings**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you always refer work, even where there are clashes?</td>
<td>Yes, and we leave relevant booking details on your answerphones</td>
</tr>
<tr>
<td>Do you chase clients until messages are picked up?</td>
<td>Yes, by phone, mobile, email and sms</td>
</tr>
<tr>
<td>Do you call and email fixers with client replies and queries?</td>
<td>Yes, and we copy clients into all communications with fixers</td>
</tr>
<tr>
<td>Do you keep fixers updated on the progress of inquiries?</td>
<td>Yes</td>
</tr>
<tr>
<td>Do you provide CV services?</td>
<td>Yes, we offer advice, our CV app, and web profiles</td>
</tr>
<tr>
<td>Do you provide an online Client-Logon-Service?</td>
<td>Yes, our Client Log-On app is available at morgensterns.com</td>
</tr>
<tr>
<td>Do you provide a weekly Calendar Digest?</td>
<td>Yes, our Calendar Digest is emailed every Sunday</td>
</tr>
<tr>
<td>Can you email me a year end accounts spreadsheet?</td>
<td>Yes, please call for details</td>
</tr>
<tr>
<td>Can I import my calendar into Apple iCal or Google Calendar?</td>
<td>Yes, we provide you with a .ics file to import into your application</td>
</tr>
</tbody>
</table>

**Teleteam stats for Clients**

- Which orchestras book through Morgensterns
  - Please visit our Orchestra tab at www.morgensterns.com

**Teleteam services for fixers**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you contact fixers with client replies and queries?</td>
<td>Yes, always, unless asked not to.</td>
</tr>
<tr>
<td>Do you update fixers on the progress of their inquiries?</td>
<td>Yes, by phone, email, sms and online logon</td>
</tr>
<tr>
<td>How do you deal with complicated bookings like tours?</td>
<td>Teleteam, email &amp; who’s-doing-my-date-lists</td>
</tr>
<tr>
<td>How do I find out more about a client?</td>
<td>Teleteam &amp; web profiles</td>
</tr>
<tr>
<td>Do you provide online Availability-Lists?</td>
<td>Yes, instantly</td>
</tr>
<tr>
<td>Are your Availability-Lists designed for emergencies?</td>
<td>Yes, they can be uploaded instantly</td>
</tr>
<tr>
<td>Do you provide Who’s Doing My date Lists?</td>
<td>Yes, they let us check who you have booked for a date</td>
</tr>
<tr>
<td>Do you provide an online Fixer-Logon-Service?</td>
<td>Yes our Fixer Log-On app is available at morgensterns.org</td>
</tr>
<tr>
<td>Do you charge fixers for your services?</td>
<td>No</td>
</tr>
</tbody>
</table>

**Bookings & messages are delivered by**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>email?</td>
<td>Yes</td>
</tr>
<tr>
<td>sms?</td>
<td>Yes</td>
</tr>
<tr>
<td>telephone &amp; mobile?</td>
<td>Yes, and we leave relevant booking details on your answerphones</td>
</tr>
<tr>
<td>Do you leave booking details on Answerphones?</td>
<td>Yes, full details when possible</td>
</tr>
</tbody>
</table>

**Teleteam statistics**

- Who books through you?
  - Please visit our Orchestra tab at www.morgensterns.com

**WWW.MORGENSTERNS.COM**

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who is your web site designed to showcase?</td>
<td>You, our clients</td>
</tr>
<tr>
<td>Do you provide online Availability Lists?</td>
<td>Yes, instantly</td>
</tr>
<tr>
<td>Will my profile page be visible in google listings?</td>
<td>Yes, and usually near the top</td>
</tr>
<tr>
<td>Where are your client lists?</td>
<td>Please visit <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
</tbody>
</table>

*Morgensterns Teleteam go to extraordinary lengths to contact players, and they keep me updated, by phone, mobile, e-mail, sms, and sometimes through another fixer I might be working for...  *Paul Allen (orchestral manager, ENB)*

Our Teleteam Services have been designed to offer Clients and Fixers choice
I have had the pleasure of working with Morgensterns Diary Service for at least 20 years. Without fail the Teleteam have been polite, highly efficient, accurate and responsive in all my dealings with them. 

Andrew Chenery (Orchestral Manager, LPO, previously Orchestral Manager LSO)

Can client profiles be viewed from your home page?  Yes
Are Availability Lists linked to client Web Profiles? Yes, if a client has a web profile there’s an automatic link
Will my Web Profile page be visible in google listings Yes, usually near the top

<table>
<thead>
<tr>
<th>What content can I add to my web profile?</th>
</tr>
</thead>
<tbody>
<tr>
<td>biography? Yes</td>
</tr>
<tr>
<td>audio &amp; video files? Yes, including youtube links</td>
</tr>
<tr>
<td>discographies? Yes</td>
</tr>
<tr>
<td>photo galleries? Yes</td>
</tr>
<tr>
<td>recital and repertoire listings? Yes</td>
</tr>
<tr>
<td>teaching experience? Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ensemble, Soloist &amp; Teaching listings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you provide listings for clients with chamber ensembles? Yes</td>
</tr>
<tr>
<td>Do you provide clients with soloist listings? Yes</td>
</tr>
<tr>
<td>Do you provide teaching listings? Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Client and fixer logon (available of iOS and Android)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you provide a client logon service? Yes</td>
</tr>
<tr>
<td>Do you provide a fixer logon service? Yes</td>
</tr>
<tr>
<td>Will you update my online diary for me? Yes, just email your diary to <a href="mailto:teleteam@morgensterns.com">teleteam@morgensterns.com</a>.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Advice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you provide CV services? Yes, call our Teleteam or try our CV App at <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
<tr>
<td>Help with CV preparation? Yes, call our Teleteam or try our CV App at <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
<tr>
<td>Help with a Cover Letter? Yes, call our Teleteam</td>
</tr>
<tr>
<td>Do you provide Advisory articles? Yes at <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Promotion</th>
</tr>
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<tbody>
<tr>
<td>Articles in trade publications including Classical Music Visit our articles index</td>
</tr>
<tr>
<td>Web Profiles Please visit <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audition Masterclasses</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do Audition Masterclasses work? Please visit our Audition Masterclass tab at <a href="http://www.morgensterns.com">www.morgensterns.com</a></td>
</tr>
<tr>
<td>Did Morgensterns develop the Audition Masterclass project <a href="http://www.morgensterns.com">www.morgensterns.com</a> -&gt; About AM (menu option)</td>
</tr>
<tr>
<td>Do the Musicians’ Union support Audition Masterclasses Yes, since 2013</td>
</tr>
<tr>
<td>Can I take part in Audition Masterclasses? Yes</td>
</tr>
<tr>
<td>What do panelists think of Audition Masterclasses <a href="http://www.morgensterns.com">www.morgensterns.com</a> -&gt; panelist comments (drop menu option)</td>
</tr>
<tr>
<td>What do participants think of Audition Masterclasses <a href="http://www.morgensterns.com">www.morgensterns.com</a> -&gt; participant comments</td>
</tr>
<tr>
<td>Do I have to be a Morgensterns client to take part No, any musician with professional orchestral experience can take part</td>
</tr>
</tbody>
</table>

To get the best from Morgensterns, please...

include our Teleteam number on your phone and mobile answerphone messages, i.e.
for details of my work diary, please call Morgensterns on 020 8681 0555
add a postscript to all of your emails, i.e.
for details of my work diary, please call Morgensterns on 020 8681 0555 or by email at teleteam@morgensterns.com
include our Teleteam number with the phone numbers you provide to professional associations you are a member of, such as the Musicians Union and the ISM

keep your Morgensterns-Diary up-to-date so that we have accurate diary information in front of us when we are speaking to fixers
Thinking outside the box

When, in the summer of 2003, Morgenstern received an invitation to speak at the Royal Northern College of Music in Manchester, the thought struck him that ‘…maybe it was time to concentrate less on my own experience and more on the opinions of the hundreds of musicians and fixers with whom we’re in daily contact.’ The upshot was a questionnaire emailed to his clients, homing in on the range of skills and simple common sense required these days to survive in the freelance world.

Cliché or not, the phrase seems to neatly sums up what is demanded of freelance musicians, if they’re to survive in the music business of the early 21st century.

What comes across from your answers is that players have to be able to take stock of their skills and understand where they fit into the profession.

Today’s young professionals have to understand the profession they’re about to enter and learn about the people who populate it. They have to put in place the administration that they’ll need to make it possible for them to manage their careers. And they have to learn about their customers - the orchestras who want to buy their skills and the audiences who want to listen to them play.

It was clear from what you had to say that today’s performer has to be prepared to tackle many different musical forms and styles, and present them in whatever way is likely to bring in an audience – especially children, the music-lovers of the future.

Experimentation

The last 20 years have seen classical music go through an unprecedented period of experimentation. But what remains a deep concern, reflected in answers to the questionnaire, is that shortcomings in the education system are a significant threat to concert audiences of the future.

‘The quality of music education and instrumental teaching is a lottery for many youngsters today,’ says Nigel Hiscock, Head of Music Services for Sutton in South London. ‘Opportunities to develop your musical talents depend very much on where you live. A lot of councils are embarrassed to say they have a thriving youth orchestra because it’s not “politically correct”. There’s an emphasis on world music today - western classical music is considered to be elitist. Classical music in Sutton is thriving only because it reflects my passion - and I want to develop that passion in my students.

‘This lack of commitment to classical music and western European culture is already having a knock-on effect, in that music colleges are beginning to find it hard to offer places to a balanced mix of students. For example, there’s a crisis in the number of students taking up certain instruments - in particular bassoon, oboe, trombone, horn and viola. Audiences for classical orchestral concerts, and the standard of orchestral playing in the UK, that is so highly regarded today, are going to be decimated if this trend continues.’

For the moment freelance musicians still face fierce competition for work. But the future? Well, the adaptability that’s now required of players simply to find work mirrors nothing more nor less than the versatility which the classical music industry must display if the next generation of audiences is to be attracted and retained.

Some insecurities will never change – such as the whims of section principals, as one respondent commented. ‘The reason my work with one of the major orchestras came to an end was due to a change of principal, who quite simply didn’t know me. Nothing to do with my playing, I understood how this could happen two years later, when I was appointed principal horn for an important regional orchestra and did the same thing, without even considering the impact of my actions on the previous principal’s colleagues.’

On the other hand, there’s so much a freelance player can do to enhance the chances of finding work. Insecurity is the mother of invention…or at least, of initiative. And initiative on a range of fronts. All those who responded to the questionnaire were agreed. You have to make your own luck.

First principle: identify your ambitions. ‘Do you want to work with contemporary, baroque, classical, Romantic orchestras?’ was a question posed by one respondent. ‘Knowing this will help you to use your energies effectively.’ Be realistic about your abilities, interests and potential – you’ll be happier.

Networking

When it comes to the skills of self-management, you decided that most important of all was the development of contacts – ‘networking’, of course. The message came through loud and clear.

Among the suggested networking moves were playing chamber music and either auditioning to influential players or asking them for consultation lessons. You’ll only be offered work if your playing and personality are
known to colleague musicians. ‘Your contacts are precious and need nurturing!’ said one respondent. ‘For example, if you’re working with an orchestra, always make a point of talking to a selection of your orchestral colleagues.’

Jeremy Cook wrote that ‘...my first big break came from sitting with an ex-LPO member in an English Symphony gig. I mentioned I was looking for work and asked if he could recommend anyone for me to play to. He told me the LPO were looking for cellists for a tour and he recommended me to the principal cellist. I was booked and from then on I’ve worked regularly with the LPO.’

Ian Scott wrote that he was visiting his old teacher to see if he could find work in Scotland. ‘While I was there, my teacher took a call about a tour - someone had fallen ill and they needed a replacement player. He couldn’t do the date, so he passed the phone over to me - and I then had three months’ work.’

‘At some stage in your career, you will probably have to cold call fixers that you want to work for,’ was another observation. ‘I’ve only once swallowed my pride and seriously asked someone for work. But this call opened a few really good avenues for me, which I doubt would have happened had I not made that initial call.’

**Cold calling**

One suggestion Jullian always makes in his careers talks, is that players improvise a few phone calls with friends before making their first cold call.

‘Experiment with what you want to say to fixers or players, and then prepare a script with bullet points for the important aspects of your career you want to bring to their attention. You don’t want your career references to read like a shopping list, but you want to be able to weave them into your conversation as and when they are necessary: ‘Oh yes, I’ve just sat next to your 4th desk violin who said I should contact you’, or ‘I studied at college with your 2nd horn’, or simply that ‘I really enjoyed your concert at the Free Trade Hall last month’.

### Fixing Lists

How do fixers select musicians for their fixing lists? There was a general consensus. Tom Baxter of the Halle Orchestra sums things up. ‘The most usual route onto my fixing list is by audition - either for extra work or for a full time position. Even if you don’t get the job, if you’re good you might get put on extra list. It’s worth noting that 80% of people on my list have auditioned at some time or other.’

‘I’ll also accept recommendations from section principals for names of freelance players to book in one of those last minute illness scenarios.’

Julian Knight from the New London Orchestra wrote: ‘I would only book a player I’ve not used before by having them recommended by a high-ranking current player, or by another fixer, or by meeting them and hearing them play.’ And if you want work, ensure that you’re contactable at all times. As one fixer warned: ‘If I don’t get a reply to an offer of work within 8-12 hours, I generally move on. With modern communications, you should be 100% contactable.

Various people emphasised that today’s players need to learn everything they can about the music profession, including keeping up to date with management personnel and (how’s this for an idea?) going to concerts they’re not playing in. ‘Students don’t usually do this,’ says clarinettist Mark Van De Wiel, ‘and as a result they often have no idea what styles of playing and behaviour might be required, and also have no inspiration either. Going to concerts gives you the opportunity to identify orchestras you’d like to work with. It also gives you the opportunity to make new contacts at the players’ bar after the concert. It’s always good to get to know the people who populate the profession, both players and management. I know some players who collect concert programmes, because they usually have player lists and management details.’

Another respondent even recommended offering to help orchestras with their administration. For free. ‘You never know what useful information you might pick up.’

### Building a reputation

Inclined to be snobby about what you take on? Well the word that comes back from the questionnaire is that especially when starting out you should accept all the work you’re offered. It demonstrates to fixers just how keen you are to work.

‘Don’t turn things down just because they’re far away, or the money isn’t so good,’ says cellist Sebastian Rudnicki. ‘You should try and say ‘yes’ to as much as possible - even little gigs can turn into something much more satisfying and lucrative one day, as you meet different people on the date and start to build your network of contacts.’

‘When starting out, you need to be flexible,’ was another comment. ‘For example, don’t jeopardise new work opportunities, possibly with an orchestra that is just starting out, by insisting on MU rates. You never know how successful the new group is going to be.’

### Fees

A number of respondents made comments similar to these from clarinettist Ian Scott about how fees have remained pretty static across a decade. ‘The work involved is the same but there is less of it and the pay is roughly the same as it was ten years ago. Try getting a plumber for 1993 rates!’

And talking of fees and flexibility, there was a word of warning from one quarter about doubling. ‘You should be prepared to play all the standard doublings and always check what instruments you need before you leave for a gig! ’ Quite.

### Nurturing your reputation

High on the list of your tips came thoughts about personal performing standards that might to an outsider seem simplistic, and yet could hardly be more practical. ‘Always play your
footwork to provide an explanation,

in USA.... you have to face the

you thought you’d booked is in

thousands of pounds per minute),

just what it’s like to be let down. ‘As a

how brilliant they are.’

cannot fit in to a section - no matter

consistently late, ill, rude or who

orchestra for players who are

If you’re late you’ve broken your

London, or the UK, or Europe or

methods of transport if required.’

Bring enough cash to find alternate

and always be prepared for problems.

Always be on time. Plan your journey

leaving home. Never let fixers down.

or any other factor make you late

concert days.

practical, modest and sensible on

you made had to do with being

mistakes are not acceptable.’

In an environment where seconds

which can be monotonously simple

perfectly whatever is thrown at you,

prepared for any work you are offered,

your mind active and ensures you’re

was one comment. ‘Practice keeps

your mind active and ensures you’re

prepared for any work you are offered,

Remember that session work, for

example, requires you to sight read

perfectly whatever is thrown at you,

which can be monotonously simple

and suddenly fiendishly complicated.

In an environment where seconds

can cost thousands of pounds,

mistakes are not acceptable.’

Some of the pithiest comments

you made had to do with being

practical, modest and sensible on

concert days.

‘Don’t let scrabbling for instruments

or any other factor make you late

leaving home. Never let fixers down.

Always be on time. Plan your journey

and always be prepared for problems.

Bring a charged-up mobile phone.

Bring enough cash to find alternate

methods of transport if required.’

‘Always allow ample time to cross

London, or the UK, or Europe or

wherever, but be there in good time!

If you’re late you’ve broken your

contract, so don’t be surprised and

upset to find you’ve been replaced.’

‘There’s little room in a self-run

orchestra for players who are

consistently late, ill, rude or who

cannot fit in to a section - no matter

how brilliant they are.’

Jane Moss, fixer of the RPO, knows

just what it’s like to be let down. ‘As a

fixer, imagine turning up for the start

of a film session (costing a promoter

thousands of pounds per minute),

and then finding that the principal

oboe you thought you’d booked is in

fact in USA.... you have to face the

client, the conductor, do some fancy

footwork to provide an explanation,

and then find a replacement as

quickly as possible. This does happen!’

Message received.

Rehearsals ‘....are almost more

important than concerts’ was another

comment. ‘Don’t be over-confident,

don’t brag, and don’t be pushy - no

sharp elbows please! Remember, players

must be aware of teamwork.’

First date with an orchestra? ‘Don’t

say too much. Don’t get involved in

any politics. Have a quiet drink

afterwards. Go home. That’s the most

golden rule in freelancing.’

‘Tact is essential. For example, don’t

draw attention to yourself by

practicing concertos backstage. Don’t

play the principal’s solos backstage.

Don’t comment on the principal’s

performance. Your opinions may be

well-founded, but you’re unlikely to

be asked back.’

Depping

On the potentially awkward area of

deputies came this: ‘Once your diary

starts to fill up, there are times when

need to be hard-nosed and to pull

out of an existing engagement for

more interesting opportunities. If you

do this, however, you must make

every effort to find a replacement

player who is acceptable to the

orchestra!’

To survive in the profession today,

you may well have to explore other

skills such as music administration,

computer programming, counselling,

physiotherapy and so on. In addition

to your orchestral work you might

also think about working as an

arranger, or an editor....as an initiator

of education projects or getting

involved in theatre work. And of

course there’s the vital area of

teaching.

New Opportunities

There are all sorts of new opportunities

for composers, arrangers and copyists

thanks to computer programmes like

Sibelius and Finale. Recording careers

might be launched with software like

Bias Peak and Mark of the Unicorn’s

Digital Performer. Explore your artistic

abilities with programmes like Corel

Draw, Quark Express and Page maker.

Expertise in any of these programmes,

combined with your musical skills

and performing personality, can make

you very marketable.

Always remember that the calling

to be a freelance musician comes

with the unavoidable calling to be

your own administrator. When it

comes to managing your career you

need a diary service, answer phone,

mobile phone, an e-mail address -

and you need to respond to messages

fast!

A number of respondents

commented on how technology has

transformed the way the profession

works. ‘I’ve used the internet to reach

people organizing concerts at

universities, festivals, etc. and have,

as a result, obtained quite a lot of

work,’ says flautist Nancy Ruffer. ‘I

organized a tour to the USA almost

solely by contacts made on the net.’

Tom Baxter observed that the

communications revolution has

affected the field of freelance music

as much as anywhere else. ‘With

mobile phones and e-mail, players

are expected to be 100% contactable.

(And yet only 60% of Miorgenstern’s

contacts were able to respond to the

questionnaire. The rest are not

online.)

‘You need to plan ahead for lean

months, like Christmas, January,

August,’ said one player. ‘Use the

time to balance your books, to catch

up on teaching, to run education

projects and so on.’ Keep your mind

active and fresh,’ was another

comment. ‘For example, you might

investigate new solo & chamber

music repertoire, or improve your

management skills.’

Tom Hammond emailed to say

how important it is for musicians

‘....to have a willingness to embrace

educational work as an important
part of their schedules. Education work should be taken as seriously as any performance, and can prove both satisfying and financially rewarding.'

Steve Stirling has taken things a step further. 'I've developed a one-man lecture recital that I can adapt for all audiences, young and old.'

Clarinetist Joan Luna says that 'you have to be prepared to play any sort of music today, and to be doing extra activities on the stage. Lots of groups, orchestras, companies or individuals have to really think of how to present their audiences with innovative programmes. They have to think about how to make their offerings appreciated by a wider audience.

Don't stand still in your career and present a sitting target. Keeping the wolf from the door requires practical thinking. Horn player Julian Faultless commented that he played recently in a freelance section of five 'where every single player except one had already thought or was thinking about finding an additional way of making a living. And the odd one out was thinking of moving abroad'.

And in the gloomiest moments? Well, how about framing this line from one respondent and hanging it on the wall? 'I always look back through my diary, never forwards! It usually makes me feel better.'

And never lose sight of what it's all about. Clarinetist Ian Scott sums it up: 'I sit in the concert hall waiting to play a solo. The strings start playing pianissimo, I put the clarinet to my lips and then I begin - I'm in command. You can't put that feeling down in words. The Festival Hall is packed. The conductor gives you the eye. I start the glissando in the Rhapsody in blue - I really milk it and make it last longer than it should. I have total control of the piece at that moment and when it comes off... well money cannot buy that sort of buzz!'

Or to put it simply, in the words of Rachel Bunn 'Only after you've spent time in an office can you begin to appreciate the freedom of orchestral life.'

Morgensterns Questionnaire

1) Have you noticed, and had to adapt to, changes in the profession since you started your professional career?

If so, what are these changes, and what skills, in addition to your playing skills, have you needed to acquire to adapt to the demands of a changing profession?

(I want to demonstrate the flexibility of thinking that is required to succeed in the music business today)

2) Has luck been important in your career, and how were you active in creating your lucky breaks?

(I want to demonstrating how important it is to make your own luck, i.e. by going out to make new contacts and to learn about how the profession works)

3) Have you identified any particular personality types that make successful musicians?

4) If you fix orchestras can you explain, how you select musicians for your fixing list and is there such a thing as an identifiable path to your fixing list?

5) Can you give me an idea of the ups and the downs of the business?

6) Can you make any recommendations to help musicians develop their orchestral and session careers?

7) Is there room in your life for mentoring activities, and do you think that mentoring could make a contribution to the continued success of the orchestral music business?

(would you be interested to have your name put forward to the colleges as a possible student mentor?)

8) Finally, as you probably know, I have always encouraged and trained our staff to be tenacious when passing on messages to you, to make sure that you get fast and accurate information about your bookings. It would be very helpful if you can remember any particular, and surprising, instances when our service has been able to support you successfully.

Of course, any suggestions of improvements would be equally well received.

In August 1995 we were shocked to hear that Trumpeter Clarence Adoo, one of Morgensterns busiest clients, had been involved in an accident which has tragically left him paralysed from the neck downward. At the time of his accident, Clarence was a member of the Northern Sinfonia, their No.2 trumpet, and he also worked regularly with the Bournemouth Sinfonietta.

"Clarence is one of those people who raises the spirits of all who have the privilege of knowing him," said Bob Cator, from the Bournemouth Sinfonietta, when he first learnt about Clarence’s accident, "Clarence has always been an enormously popular member of the band. His kindness and sense of humour have always rubbed off on those around him and we all think of him as a great character. All who visit Clarence in Sheffield speak of his resilience and resolve to get back to work again, and all of us in Bournemouth wish him success for the future."

For most people an accident like this would have left them in a state of utter despair - but Clarence is made of tougher stuff. He sees his accident as just one of those things that happen in life and is now looking to the future and to ensure that his life remains challenging and stimulating.

To achieve this, however, Clarence needs to raise a lot of money, he estimates that a wheelchair alone costs £9000! So, if you have any fund-raising ideas please contact Clarence’s close friend Nigel Hiscock.

The Clarence Adoo Trust, c/o Nigel Hiscock, 86 Gresham Drive, Chadwell Heath, Romford, Essex RM6 4TS.
The Organiser

An efficient diary service is the lifeline of many musicians’ careers, and Morgensterns provides just that. Andrew Green finds out the secrets of its success.

Career advisers tell you it doesn’t look good on a CV if you stay in a job for more than five years. Well, I’ve been “running the same business for 25!”

The heart of Julian Morgenstern’s business is straightforward enough: a diary service providing an interface for freelance orchestral/session musicians and employers/fixers. So what exactly has prevented this livewire from moving on? Simple. ‘I couldn’t have found a more stimulating and challenging job’

Morgenstern reflects that he was fortunate to start up just as personal computing emerged. ‘I brought my first Apple Mac in 1983. This allowed me to take control of my own future and not have to depend on expensive consultants.’ Computers are all about logic, structure, analysis, ‘and so the challenge was to develop an intuitive system that helped our Teleteam to bring order to the potential chaos of a busy booking agency.’

All new members of the Morgensterns Teleteam have to acquire a wide range of skills, with the computer at the heart of things, to come to grips with the increasingly complex and to always get it right.

Morgenstern was never interested in creating just another basic answering service. ‘When I started, existing services had terms and conditions that included clauses such as ‘our usual system is that you keep us up-to-date with your diary, so that when we accept a date on your behalf it’s at least as firm as if you had accepted the date yourself’. For me this was an unacceptable way to run a service - a booking confirmation should always come from the client - after all, what happens if they’re offered work they don’t want to accept? That’s why we’re so active in contacting clients with their bookings, and with booking clashes, as soon as the work is offered.’

Many will recall those humorous Morgensterns cartoon ads from earlier days featuring unusual methods of getting messages to freelance musicians in unlikely circumstances. The mobile phone has rendered that task far less troublesome. ‘The emphasis is now totally on efficiency’, says Morgenstern. ‘Call after call tests your nerve and your ability right’.

Morgenstern was also always determined to offer a service that actively generated work for musicians. ‘In 1983 I mailed potted biographies of our musicians to fixers when sending out clients lists. I moved this information on to the internet in 1990. Today, web profiles, linked to our on-line availability lists, are an important element in the range of services we offer clients and fixers – and they can be enhanced by a photo gallery, mp3s and video clips’

Violinist Orpheus Papafiliopou testifies to one positive result of web profiling: ‘I was hired as a soloist for a Bach double concerto at a week’s notice’ this has led to further solo engagements. Clarinettist Ian Herbert says he ‘realised the value of my website when I was contacted by a film company, apparently smitten by my photograph!’

Equally, thinking of new ways to make life easier for fixers has always been in the forefront of Morgenstern’s mind. ‘To complement our diary management services, I introduced our by-instrument availability-list service, with links to client web profiles, as a way of helping fixers in an emergency. Over the years, availability lists have generated a lot of work for clients.’

Clarinettist and fixer Paul Allen reckons that Julian’s staff go to extraordinary lengths to contact players for me, and let me know what’s happening. They know not to turn down anything unless there have been explicit instructions to the contrary’

Violinist and fixer Andrew Bernardi can recall the players who’ve been introduced to me through the diary service and have become regulars in my music group’s ensemble concerts’

If the Morgensterns Teleteam fronts the whole operation, the boss’s role is to busy himself backstage. ‘It’s a case of making sure the Teleteam performs properly, and that our systems provide the support they’re supposed to.

‘Calls are recorded, so I can flip back and assess things, and at our regular de-briefings we can discuss how things are going.

Currently I’m introducing a new phone system, reviewing the database, updating the website. And while we have to keep up-to-date with new technology, the job remains that of communicating with people.

‘As opportunities open up to work in new media and as musicians explore alternatives to the concert hall, flexibility is going to be a valuable asset for musicians planning careers. They’ll need new skills, new mindsets and we’ll be developing services to support them.’
The crew at Morgensterns are so plugged in to the music industry it is hardly surprising that a large number of them have gone on to key posts in the business. Tim Woodall, an old Morgensternian himself, tracks some of them down

There is a dilemma that hits university music undergraduates toward the end of their student lives. That is assuming that a career in musical circles beckons, of course. Post-university employer surveys have found that music graduates are sought after by large corporations as ideal candidates for graduate traineeships. Doubtful as this may sound to those of us who once enjoyed five hours of lectures a week and spent far too long larking about in practice rooms, it appears that a music degree gives a competitive edge to a CV. But for those sticking doggedly with music, the problem kicks in: where do I start?

In this very position a few years ago, I, like many of my peers, was attracted to arts management. I was cautious about performance as it seemed that in the crowded world of performers I would never stand out as sufficiently as I might wish, while starting to teach so soon after leaving the education system seemed a terrifying prospect. However, ‘arts admin’ offered me the opportunity to work for orchestras, promoters, agencies and music festivals where I could have a small hand in promoting music. The difficulty in arts admin, though, is almost as acute as performing: competition for jobs is extremely stiff, especially in London. For myself and many others, a way into the industry came at Morgenstern Diary Service.

Morgensterns functions as a booking agency and diary service to around 550 freelance musicians, many of whom are working at the top of the profession. Operating as a support service, Morgensterns is both beneficial for musicians to manage their busy lives and make sure any opportunities for work are not passed over. It is also extremely useful for fixers (orchestral and personnel managers) to channel their enquiries. Part of the success of the business comes from an ability to support musicians working at many different levels of the performing world. Top-flight session players have the advantage of having their complex diary managed, while fresh graduates can use the service to raise their profile.

Julian Morgenstern, who started the company in the 1980’s, employs four Teleteam members who run the day-to-day office, mostly taking on music graduates looking to develop a career in the orchestral world. Morgenstern is proud of the fact that many ex-employees have gone on to exciting jobs across the industry. ‘Past members of our Teleteam are now working at organisations such as the BBC orchestras and City of London Sinfonia, artist management agencies such as Harrison Parrott and Askonas Holt as well as Trinity College of Music and EMI’.

With a purpose-built computer system and with comprehensive training to learn the ropes (it takes approximately three months for a new employee to be fully trained), Morgensterns is a demanding place to start work and involves a particular set of skills to thrive - something that a lot of ex-Morgensterns employees point to as a help in subsequent interviews and jobs. As Ed Milner, now working at Harrison Parrott, put it ‘Working at Morgensterns, you have to be efficient, fast-working and fast-thinking.’ It is an intense environment and employees quickly learn how the classical music scene works.

Options for starting in arts management remain limited. While graduates may often gain interviews for full-time employment, positions are rarely given to those without experience.

Natalie Chivers (now education assistant at the Orchestra of the Age of Enlightenment), found interviews ‘intimidating and very formal’. Essentially, arts organisations want graduates to do an internship, but it is not always practical.

‘It all seemed pretty bleak to be honest! I wasn’t in a position to do an unpaid internship with an orchestra, and all the advertised jobs that interested me normally required at least 18 months’ administrative experience,’ says Claire Sainsbury (now Orchestra manager at the City of London Sinfonia), while Liz Horseman (now working at Junior Trinity) feels that ‘internships are a great way to gain experience but they are not a realistic option for everyone and competition for places seems to be increasing’.

The team in the office is small, and shift work (the fixing world does not run with civilised working hours) means rarely working with more than one colleague. However, Morgensterns employees speak to such a wide range of professionals that working relationships depending on trust are developed with both musicians and fixers. Liz Horseman describes it as ‘working at the nucleus of the music world’, and it makes it possible for employees to spread their net widely when it comes to making contacts. Clichéd as it might sound, the intimate nature of the classical music world makes networking an important factor in arts management. As concerts assistant at the BBC Concert Orchestra, Claire Dersley comments, ‘when I applied for this job, I was already talking to my current managers pretty much every day to take bookings, so I felt I could easily ask them about the job.’

When moving on to new jobs, ex-Morgensterns employees tend to move naturally to orchestras or agencies (I moved on to work for Internusica Arts Management) but often move further a field as their working lives develop. Both my recent ex-colleagues and those who have been working in the industry for years cite the skills they learnt to communicate and get on with people as the reason that working at Morgensterns provided a platform to start a career in arts management. Helen Wilson, orchestra manager at Opera North sums it up

‘My three years at Morgensterns gave me an invaluable overview and insight into the orchestral world, which I don’t think any other job could offer.’
The internet has opened up a whole world of possibilities for the classical musician. It was almost inconceivable ten years ago that, with the help of a computer, you could order CDs, print out sheet music or listen to a concert in the comfort of your own home. Two men who believe wholeheartedly in the power of the worldwide web are Julian Morgenstern, who runs Morgensterns Diary Service, and Simon Hewitt Jones, founder of ViolinMP3.com.

When Morgenstern set up his musicians’ diary service in 1983 everything was done on paper. For almost a decade, Morgenstern and his colleagues worked entirely manually until 15 years ago when he computerised the business. The difference was enormous – at the touch of a few buttons, a list of available musicians for any date could be printed off. However, the process was still relatively slow, with Morgensterns staff tied up for hours on end going through lists on the phone with a fixer. And of course the phone bills were costly.

Morgensterns original web site was launched in 1998 since when it has undergone a process of constant updating and revision.

The current version, fully content managed and a major update, was re-launched in early 2005. The new-look www.morgensterns.com has benefited Morgensterns business, the musicians on his books and the fixers who employ them. The website has been a true labour of love for Morgenstern who designed and built it from scratch, writing every single line of code himself.

The website’s purpose, according to Morgenstern, is to promote his 500 or so clients as much as possible - this is demonstrated by the prominence given to links to client web profiles on the welcome page.

**CLIENT WEB-PROFILES**

To this end, each client is given their own page which contains a wealth of easily accessible information about themselves, such a biography, list of recent bookings, review quotations, discography, outreach work undertaken, and details of their education, teachers and any prizes and awards they have won. In addition, clients may display one or more photographs of themselves and upload mp3 files (which, strangely, only a dozen or so have done so far).

Details on each client are automatically updated on a daily basis via the MDS database. And if musicians want their page to be amended immediately, it can be done in the time it takes one of the MDS staff to type the change and the client to hit the refresh button.

**AVAILABILITY-LISTS**

Fixers benefit from not only having such a wealth of information on each musician to hand but also at the speed at which they can find out who is potentially available for their engagement. It takes not even seconds for the MDS software to provide

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**SPILLING THE BEANS**

Since the publication of this article we have introduced a new web and wap client logon services that provide you with a wealth of password protected, securely encrypted information served directly from our diary database, including your account and contact details, calendar entries, messages (current and archive) and work profile information - pto for further details.

To view your web logon pages, you will need to make sure that your browser has Javascript and Cascading Style Sheets enabled. Should your browser be configured to block pop-up windows, you will either need to disable this feature, so that pop-up windows can be displayed, or include our client logon window in your list of approved pop-up windows.
a list of available musicians which is then uploaded on to the website and instantly visible to the fixer. The list provides links to each musician’s own page so that the fixer can make an informed – and fast – decision over who to book. The canny inclusion of photographs means that the fixer who never forgets a face but is hopeless with names might recognise a musician they are keen to re-employ (or, heaven forbid, avoid!).

For fixers with a little more time on their hands, it is easy to navigate the website’s client pages. Musicians can be searched for by name or browsed by instrument, everything from basset horn to violone via electric cello, flugelhorn and mandolin. Also on MDS’s books are several Alexander technique practitioners, a photographer and even a musical masseuse.

It is a pity that not all of MDS’s clients have given the nod to have their details published online – they are really missing out on a great promotional tool – although these are in the minority, and a tiny one at that. Furthermore, one or two might think about having some new photographs taken – on this, oboist Nicholas Benda is holding a mobile phone the size of a house brick, which probably means the tot on his lap is in his late teens now!

**ADDITIONAL RESOURCES**

For the musicians on the MDS books, the website provides a number of useful resources. There is a substantial list of booking clients – every band in the land it would seem – complete with contact details including websites and links to maps, as well as similarly informative and equally comprehensive venues list.

The ‘client shop’ area of morgensterns.com attempts to create a community feel for MDS clients. There are orchestral job listings, recommended service providers (such as photographers), a ‘for sale’ board and a notice board which covers topics as diverse as flat shares and stolen instruments. The website also hosts a number of articles pertinent to jobbing musicians, such as designing a brochure and preparing a CV, as well as one on the recent National Insurance payments saga.

**STATISTICS**

Morgenstern has also published the company’s quarterly booking statistics dating back to 2000 on the website, which make an interesting read and gives a useful overview of the MDS year, particularly for potential clients who might like to see where they could find work. Indeed every single enquiry from musicians interested in signing up with MDS in recent months has come via www.morgensterns.com.

"The website’s purpose is to promote his 500+ clients careers. To that end, each client has their own profile page which contains a wealth of information..."
Julian Morgenstern has long been an articulate, indefatigable advocate of 'empowerment' for the freelance orchestral player – the idea that furthering a career is down to individual effort and imagination rather than reliance on chance. Music colleges have regularly given him the chance to expound his theories to students about to discover the challenging realities of life in the profession.

Yes, Morgenstern agrees, there is a sense in which he is gently spreading the word about his Morgensterns musicians diary service, which has just celebrated 20 years in the business. ‘But at the same time, as someone who studied at the Guildhall School of Music I have always been keenly interested in what musicians are doing, and want to see their careers advanced. Music students are not always sure what they want to do when they leave college and tend to avoid thinking about the requirements of managing a career until the future hits them in the face.’

Morgenstern has never forgotten attending a careers lecture when a student at which the speaker painted the worst scenario, describing the ‘tough world out there’ and claiming that only about a small percentage of his audience had any chance of making a career as a professional musician. ‘Given that I’d spent most of my life studying music and had just finished three years at the Guildhall, I felt this was a pretty stupid introduction. What I wanted to hear was enthusiasm and the ability to open my eyes to unexplored but realistic career possibilities.’

When recently Morgenstern received an invitation to speak at the Royal Northern College of Music in Manchester the thought struck him that ‘….maybe it was time to concentrate less on my own experience and more on the opinions of the hundreds of musicians and fixers with whom we’re in daily contact.’

The upshot was a questionnaire emailed to his clients, homing in on the range of skills and simple common sense required these days to survive in the freelance world.

The answers have inspired more than a lecture at the RNCM. Morgenstern was moved to make that sensitive of PR initiatives – a change of slogan for his company. Morgensterns now rejoices under the banner of diary management for the adventurous musician. ‘I’d spent years trying to come up with a new phrase that would encapsulate the aspirations of Morgensterns and our clients. The questionnaire refreshed my ideas about where the profession is going. It was the spirit of adventure that shone through the answers I received - orchestras need people with that spirit about them.’

A surprise was in store before a single questionnaire was sent out, though. Compiling the list of intended recipients brought home to Morgenstern the fact that a substantial number of his clients still had no access to email, although things are changing all the time. ‘You can see the need for change in one reply we had to the questionnaire from a fixer who said that if he doesn’t get a reply to an offer of work within 8-12 hours, he generally moves on. He said that with modern communications, players should be “100% contactable”.

The key goal of the questionnaire was to discover the kinds of diversification and evangelising being undertaken by freelance musicians at a time when the nationwide concert network is hardly what it was. Some replies showed that for some, ‘diversification’ means looking outside the world of music. One response to the questionnaire claimed that ‘….even some in full-time orchestral employment have had to learn other skills like counselling, physiotherapy and aromatherapy that they can fit in with their work as musicians.’ Morgenstern says he knows of people who are working in such areas as photography and motor-cycle repairs. One clue to the need for such adaptability came from the person who emailed saying that fees for freelance engagements are roughly the same as they were a decade back. He challenged anyone to find a plumber who was still charging the same as he did ten years ago.

But there was plenty of evidence from freelances whose personal initiatives are keeping them afloat in the music business itself. Flautist Nancy Ruffer, for example, reported how she has exploited the internet to drum up concerts at universities and festivals. She had even organised a US tour for an ensemble solely through contacts made on the net. Percussionist Cameron Sinclair described how developing an interest in working with visual artists has led to a series of Arts Council-sponsored trips to Italy ‘…..all from doing something that at the time seemed far removed from the traditions of the conservatoire and what we classical musicians are ‘supposed’ to be doing.’

John Lewis, a saxophonist with a second-string as a composer, told the story of having to write six-part vocal arrangements (plus instrumentals) at no notice for an Abbey Road recording session. Classically-trained musicians can, he says, help out their pop counterparts who ‘….write their own stuff on computers, get signed to a label and then realise that they’re going to need actual instruments on their tracks to make them sound any good. That’s
Another reply emphasised the need to be ready for anything in the concert hall itself, says Morgenstern. ‘One clarinettist summed up the feelings of many, I’m sure, by saying that you have to be prepared to play any sort of music today, and to do extra activities on the stage. Innovative programmes are vital, he said, with the emphasis on attracting wider audiences, especially children, and embracing the importance of the visual in our culture these days.’ This player, Joan Lluna, does theatrical-style presentations of works both on stage and within the audience.

Trombonist Tom Hammond was one of several players who pointed out the need to cultivate ‘a willingness to embrace educational work, and make it an important part of your schedule - as important as your orchestral skills. Education work can prove both satisfying and financially rewarding’. Another respondent commented that the need to work in education was leading many musicians ‘…to reassess the skills they learned at conservatoire – sight-reading and being able to play your orchestral excerpts are all very well, but you also need to be able to improvise convincingly too, and to perform different genres of music.’

A vivid picture emerged from the questionnaire of the kind of mosaic career that may increasingly represent the future. Tom Hammond described how, apart from orchestral playing, he undertakes administrative work for a variety of chamber ensembles, setting up tours, fixing and marketing, both to earn money and also to gain administrative experience. He helps run a university orchestra, of which he is music director. Meanwhile, a quarter of his income comes from varied work taken on by his brass quintet.

Even that little lot pales beside the image of the thoroughly modern orchestral player painted by Nick Cox, principal clarinet with the Royal Liverpool Philharmonic Orchestra. Edited highlights from his questionnaire comments only:

‘Since being in Liverpool I have almost single-handedly resurrected a defunct and now flourishing, chamber music society and have founded a new music ensemble, for which I did most of the administration and successfully applied for almost £100k in funds… as well as teaching at the RNCM.

‘Musicians should explore the internet and seek to unearth works by unknown composers and also consider commissioning new works themselves. Don’t skimp on your college studies, as some day you’ll find yourselves having to use many of those academic skills that you thought were irrelevant. Being willing to explore makes you a more interesting musician.

‘You should be able to use a spreadsheet and learn to do your own tax and VAT returns. Reading and understanding a balance sheet can also be useful, particularly when it comes to applying for sponsorship. Musicians need to learn how to communicate in all aspects of their careers, and not just focus on the dots. The ability to network is important.’

Talking of the crucial skill of networking, one freelance suggested players should make a practice of attending concerts to identify orchestras they admire and would like to work for. ‘It gives you the opportunity to make new contacts at the players’ bar after the concert. It’s always good to get to know the people who populate the profession, both players and management. I know some players who collect concert programmes for their player lists and management details.’ One respondent even recommended offering to help orchestras with their administration, as a way in. For free.

Such is the varied picture described by those who took on the questionnaire. As for Morgenstern himself – well, he could hardly be accused of not practising what he preaches. His regular newsletters brim over with advice to freelances on ways to maximise their careers. As if in reciprocation, the questionnaire elicited an impressive response to Morgenstern’s plea for volunteer mentors to help train college students in the ways of the musical world.

The Morgensterns diary service operation is computerised up to the eyeballs, giving fixers detailed information on players and swift guides to availability. Indeed, Morgenstern is only too keen to point up the new diversification opportunities available to freelance musicians afforded by computer software. ‘Players can develop work as composers, arrangers and copyists, thanks to programmes like Sibelius and Finale. Or there’s the chance to develop recording expertise via software like Bias Peak and Mark of the Unicorn’s Digital Performer.’

Through all the employment insecurity of the new century, Morgenstern remains ineffably optimistic, not least at the way colleges are cottoning on to their responsibilities. The RNCM itself is a case in point, it seems. Head of Professional Development Richard Wigley oversees a Music Business programme for current students, whereby professionals run workshops providing advice on such topics as self-promotion, contracts, taxation and negotiation, which is part of a wider Supporting Professional Studies programme. ‘This offers more than eighty practical and vocational options,’ says Wigley, ‘among which are several ‘hands-on’ opportunities. Students compete for the chance of work experience in such areas as concert, engagement and theatre management, music librarianship and recording. We have well-established schemes run in conjunction with the Halle and the BBC Philharmonic which offer professional orchestral experience, and there’s work shadowing with local education authorities and schools. We also provide practical support once students have left the RNCM.’

The last word goes to questionnaire respondent, horn player Kevin Elliott, summing up the future as he sees it. ‘I think we’re going to see less and less in the way of classical music happening, but I believe that isn’t really a bad thing so long as what’s around to replace it is equally fulfilling and stimulating. As I get asked to do more new things I believe it’s so important to approach them with a positive attitude.’
Orchestra Personnel List

Katherine Adams  (Orchestral Manager)
Composers Ensemble:  65 Oakfield Road, London, N14 6LT.

Jane Aebi  (Orchestra Manager (Wind, Brass & Perc.))
Royal Philharmonic Orchestra:  16 Clerkenwell Green, London, EC1R OQT.

Jane Aebi  (Orchestra Manager)
Milton Keynes City Orchestra:  3 Theatre Walk, Central Milton Keynes, MK9 3PX.

Jane Aebi  (Orchestra Manager (Wind, Brass & Perc.))
Royal Philharmonic Concert Orchestra:  16 Clerkenwell Green, London, EC1R OQT.

Daniel Aguirre Evans  (Orchestra Administrator)
Welsh National Opera Orchestra:  Wales Millenium Centre, Bute Place, Cardiff, CF10 5AL.

Colin Alexander  (Fixer)
New London Orchestra:  34 Grosvenor Gardens, London, SW1W 0DH.

Tom Alexander  (Orchestral Personnel Manager)
Bbc Symphony Orchestra:  BBC Maida Vale Studios, Delaware Road, London, W9 2LG.

Jay Allen  (Orchestral Manager)
Scottish Opera:  39 Elmbank Crescent, Glasgow, G2 4PT.

Paul Allen  (Orchestral Manager)

Paul Allen  (Orchestral Manager)
Thames Chamber Orchestra:  41 Shirley Drive, Hounslow, Middlesex, TW3 2HD.

Lucy Anderson  (Assistant Orchestra Manager (Maternity Cover))
English National Opera Orchestra:  London Coliseum, St Martin’s Lane, London, WC2N 4ES.

Helena Archer  (Assistant Orchestra Manager)
Royal Opera House Orchestra:  Royal Opera House, Covent Garden, WC2E 9DD.

Collette Astley-Jones  (Orchestra Co-Ordinator)
Bbc Concert Orchestra:  250 Western House, Great Portland St, London, W1A 1AA.

Tony Ayres  (Artistic Director / Orchestra Manager)
Orchestra Da Camera:  3 Barnstaple Close, Coventry, CV5 7Pj.

Lynne Baker  (Orchestral Manager)
New Queens Hall Orchestra:  PO Box 133, Leatherhead, Surrey, KT24 6WQ.

Kathy Balmain  (Orchestra Manager, Strings)
Royal Philharmonic Orchestra:  16 Clerkenwell Green, London, EC1R OQT.

Joanne Barclay  (Orchestral Manager)
Goldberg Ensemble:  7 Rowsley Ave, West Didsbury, Manchester, M20 2XD.

“Julian has developed a stunning computerised diary package that undertakes every combination of functions you could wish for”

Stephen Carpenter, Chief Executive, Orchestra of the Age of Enlightenment

Julia Barker  (Orchestra Manager)
Sinfonia Verdi:  11 Stewart Road, Harpenden, Herts, AL5 4QE.

Nigel Barr  (Orchestral Manager)
Nyman Band:  Lower Warren Farmhouse, Bucks, HP16 0JP.

Marianne Barton  (Orchestral Manager)
English Festival Orchestra:  151 Mount View Road, London, N4 4JT.

Hannah Bates (Tucker)  (Orchestral Manager)
Britten Sinfonia:  13 Sturton Street, Cambridge, CB1 2SN.

Sarah Baxter  (Orchestral Manager)
Georgian Camerata:  2 Gastein Road, London, W6 8LU.

Tom Baxter  (Orchestra Manager)

“Having worked as Personnel Manager at the LSO and currently holding the same position LPO I have had the pleasure of working with Morgensterns Diary Service for at least 16 years. Without fail the Teleteam have been polite, highly efficient, accurate and responsive in all my dealings with them, keeping me very well informed through the whole process of booking their clients. Thank you Morgensterns!”

Andrew Chenery, Orchestra Personnel Manager LPO

Bbc Philharmonic Orchestra:  New Broadcasting House, Oxford Road, Manchester, M60 1SJ.

Claire Bayliss (Sainsbury)  (Orchestra Manager)
Royal Opera House Orchestra:  Orchestra Office, Royal Opera House, Covent Garden, WC2E 9DD.

Stephen Bell  (Conductor / Fixer)
Elgar Chamber Orchestra:  Eyot House, Sonning Eye, Oxon, RG4 6TN.
**Andrew Bentley** (Orchestral Manager)
Royal Ballet Sinfonia: Birmingham Royal Ballet, Thorp Street, Birmingham, B5 4AU.

**Andrew Bernardi** (Orchestral Manager)
Opera Uk: OPERA UK, 177 Andrewes House, Barbican, EC2Y 8BA.

**Tony Best** (Orchestral Manager)
West Green House Opera: West Green House Gardens, Thackhamis Lane, near Hartley Wintney, Hook, Hampshire, RG27 8BJ.

**Tony Best** (Orchestral Manager)
Opera Project: The Old Farmhouse, Lingen, Bucknell, Shropshire, SY7 0DY.

**Tony Best** (Orchestral Manager)
Brunel Ensemble: 37 Brynland Avenue, Bishopston, Bristol, BS7 9DS.

**Joseph Blomfield** (Orchestral Manager)
Bath Philharmonia: Office 14, Green Park Offices, James Street West, BA1 2BU.

**Jemma Bogan** (Orchestra Manager (Wind, Brass, Percussion))
London Symphony Orchestra: Floor 11, Frobisher Crescent, Barbican, EC2Y 8DS.

**Nick Bomford** (Orchestral Manager)
London Soloists Chamber Orchestra: NB Management, POBox100, E Horsley, KT24 6WN.

**Phil Boughton** (Orchestra Director)
Opera North Orchestra: Grand Theatre, Leeds, LS1 6NU.

**Sarah Bowler** (Assistant Orchestra Manager)
Swansea City Opera: Rhydyberi Cottages, Merthyr Cynog, Brecon, LD3 9SA.

**Matthew Brailsford** (Orchestral Manager)
Gemini: 137 Upland Road, East Dulwich, London, SE22 ODF.

**Matthew Brailsford** (Orchestral Manager)
Nash Ensemble Of London: 14 Cedars Close, London, NW4 1TR.

**Maria Brett** (Orchestral Manager)
English Classical Players: 25b Epsom Lane South, Tedworth, Surrey, KT20 5TA.

**Jonathan Bridgen** (Orchestral Manager)
The Orchestra: 147 Drummond Str, London, NW1 2PB.

**Caroline Brown** (Artistic Director / Fixer)
Hanover Band: Suite 15, Kingsway House, 134-140 Church Road, BN3 1DL.

**Philippa Brownsound** (Orchestral Manager)
Orchestra Of The Age Of Enlightenment: King’s Place, 90 York Way, London, N1 9AG.

**Catherine Bullough** (Fixer)
Philharmonia Orchestra Education: 6th Floor, The Tower Building, 11 York Road, SE1 7NX.

**Rosie Burton** (Orchestral Manager)
English Young Artists Sinfonia: Churchill House, 137 Brent Street, Hendon, London, NW4 4DJ.

**Alexa Butterworth** (Orchestras & Concerts Manager)
Orchestra Of The Swan: Civic Hall, 14 Rother Street, Stratford-upon-Avon, CV37 6LU.

**Alexa Butterworth** (Orchestra Manager)
Opera North Orchestra: Grand Theatre, Leeds, LS1 6NU.

**Jonathan Byers** (Orchestral Manager)
Marylebone Camerata: 37 Wendover Court, London, W1U 7NW.

**Andrew Chenery** (Personnel Manager)
London Philharmonic Orchestra: 4th Floor, 89 Albert Embankment, London, SE1 7TP.

**Andrew Chenery** (Personnel Manager)
London Philharmonic Orchestra Future Firsts: 4th Floor, 89 Albert Embankment, London, SE1 7TP.

**Julian Clarkson** (Orchestra And Choir Manager)
Monteverdi Orchestra: Level 9, 25 Cabot Square, Canary Wharf, London, E14 4QA.

**Julian Clarkson** (Orchestra And Choir Manager)
English Baroque Soloists: Monteverdi Choir & Orchestra, Level 9, 25 Cabot Square, Canary Wharf, E14 4QA.

**Julian Clarkson** (Orchestra And Choir Manager)
Orchestra Revolutionnaire Et Romantique: Level 12, 20 Bank Street, London, E14 4AD.

**Dave Collins** (Assistant Orchestral Manager)
Royal Northern Sinfonia: The Sage, St Mary’s Square, Gateshead Quays, NE8 2JR.

**Steve Costello** (Principal Double Bass And Orchestra Pit Manager)
Northern Ballet: Quarry Hill, Leeds, LS2 7PA.

**Ian Coulter** (Assistant Orchestra Manager)
Bbc Scottish Symphony Orchestra: City Halls, Candleriggs, Glasgow, G1 1NQ.

**Andrew Crompton** (Managing Director & Fixer)
British Philharmonic Orchestra: 31 Waldeck Road, London, W13 8LY.

**Alexandra Davidson** (Fixer)
Nevill Holt Opera: Nevill Holt Hall, Nevill Holt, Market Harborough, LE16 8EG.
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Peter Davis</td>
<td>Orchestral Manager</td>
<td>Westminster Chamber Orchestra: 152 Blackmoor Wood, N Ascot, Berks, SL5 8EZ.</td>
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<td>Stephen Dinwoodie</td>
<td>Orchestral Manager</td>
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<td>Michael Doran</td>
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<td>Stefanie Farr</td>
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<td>Lara Forbes</td>
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<td>Michael Gammie</td>
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<td>Elsbeth Gransbergen</td>
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</table>

*“Morgensterns … invaluable for checking availability and booking a large number of Academy members.”*

*Katy Jones, Personnel Manager, Academy of St Martin-in-the-Fields*

*“Morgensterns provide a fantastic service!”*

*Jane Moss, fixer and previously, Orchestral Manager, Royal Philharmonic Orchestra*

*“The Orchestra Management team at the Royal Opera House have worked with Morgensterns diary service for many years. We have always found their Teleteam very friendly and helpful and they have great attention to detail. We use many of the varied resources that Morgensterns provide and find that the service is excellent.”*

*Helen Dunne, Orchestral Manager, ROH*
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<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Organization</th>
<th>Address</th>
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<tbody>
<tr>
<td>Karlyn Hall</td>
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<td>Royal Liverpool Philharmonic Concert Orchestra:</td>
<td>Philharmonic Hall, Hope Street, Liverpool, L1 9BP.</td>
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<td>Laura Hamill</td>
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<td>John Hargreaves</td>
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<tr>
<td>Peter Harrap</td>
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<td>Griff Harries</td>
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<td>Caroline Hewitt</td>
<td>Orchestra Manager</td>
<td>Northern Chamber Orchestra: MMU, 799 Wilmslow Road, Manchester, M20 2RR.</td>
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<tr>
<td>Sarah Holmes</td>
<td>Orchestral Manager</td>
<td>London Jupiter Orchestra: 57 White Horse Road, London, E1 0ND.</td>
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<tr>
<td>Peter Holt</td>
<td>Orchestral Manager</td>
<td>Langham Chamber Orchestra: 9 Weylea Avenue, Burpham, Guildford, GU4 7YN.</td>
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<td>Donald Hoskins Mbe</td>
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<td>Aminta Concert Orchestra: Aminta, 12 Hurst Park, Midhurst, GU29 0BP.</td>
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<tr>
<td>Donald Hoskins Mbe</td>
<td>Conductor &amp; Personnel Manager</td>
<td>Aminta Chamber Orchestra: Aminta, 12 Hurst Park, Midhurst, GU29 0BP.</td>
<td></td>
</tr>
<tr>
<td>Andrew Hume</td>
<td>Assistant Orchestra Manager</td>
<td>Ulster Orchestra: Ulster Orchestra Society Ltd, Ulster Hall, Bedford Street, BT2 7FF.</td>
<td></td>
</tr>
<tr>
<td>Catherine Humphrey</td>
<td>Learning Co-Ordinator, Bbc Proms And London Orchestras</td>
<td>Bbc Concert Orchestra: 250 Western House, Great Portland St, London, W1A 1AA.</td>
<td></td>
</tr>
<tr>
<td>Charlotte Hunt</td>
<td>Orchestra Manager</td>
<td>Orchestral Co-Ordinator, Bbc Proms And London Orchestras: Civic Hall, 14 Rother Street, Stratford-upon-Avon, CV37 6LU.</td>
<td></td>
</tr>
<tr>
<td>Hal Hutchison</td>
<td>Orchestra Manager</td>
<td>Aurora Orchestra: The Music Base, Kings Place, 90 York Way, N1 9AG.</td>
<td></td>
</tr>
<tr>
<td>Claude Jacquemin</td>
<td>Orchestral Manager</td>
<td>Orchestre National Du Capitole De Toulouse: Halle aux Grains, Place Dupuy, 31000 Toulouse, .</td>
<td></td>
</tr>
<tr>
<td>Vicky James</td>
<td>Fixer (Woodwind &amp; Brass)</td>
<td>Royal Northern Sinfonia: The Sage, St Mary’s Square, Gateshead Quays, NE8 2JR.</td>
<td></td>
</tr>
<tr>
<td>Kathy Jones</td>
<td>Orchestral Co-Ordinator</td>
<td>Ulster Orchestra Society Ltd: New Broadcasting House, Oxford Road, Manchester, M60 1J.</td>
<td></td>
</tr>
<tr>
<td>Declan Kennedy</td>
<td>Assistant Orchestral Manager</td>
<td>Ulster Orchestra Society Ltd: New Broadcasting House, Oxford Road, Manchester, M60 1J.</td>
<td></td>
</tr>
<tr>
<td>Ian Killik</td>
<td>Orchestral Manager</td>
<td>Northern Orchestral Enterprises Ltd: Room 128, Dean Clough, Halifax, HX3 5AX.</td>
<td></td>
</tr>
<tr>
<td>Sue Kitchen</td>
<td>Orchestral Manager</td>
<td>National Musicians Symphony Orchestra: Flat 4, 11 Gunnersbury Avenue, London, W5 3NJ.</td>
<td></td>
</tr>
<tr>
<td>Julian Knight</td>
<td>General &amp; Personnel Manager</td>
<td>Garsington Opera: Garsington Manor, Garsington, Oxford, OX44 9DH.</td>
<td></td>
</tr>
<tr>
<td>Mark Lacey</td>
<td>Orchestral Manager (Nevil Holt/Pimlico Opera Only))</td>
<td>Grange Park Opera: 24 Broad Street, Alresford, Hants, SO24 9AQ.</td>
<td></td>
</tr>
<tr>
<td>Mark Lacey</td>
<td>Orchestral Manager</td>
<td>Pimlico Opera: 24 Broad St, Alresford, Hants, SO24 9AQ.</td>
<td></td>
</tr>
<tr>
<td>John Landor</td>
<td>Conductor &amp; Fixer</td>
<td>London Musical Arts Orchestra (Lma Orchestra): 14 Frampton House, Frampton Street, London, NW8 8LY.</td>
<td></td>
</tr>
<tr>
<td>Sally Lawrence-Archer</td>
<td>Orchestral Manager</td>
<td>National Symphony Orchestra: Ash House, Lillington, Sherborne, Dorset, DT9 6QX.</td>
<td></td>
</tr>
<tr>
<td>Matthew Lax</td>
<td>Orchestral Manager</td>
<td>Sinfonia Viva: Unit 11, Robinson Industrial Estate, Shaftesbury Street, DE23 8NL.</td>
<td></td>
</tr>
<tr>
<td>Annabel Leakey</td>
<td>Orchestra Personnel Manager (Maternity Cover)</td>
<td>Britten Sinfonia: 13 Sturton Street, Cambridge, CB1 2SN.</td>
<td></td>
</tr>
<tr>
<td>Julia Leaper</td>
<td>Orchestral Manager</td>
<td>London Sinfonia: End Cottage, Chenies Bottom, Chorleywood, WD3 6EZ.</td>
<td></td>
</tr>
<tr>
<td>Lucy Leddington Wright</td>
<td>Assistant Orchestral Manager</td>
<td>Royal Opera House Orchestra: Orchestra Office, Royal Opera House, Covent Garden, WC2E 9DD.</td>
<td></td>
</tr>
<tr>
<td>Christopher Lewis</td>
<td>Orchestral Manager</td>
<td>Halle Orchestra: Bridgewater Hall, Lower Mosley Street, Manchester, M1 5HA.</td>
<td></td>
</tr>
<tr>
<td>Koulos Limniotis</td>
<td>Orchestral Manager</td>
<td>Cyprus Chamber Orchestra: 37 Cancell Road, London, SW9 6HP.</td>
<td></td>
</tr>
</tbody>
</table>

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“I’ve always thought that Morgensterns provides a top quality service – their accuracy is second to none and their Fixer Logon and online Availability list’s are incredibly useful. I always get a friendly, helpful voice on the phone which makes me feel confident that my booking will be dealt with efficiently and accurately.”

Claire Dersley, Orchestral Manager, CBSO

“It’s so reassuring to know that our requests are dealt with immediately and that you keep us informed on progress.”

David Wilson, Orchestral Manager, London Mozart Players
Roz Lishak  (Orchestral Manager)
Showbiz Pops Orchestra:  22 Sage Close, Biggleswade, Bedfordshire, SG18 8WH.

Felix Lo  (Orchestra Assistant)
Southbank Sinfonia:  73 St John’s Waterloo, Waterloo Road, London, SE1 8TY.

Rachel Lockwood  (Assistant Orchestra Manager)
City Of Birmingham Symphony Orchestra:  CBSO Centre, Berkley Street, Birmingham, B1 2LF.

Ewen Mackay  (Orchestra Manager)
Royal Scottish National Orchestra:  73 Claremont Street, Glasgow, G3 7JB.

Paul Manley  (Orchestra Manager)
Primavera:  Horton Green Farmhouse, Ash Hill, Ruckinge, TN26 2PF.

Jonathan Manners  (Orchestra Manager)
Southern Sinfonia:  Nalder Hill House, Wickham Heath, Berkshire, RG20 9LN.

Beau Marshall  (Temporary Orchestral Manager)
Oxford Philharmonic Orchestra:  Oxford Philomusica, 29a Teignmouth Road, London, NW2 4EB.

Rebekah Martin  (Deputy Orchestra Manager)
Royal Liverpool Philharmonic Orchestra:  Philharmonic Hall, Hope Street, Liverpool, L1 9BP.

Elizabeth Maskey  (Orchestral Manager (Strings))
De Havilland Philharmonic:  Music Department, University of Hertfordshire, College Lane, Hatfield, AL10 9AB.

Vicky Matthews  (Fixer (Strings))
London Orchestra Da Camera:  15 Green Street, Milton Malsor, Northampton, NN7 3AT.

Peter McCarthy  (Orchestra Manager)
St James Baroque Players:  120 Chewton Road, London, E17 7DN.

Peter McCarthy  (Orchestra Manager)
Feinstein Ensemble:  c/o Talbot-Cooper - International Artists, Stoneville Cottage, Gretton Fields, GL54 5HH.

Carina Mccourt  (Orchestra Manager (Strings))
London Symphony Orchestra:  Floor 11, Frobisher Crescent, Barbican, EC2Y 8DS.

Carina Mccourt  (Orchestra Manager)
Roman River Festival:  Roman River Music, South Green Farmhouse, Fingringhoe, Colchester, CO5 7DP.

Robert McIntosh  (Director / Personnel Manager)
Musical Associates (UK) Limited:  26 York Street, London, W1U 6PZ.

Linda Mclaren  (Orchestral Manager)
London Opera Players:  32 Trinity Court, 170a Gloucester Terrace, London, W2 6HN.

Richard Meads  (Orchestra Manager)
English National Opera Orchestra:  London Coliseum, St Martin’s Lane, London, WC2N 4ES.

Mark Messenger  (Orchestral Manager)
European Chamber Opera:  60c Kyverdale Road, London, N16 7AJ.

Vicky Miller  (Orchestral Administrator)
Raglan Baroque Players:  140 Muswell Hill Road, London, N10 3JD.

Vicky Miller  (Orchestral Manager)
Orchestra Of The Renaissance:  55 Crystal Palace Road, London, SE22 9EX.

Vicky Miller  (Orchestral Manager)
Capricorn:  Stoke Cottage, Gigs Hill Road, Thames Ditton, KT7 0BT.

Sally Mitchell  (Orchestra Director)
Royal Opera House Orchestra:  Orchestra Office, Royal Opera House, Covent Garden, WC2E 9DD.

Eugene Monteith  (Orchestra Coordinator, Operations & Library)
Bbc National Orchestra Of Wales:  BBC National Orchestra of Wales, BBC Hoddinott Hall, Cardiff Bay, CF10 5AL.

Daphne Moody  (Orchestral Manager)
La Folia:  Acorn Cottage, 2 Green Drove, Fovant, SP3 5JG.

Jennifer Orr  (Deputy Orchestra Manager)
Royal Scottish National Orchestra:  73 Claremont Street, Glasgow, G3 7JB.

“Having worked as Personnel Manager at the LSO and currently holding the same position LPO I have had the pleasure of working with Morgensterns Diary Service for at least 16 years. Without fail the Teleteam have been polite, highly efficient, accurate and responsive in all my dealings with them, keeping me very well informed through the whole process of booking their clients. .. Thank you Morgensterns!”

Andrew Chenery,
Orchestra Personnel Manager LPO

Joan Morrison  (Orchestral Manager)
Bbc Scottish Symphony Orchestra:  City Halls, Candleriggs, Glasgow, G1 1NQ.

Jane Moss  (Fixer)
Bbc Big Band:  16 Clerkenwell Green, London, EC1R 0QT.

Marian Mottram  (Orchestral Manager)
Psappha:  10 Mayflower Close, Glossop, SK13 8UD.

Julian Munro  (Orchestral Manager)
Royal Liverpool Philharmonic Orchestra:  Philharmonic Hall, Hope Street, Liverpool, L1 9BP.

Kevin Myers  (Orchestra Coordinator, Operations)
Bbc National Orchestra Of Wales:  BBC National Orchestra of Wales, BBC Hoddinott Hall, Cardiff Bay, CF10 5AL.

Richard Nelson  (Orchestral Manager)
Garsington Opera:  Garsington Manor, Garsington, Oxford, OX44 9DH.

Ben Noakes  (Orchestral Manager)
European Union Youth Orchestra:  6A Pont Street, London, SW1X 9EL.

Helena Nolan  (Orchestra Administrator)
Bbc Philharmonic Orchestra:  New Broadcasting House, Oxford Road, Manchester, M60 1SJ.

Christopher O’neal  (Orchestral Manager)
Orchestra Of St John’s:  Turbervill House, Etham College, Grove Park Road, SE9 4QF.

Isabelle Orford  (Assistant Orchestra Manager)
Halle Orchestra:  Bridgewater Hall, Lower Mosley Street, Manchester, M1 5HA.

Jennifer Orr  (Deputy Orchestra Manager)
Royal Scottish National Orchestra:  73 Claremont Street, Glasgow, G3 7JB.
Fixing life is full of ifs, buts & maybes - you can't automate ambiguity! Far from reducing the work load, automation would increase the number of calls I'd have to make because I'd have to contact players individually to find out what the status of a booking is - something I rely on Morgensterns to do for me at the moment. They provide a really excellent service, and I would not want to be without them.

Christian Rutherford, Orchrestral Manager, London Concert Orchestra
Sally Sparrow (Orchestra Manager)  
L’orchestre Du Monde: The World Trust, 18 Buckingham Gate, London, SW1E 6LB.

Nigel Springthorpe (Conductor & Personnel Manager)  
Amici Chamber Orchestra: 20 Oakhill Drive, Welwyn, Hertfordshire, AL6 9NW.

Louisa Stanway (Orchestral Manager)  
Scottish Chamber Orchestra: 4 Royal Terrace, Edinburgh, EH7 5AB.

Lee Stephenson (Orchestra Manager)  
London Pro Arte: 15 Bedwell Close, Welwyn Garden City, Herts, AL7 3XH.

Cairi Swainson (Orchestral Assistant)  
BBC Scottish Symphony Orchestra: City Halls, Candleriggs, Glasgow, G1 1NQ.

Alexandra Swift (Deputy Orchestra Manager)  
Royal Liverpool Philharmonic Orchestra: Philharmonic Hall, Hope Street, Liverpool, L1 9BP.

Ellie Swithinbank (Orchestral Manager)  
City Of London Sinfonia: 4th Floor, Piano House, 9 Brighton Terrace, SW9 8DJ.

Claire Tapping (Orchestra Personnel Manager)  
BBC Concert Orchestra: 250 Western House, Great Portland St, London, W1A 1AA.

Charlotte Templeman (Orchestral Manager)  
English Chamber Orchestra: 2 Coningsby Road, London, W5 4HR.

David Thomas (Assistant Orchestra Personnel Manager)  
Philharmonia Orchestra: 6th Floor, The Tower Building, 11 York Road, London, SE1 7NX.

Charlotte Trepeas (Orchestra Administrator)  
BBC Philharmonic Orchestra: New Broadcasting House, Oxford Road, Manchester, M60 1SJ.

Mark Tucker (Orchestral Manager)  
English Ensemble: 152 Middleton Road, Hackney, London, E8 4LP.

Jonathan Tunnell (Orchestral Manager)  
Glyndebourne Touring Opera: Glyndebourne, Lewes, East Sussex, BN8 5UU.

Philip Turbett (Orchestra Manager)  

Philip Turbett (Orchestra Manager)  
Monteverdi Orchestra: Level 9, 25 Cabot Square, Canary Wharf, London, E14 4QA.

Philip Turbett (Orchestra Manager)  
English Touring Opera: Censurco House, 52 - 54 Roseberry Avenue, London, EC1R 4RP.

Matthew Turner (Fixer (Brass/Percussion))  
London Orchestra Da Camera: 15 Green Street, Milton Malsor, Northampton, NN7 3AT.

Hannah Verkerk (Orchestra Co-Ordinator And Auditions Administrator)  
London Philharmonic Orchestra: 4th Floor, 89 Albert Embankment, London, SE1 7TP.

Debbie Walters (Orchestra Manager)  
Rte National Symphony Orchestra: National Concert Hall, Earlsfort Terrace, Dublin 2.

Richard Ward-Roden (Orchestral Manager)  
City Chamber Orchestra Of London: 22 Sage Close, Biggleswade, Bedfordshire, SG18 8WH.

Cath Welsby (Orchestra Personnel Manager)  
Philharmonia Orchestra: 6th Floor, The Tower Building, 11 York Road, London, SE1 7NX.

Elizabeth Williams (Orchestral Manager)  
Bournemouth Symphony Orchestra: Bournemouth Orchestras, 2 Seldown Lane, Poole, BH15 1UF.

David Wilson (Orchestral Manager)  
London Mozart Players: St John the Evangelist, Sylvan Road, Upper Norwood, SE19 2RX.

Philip Winter (Personnel Manager)  
Kentish Opera: Watermede, Wickhurst Lane, Sevenoaks, TN14 6LX.

Lauren Woods (Orchestra Assistant)  
English National Opera Orchestra: London Coliseum, St Martin’s Lane, London, WC2N 4ES.

Judith Wordsworth (Orchestral Manager)  
London Lyric Orchestra: 4a Harewood Road, South Croydon, Surrey, CR2 7AL.

Francesca Wright (Orchestral Manager)  
Swansea City Opera: Rhydyberi Cottages, Merthyr Cynog, Brecon, LD3 9SA.

Lynette Wynn (Leader And Fixer)  
Elgar Chamber Orchestra: Eyot House, Sonning Eye, Oxon, RG4 6TN.

London Sinfonietta: Kings Place, 90 York Way, London, N1 9AG.

Morgensterns,  
Tel 020 8681 0555   teleteam@morgensterns.com  web www.morgensterns.com  
telephone conversations with Morgensterns may be recorded for the benefit of our clients and for lawful business purposes.
**Data Collection Notice**

Julian Morgenstern, trading as 'Julian Morgenstern Management' and 'Morgensterns' is the data controller of the personal, and Diary Management Service.

Morgensterns will use personal and other information collected from you and/or third parties for the purposes of:

(a) providing the Diary Management Service, that you have signed up for and for general customer services;
(b) for administration and record keeping;
(c) sending you offers of goods and services or information that may be of interest to you, and which relate to either Morgensterns or third parties – in this respect we may contact you using the means of communication that you have notified us of.

We may keep your information for a reasonable period for the above purposes.

We may need to share your information with our service providers, associated organisations and agents for the above purposes.

I accept the terms and conditions overleaf and the data collection notice above

**Signature**

**Date**

---

**Instruction to your Bank or Building Society to pay by Direct Debit**

Morgensterns
020 8681 0555

Instructions subject to the safeguards assured by the Direct Debit Guarantee.

Please fill in the whole form using a ball point pen and send to: Morgensterns, 72 Warham Road, South Croydon, Surrey CR2 6L8

**Name and full postal address of your bank or building society**

To: The Manager
Bank/building society

Address

Postcode

**Name(s) of account holder(s)**

**Bank/building society account number**

**Branch sort code**

**Service User number**

| 6 | 8 | 0 | 3 | 7 | 5 |

**Reference**

**For Morgensterns Official Use Only**

This is not part of the instruction to your Bank or Building Society

Initial Quarterly/Six Monthly debit sum £169.20

Date of first payment, 21st

**Instruction to your Bank or Building Society**

Please pay Morgensterns Direct Debits from the account detailed in this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Morgensterns and if so, details will be passed electronically to my Bank/Building Society.

**Signature(s)**

**Date**

---

Banks and Building Societies may not accept Direct Debit Instructions for some types of account

---

**This guarantee should be detached and retained by the Payer**

**The Direct Debit Guarantee**

* This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits
* If there are any changes to the amount, date or frequency of your Direct Debit Morgensterns will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Morgensterns to collect a payment, confirmation of the amount and date will be given to you at the time of the request
* If an error is made in the payment of your Direct Debit by Morgensterns or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society
* If you receive a refund you are not entitled to, you must pay it back when Morgensterns asks you to
* You can cancel a Direct Debit at any time by simply contacting your bank or building society: Written confirmation may be required. Please also notify us.
Morgensterns Terms and Conditions

Section A: The Diary Management Service

1. Introduction
1.1. Morgensterns is a music agency that provides a Diary Management Service (as defined in Morgensterns Membership Guide) to its clients in accordance with the following terms and conditions.
1.2. By signing up to the Diary Management Service, you agree to be bound by these terms and conditions.
1.3. Morgensterns commitment
2.1. We are committed to providing an efficient and reliable Diary Management Service. However, we do not guarantee that use of the Diary Management Service will lead to bookings.
2.2. Bookings. Our teleteam will, wherever possible, contact you immediately with your messages, wherever you are in the world.
2.3. Clashes. Our teleteam will make every effort to refer all bookings to you, even bookings that clash with existing work, to ensure that you have the opportunity to accept or decline a new booking.
3. Gathering Information
3.1. Method of communication
Morgensterns uses the following means of communication in relation to providing the Diary Management service: telephone, mobile, email, SMS and you agree to be contacted by these means of communications in connection with the Diary Management Service. Morgensterns reserves the right to introduce new methods of communication as they become available.
3.2. Contacting Morgensterns
tel: 020 8681 0555
e-mail: teleteam@morgensterns.com
3.3. You may only assure Morgensterns that you have received electronic communications, whether transmitted by SMS, email, or by any other form of electronic communication not yet introduced, when you have received a confirmation of an email message from Morgensterns teleteam, by either telephone or by email.
3.4. If Morgensterns has any concern about the content or origin of an electronic communication, we reserve the right to require clarification from the sender before acting on any instruction containing the communication.
4. Recording Phone Calls
We reserve the right to monitor and record business-related telephone conversations to the extent permitted by the relevant legislation, including but not limited to the Telecommunications (Lawful Business Practice) (Interception of Communications) Regulations 2000 and the Regulation of Investigatory Powers Act 2000.
5. Business Hours
We are open from 8am to Midnight, Monday to Sunday each week of the year with the exception of Christmas and New Years Holidays. During these weeks, we are available at Morgensterns web site at www.morgensterns.com
6. Financial
6.1. The fees shall be paid by direct-debit in advance of the relevant membership period at the membership rates advertised at the Morgensterns web site.
6.2. You will be advised of any increase in membership rates by email, not less than 10 working days before it takes effect.
6.3. For membership payments not made by direct-debit, there will be an administration charge of £20.
7. Termination of Service
7.1. This agreement shall commence upon our advising you that your application has been successful and that the Diary Management Service is available to you, and may be terminated by either party, by giving not less than 6 weeks notice to the other party to terminate at the end of any fee period.
7.2. This agreement may be terminated by us if you fail to make two consecutive payments of our membership fees.
7.3. In the event that the agreement is either suspended or terminated.
7.3.1. we shall cease to provide the Diary Management Service.
7.3.2. you will not be entitled to any refund of the fees paid to date.
7.3.3. you will pay us any outstanding fees.
8. Client Responsibilities
8.1. It is the responsibility of you, our client, to provide Morgensterns with up to date Diary information. The Diary information shall include but not be limited to:
8.1.1 full information about all of your bookings, i.e. the booking date, time, venue, orchestra, venue. Telephone numbers are also very helpful. If you find yourself staying in a mobile black spot, please provide us with contact details for where you are staying.
8.1.2 times when you do not want to work, e.g. holidays, or time reserved for practice.
8.1.3 departure and arrival times in respect of travel outside the UK – this requirement applies to both personal and business travel.
8.2. You must ensure that we always have up-to-date contact information, so that we can be contact you as quickly as possible with your messages.
8.3. It is your responsibility to ensure the accuracy of any Diary information that you submit to us, and the accuracy of any biographical details displayed on your web profile. Please notify us of any error in such information.
8.4. It is important that you ensure that your answerphone, mobile and emails include a message that refers fixers to Morgensterns, i.e. for inquiries about your availability for work, please contact Morgensterns on 020 8681 0555. You might also like to include our telephone number with your MU and ISM yearbook entries.
8.5. It is essential that you keep your diary up-to-date. Busy fixers rely on Morgensterns holding accurate diary details and our key services, such as Availability-Lists and Who’s doing my date lists depend on accurate diaries.
Morgensterns policy has always been to refer clashing work, so that you remain in control of your diary.
9. Agency
9.1. We act as your agent in respect of the Diary Management Service and, as such, may, (on your specific instruction) enter into agreements on your behalf. By entering into this Agreement, you undertake to:
9.1.1 fairly and correctly arrange any bookings of your choice on your behalf.
9.1.2 notify us of any change or error in your diary at least 24 hours in advance.
9.1.3 we will notify you of any changes to any booking arrangements made.
9.1.4 if you are to secure an alternative booking for the same period, our liability shall be reduced to the difference, if any, between the income from the lost booking and that actually received from the alternative booking.
9.1.5 this shall be our total liability in these circumstances.
11. www.morgensterns.com
11.1. Web-profiles. By providing us with your CV information and any photographs, you are giving us your consent to use the photographs and any text that you submit to create your web-profile and the right to use your image and CV information for the purposes of including you in our web-profile on our website and in connection with the Diary Management Service.
11.2. In order to add details of concerts you want to promote to our on-line recital listings database, please provide us with the relevant information and we will add the information to your web profile page, and to our recitals listings database.
12. Young Professionals’ Discount (YPD agreement)
12.1. We may, at our sole discretion, provide a discount on the fees to any client that is in full time undergraduate education at a university or music college, or has graduated therefrom at any time during the preceding two years.
12.2. The YPD discount shall be applied for one year and may be extended at the discretion of Morgensterns.
12.3. A letter from your college professor, or another college official, is required, confirming the date of your graduation, or your undergraduate status.
12.4. The following period of discount the YPD agreement shall continue without discount for at least one further year of the agreement during which time the client will pay full fees.
13. Entire agreement
This Agreement constitutes the entire agreement between the parties in respect of the Diary Management Service and supersedes and replaces all prior or contemporaneous understandings or agreements, written or oral, regarding the Diary Management Service.
14. Notices
Notices will be in writing by mail or by email, and will be sent to the other party at the address notified by the party. Notices may be sent by email. Correctly addressed notices sent by mail will be deemed to have been delivered 72 hours after posting.
15. Governing Law And Jurisdiction
The Agreement shall be construed in accordance with the law of England and Wales and the parties agree to the non-exclusive jurisdiction of the courts of England and Wales.

Section B: Web Advertisements
1. We may publish, at our discretion, advertisements submitted by you for web publication, provided that:
1.1. We reserve the right to remove any such advertisement from the Morgensterns website once published;
1.2. We will be acting only as publisher of any advertisement and will not be a sales agent in respect of any goods or services being advertised in the advertisement;
1.3. We will not acquire any intellectual property rights in the advertisement.
1.2. You warrant that any advertisement material that you provide to us:
2.1. will consist of intellectual property rights which are either owned by you, or which you are properly licensed to use for the purposes of the Agreement;
2.2. will not infringe any third party intellectual property rights;
2.3. will be offensive or otherwise unsuitable for publication on the Morgensterns site.

Section C: Intellectual Property Rights Indemnity
You will indemnify us and keep us indemnified from and against any and all claims made against us alleging that any advertisement or other content supplied to us by you infrings the intellectual property rights of a third party. Such indemnity will include all losses, costs and expenses incurred by us as a consequence of such claim.

Section D: Morgensterns Terminology
Availability-Lists are provided in answer to requests for emergency fixing assistance. Morgensterns Availability List reports provide Fixers with basic information about what all of our clients, who play the required instruments, are doing on the specified dates.
Please visit www.morgensterns.com to see current Availability-List requests.

Clash refers to any offer of work that conflicts with an existing booking. The conflict may be one of timing, i.e. both engagements happen at the same time, or one of location, i.e. the time of the engagements might not conflict, but the distance between the venues of the engagements is too great to be able to be able to travel from one to the other in time to take part in both engagements.

Diary Management Database is the resource developed by Morgensterns that stores all client information, including diary details and which make it possible for our Teleteam to offer clients and fixers our unique suite of booking support services such as Availability-Lists and Who’s Doing My Date Lists.

Fixer refers to anyone who books musicians through Morgensterns

Teleteam refers to the members of staff employed by Morgensterns to manage client diaries.

Web Profiles are used to provide Fixers with an instant, up-to-date snapshot of the work individual clients have been doing, since they joined Morgensterns.

Web Profiles are prepared by Morgensterns Teleteam, from a combination of the historical CV details that clients provide us when they join Morgensterns, up-to-date work history taken directly from our Diary Management Database.

It is essential that you keep your diary up-to-date for our Web Profiles to be of value to Fixers.
Morgensterns web profiles are made available on our web site at www.morgensterns.com.