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Publishers and publishing play an enormous part in a composer's life. How is a composer to get his or her work known unless it is made available through a publisher, who will use his connection to distribute the music as widely as possible? Peter Maxwell Davies (hereinafter referred to as Max) was no different. Throughout my time as Max's manager, publishers were a constant and daily presence

Max's first publisher had been Schott, the German firm which has had its headquarters in Mainz in Germany. It was founded in 1770, the year of Beethoven's birth. It is still a family owned firm and has remained in the same building since 1792. Max was taken on by Schott in the mid nineteen fifties by the English based subsidiary. The man in charge at that time was [Howard Hartog](#), and he had heard performances of one or two of Max's very earliest works, particularly the *Sonata for Trumpet* 1955. This work had caused a very considerable stir after its premiere performed by the trumpeter Elgar Howarth and the pianist John Ogdon, both of whom were Max's friends and fellow students in Manchester. Max remained with Schott when he went to study with Goffredo Petrassi in Rome after he left Manchester. For his first job, he was in charge of music at Cirencester Grammar School, when he started to earn a considerable reputation as an educationalist with the success of the works which he wrote for the pupils at school, such as *O Magnum Muysterium* 1960, which Schott published.

In 1962 Max left Cirencester Grammar School to take up a Harkness Scholarship at Princeton in the United States. While he was in the United States, Max was approached by Donald Mitchell, who was acting on behalf of Benjamin Britten, to join the publishing firm of Boosey & Hawkes. Boosey & Hawkes (hereinafter referred to as Booseys). Booseys had companies in America, Canada, Germany Australia and South Africa, and published the works of Bartok, Rachmaninoff, Stravinsky, Prokofieff, Copland, Richard Strauss, as well as Benjamin Britten.

Britten was having some differences of opinion with Booseys about the direction that the firm was taking, as he felt that some new and young composers should be brought in, whereas the management felt that they should just stick with their older and more established composers. Britten particularly wanted to have Max on board, and he had been one of Max's referees for the Harkness Scholarship, along with [Aaron Copland](#). Initially Max had felt very awkward about taking the step of leaving Schott and joining Booseys, but he eventually signed the exclusive contract with them in 1963.

This contract stipulated that Max was obliged to offer everything that he wrote to Booseys, and if they accepted the work, Max would then assign it, and then Booseys would own the copyright of that work. What actually happened was that Max automatically gave all his works to Booseys and assigned all the copyrights to them. There was never any discussion on the matter. Under the terms of each assignment, Booseys were obliged to publish the work within a reasonable time, but it was this latter part which was not complied with. When handing over each work, Booseys had of course to prepare all the material for performance, and this they did assiduously. However, after the first performance, the next stage was one where the manuscript had to be engraved, and all the errors which might have emerged during the rehearsal and performance period checked and altered. So it was a very considerable step from

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the initial preparation to the final publication. It was this last step that had not been taken in the large number of works that Max had assigned to Booseys.

Matters were made worse by the fact that very shortly after Max had joined Booseys, Britten had himself departed to join the new founded music-publishing wing of Faber and Faber, to be run by Donald Mitchell. At this point Max felt he was abandoned and unsupported at Booseys. This, then, was the situation when I became when I became Max's manager in 1975. I had to 'deal' with the Boosey situation.

Prior to me coming on the scene, Max would turn up in London from his home in Orkney, and go to Booseys and vent his feelings in angry displays and then disappear back to Orkney where he was neither seen nor heard, because he did not have a telephone at his home in Hoy, and so nothing could really be talked about in a reasonable way.

It was during the summer of 1977 that I felt I would be able to devote time and effort to the problem, as previous to that I was totally occupied with getting The Fires of London, Max's ensemble, on a firm footing. I went to visit Max at Dartington Summer School where he was teaching, and together we compiled a list of all those works which Max had written since he had signed his contract with Booseys and which had not been published. It was a very long list indeed.

The reasons for non-publication were not only Booseys fault. Some of the blame lay with Max himself. The usual procedure for any new work is that the composer hands the manuscript over to the publisher on completion, and the publisher then proceeds with all the processing necessary to producing the parts for the players, and making copies of the manuscript for the conductor. However, Max had not always gone down this path. In 1967, the ensemble called The Pierrot Players was formed with Max and his colleague Harrison Birtwistle as the artistic directors. The group was renamed as The Fires of London when Birtwistle left in 1971. Max wrote a very large number of works for this ensemble. Most of these works were to no specific commission. Max just wrote them there and then, because the opportunity arose for a performance. Max wrote his own parts and handed them to the musicians. All the activity was way outside the orbit of the publishers who, in many cases, were not even aware that performances had taken place, and they certainly did not have copies of either the manuscript of the parts. There had been many years of all this total lack of communication, and nobody at Booseys had taken it upon themselves to attempt to clear up the very considerable mess.

We needed to have a meeting with the Boosey management to thrash out the problem, and my husband Michael suggested taking legal advice prior to that meeting, so that we would know exactly where Max stood in regard to the assignments which he had made. The barrister expressed very considerable surprise at the inordinate delay in publication, in some cases stretching back over a period of fourteen years. We were advised that Booseys were legally bound to publish within a reasonable time. I was naturally very uncomfortable about a confrontation with Booseys, but there was no other way than a show of force than had heretofore been the case.

This meeting took place at Booseys offices in Upper Regent Street in February 1978, one day after the great success of Max's first symphony the previous evening, Matters

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were confounded by the fact that on that occasions, people were walking around with published copies of the symphony. However, we pressed on. The team in charge was [Tony Fell](#), the managing director, [David Drew](#), director of Publications and of New Music and Tony Pool in charge of contracts and all legal matters.

We put our case to the team, which was visibly shocked when we told them that we had taken legal advice from a barrister. At the end of the meeting, we emerged with a plan. Thirty of the forty-five works were to be published during the next two years, completion to be effected by December 1979, whilst the remaining fifteen were to left in the library pending Max deciding what he wished to do with them

This agreement certainly was a great step forward, and Max was happy. His great complaint was always the fact that the scores were not available, especially for students who needed to study them. Also, if the scores were published, it made it so much easier in terms of promotion and sending them out to would-be conductors.

Another factor in the situation at that period, was that Max had handed over some considerably less than satisfactory manuscripts from a legibility point of view. Max had a most beautiful hand, but on a couple of occasions, owing to pressure, this had badly deteriorated. What Max suggested was that as an interim measure he would ask another composer to make fair copies of his manuscripts, which would give him more time to get on with the next composition. This person was Richard Emsley, whose work was impeccable. It would have been perfectly possible to bye-pass the engraving stage, and just make copies of Richard's manuscripts. So Booseys now had no cause for complaint on that matter.

This was how things stood in May 1978 when I received a phone call from [Hanne Wilhelm Hansen](#). She, together with her sister [Lohne](#), was the boss of the publishing house of Edition Wilhelm Hansen in Copenhagen. They were also the owners of Chester Music, the British publishers. I had had a lot of communication with Hanne over Max's ballet *Salome*. The full-length ballet had been commissioned by Flemming Flindt to launch his own new company after he left his position as Ballet Master of the Royal Danish Ballet. The new ballet was to be performed at the Circus Building in the Tivoli in Copenhagen in November 1978, but owing to the unusual nature of the commission in that it was with a new and unknown company, Edition Wilhelm Hansen, acting as agents on behalf of Booseys, were making sure that in every way things were going to be safe. It was Hanne who was making all these arrangements and looking after Max and Booseys's interests.

So I was not surprised to hear Hanne on the phone. But it turned out that it was not about *Salome* that she was phoning about. She told me that she had had an enquiry about one of Max's works and had contacted Booseys who informed her that it was in the library and she couldn't understand what they were talking about. That work was one of the fifteen which had been put into the library pending further action.

"So you mean that it is free" she asked.

"Yes, it is free" I replied.

"Are there any other works of Max's like that?" she asked.

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“Fifteen works” I replied

“I am coming on a plane now to see you right now. Don’t go out” she said.

“I will wait here” I said.

At three o’clock that same afternoon, [Hanne Wilhelm Hansen](#) was sitting in my office. She said that as the works were free, she would like them to be published by Chester Music, her British Company. I told her that I hadn’t really thought about what we would do with these works, and of course the decision would be up to Max. I told her that I was not able to get hold of him until he phoned me, which he usually did every day, if he was able to reach the public phone box. I hoped that I would be able to give an answer the following day. As far as I was concerned, giving the works to Hanne was a very good solution as to their destiny, and I couldn’t see any reason why Max would have any objections.

It so happened that I had on my desk the manuscript of another new work of Max’s. This was *Le Jongleur de Notre Dame*, a music-theatre work for The Fires of London which was to have its first outing at the forthcoming St. Magnus Festival in June. When the schedule for the publications had been arranged with Booseys at the meeting, it was also agreed that henceforth every new work which Max wrote would be submitted to Booseys for them to agree whether they would accept it or not. I asked them if it would be added to the list of those thirty works which were to be published. Booseys had declined to accept *Le Jongleur* and so Max had told me to go and get it published as a self-publication, and that it should be ready to be available at the first performance in June in Orkney. I had made an appointment with the printers, and was going to go there the following day. Hanne pointed to *Le Jongleur* and asked me what it was, and I told her the story. She said that she wanted that work as well, and that she would print it with the name of Chester Music on it.

The next morning Max phoned and I explained everything to him, and he agreed instantly. Hanne was still in London, and we went together to the printers, and she made the order to publish *Le Jongleur*. I then wrote a letter to Tony Fell at Booseys to tell him that Max had given *Le Jongleur* to Chester Music, and that it would be on sale at the first performance in Orkney in June. I should add that it was the manuscript of *Le Jongleur* which was in the very beautiful handwriting of Richard Emsley. Thus it was that Max came to be published by Chester Music.

Hanne’s action had been brilliant and high-handed. The managing director of Chester Music was [Robin Boyle](#), who was nothing if not a very hands-on person. Robin was in Australia when all this activity between me and Hanne had been going on and he knew nothing whatsoever about it. Hanne had obviously told him about it because, on his return, even prior to going to his own office, he asked to come and see me in a greatly agitated state. It wasn’t that he objected to having those works by Max. It was the fact that Hanne had taken the action over his head as the boss of Chester Music. Robin in his turn was not too pleased with Hanne for not making him a partner in Chester Music, rather than the manager, so his anger was part of a wide source of contention. However, there it was, and Chester Music was now to be the publishers of sixteen of Max’s works.

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During the next months, Chester Music started to publish. Chester Music's editor was Rosalind Mascall, who lived in Yorkshire and so it was virtually impossible for me to arrange meetings between her and Max when they both could get together in London. So a *modus operandi* was evolved, which needed quite a bit of supervision, as Max was good at answering queries when they were presented to him face to face, but not so good when they were sent to him by post. Chester Music was clearly pulling out all the stops as they were wanted to put themselves in a good light when the time came for the end of Max's contract with Booseys.

But things were not going well at all at Booseys. The situation at the end of October 1979, which was almost at the end of the two year period in which the publication of the thirty works had been promised, was that not a single publication had yet materialised. All the good will and hope at that meeting in February 1978 had evaporated as month by month passed and nothing happened. Max certainly knew how to get into a rage. He had convinced himself that somehow Booseys not only did not publish his works, but that they were actively trying to sabotage him. This was patently not the case. I did everything I could to try to not stoke up the flames that were ever ready to blaze forth on the subject of Booseys. I myself maintained, I hoped, excellent relationships with everyone at Booseys, and I did have to deal with many people on many different fronts.

Booseys at that time were in two buildings. One was the head office in Regent Street, where Tony Fell, David Drew and Tony Pool and all their secretaries worked. On the ground floor was the Boosey & Hawkes retail shop, which sold scores and instruments and other items of musical interest. The hire library, run by Malcolm Smith, was in the basement.

The other Boosey building was out at Hendon, and it was here that the editorial and the engraving of the scores were done. That department was run by Martin Hall, and the editors were [Roger Brison](#) and [Sally Cox](#), who was my point of contact there. In the early days with Booseys, Max used always to go to Regent Street, but as Max grew angrier and the relationship deteriorated, Max refused to go to Regent Street, and would only go to Hendon to go over matters with Roger and Sally. All other communications were left to me

So we arrived at the end of the two years, and there was nothing to show for it. Max had five commissions which he was to offer to Booseys under the terms of his contract. These works were

- *The Lighthouse*, a chamber opera commissioned by the Edinburgh International Festival to be performed by The Fires of London in September 1980
- *Cinderella* a children's opera to be performed by the children in Orkney for the St. Magnus Festival in June 1980
- *Piano Sonata* commissioned by the Bath Festival and to be performed by Stephen Pruslin in May 1981

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- *Black Pentecost* commissioned by the Philharmonia and to be performed by them in 1982, conducted by Simon Rattle
- *Symphony No. 2* commissioned by the Boston Symphony Orchestra to celebrate in centenary to be performed in February 1981

On 1st November I wrote a letter to Tony Fell, pointing out that none of the thirty works which had been promised had been published, and at the same time offering him these five works, as we were legally bound to do. When I received his reply on 4th November, my eyes misted over. I could not believe what I saw. Booseys had rejected four of the works, retaining *Symphony No. 2* for themselves. I think that this was the lowest point in our relationship. Not only had they not come through with what they had promised, but now they were rejecting these new works. They appeared not to want to put themselves out for Max in any way. Perhaps getting extra staff on board to help the situation might have been the answer, but this was clearly not forthcoming. They had thrown in the towel. This further rejection did not endear Booseys to Max.

As we went into 1980, Chester Music informed me that they would like to have an exclusive contract with Max. A meeting was arranged at Booseys to discuss plans following the expiry of Max's contract with Booseys. We sat at the Boosey table again, and Tony Fell stated that they wished to continue their exclusive contact with Max. I then asked why, if they had not published any of the works, we should give them any new ones which would go the way of the others, that is to say, nowhere. I told them that Max had thought that as Chester Music had shown willing with publishing those works which he had given them, he was prepared to give them an exclusive contract for a three year period. But, I also told them, that this did not mean that Max would continue open-ended with Chester Music and that if Booseys could somehow do better than they had done over all these past many years, Max would still look kindly towards them.

And so this is what happened. Chester Music joyfully had a three year contract, with no guarantee that it would continue thereafter. Booseys appeared to be shocked out of their minds. They never thought that Max would actually leave them. It was a very dramatic way of Booseys getting egg on their face.

As well as Robin Boyle and Rosalind Mascal, I now met all the people at Chester Music, most especially Sheila McCrindle, a delightful person in charge of promotion.. Chester Music's warehouse was in Bury St. Edmunds, but I never went there. I only communicated with them by phone. Their offices were quite close to Farringdon Station in the City.

What happened next with Booseys was extraordinary. Max's decision to leave them and to go to Chester Music had shocked them so much, that they decided to pull their finger out. I was able to make arrangements with Sally Cox at Hendon for Max to meet either her or Roger Brison to go through all their many queries. This was done at my house and one or the other would turn up, and I would leave them in the room with Max. They were all able to work efficiently and well, and it did not put Max out at all, as I was able to fit it into his programme in London, and he did not have to make a special journey to Hendon. Then the published scores started to arrive. They

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positively rained down, sometimes two at a time. It was wonderful. I can honestly say that I am sure that no publisher has ever published so many of one composer's works in such a short space of time. When the original schedule had been drawn up, I had thought that it would take three years, not two. Then nothing had happened. But now, Booseys knew that they had three years to prove themselves, and it took three years. By the time that the exclusive contract with Chester Music had come to an end, the backlog of those original thirty works had been cleared. In the meanwhile there were of course additional new works which were not on that original schedule, but that was a different issue.

But while all these miracles were happening, there were great tensions in other departments of Booseys. There were a couple of incidents approaching negligence that were striking, owing to the very fact that they were unusual. Max's *Symphony No. 2* for the 100th anniversary of the Boston Symphony Orchestra was due for its premiere in February 1981. Max had, in his usual professional way, completed all four movements in good time. Max always handed in each movement as he finished it so that the publishers could get on with their work at an earlier stage, rather than waiting until he had finished. The publishers would photocopy his manuscript, and send copies, in the first instance, to the person who would be writing out the parts, and also to anyone else who needed a copy.

The first two movements had been sent to the BSO in good time. However, towards the end of January I received an urgent message from the BSO complaining that Seiji Ozawa, who was to conduct the symphony, had not received the last two movements. Booseys had omitted to send the last two movements to Boston, I never found out what the reason for this was, but Max was apoplectic with rage. I had thought of not telling him about the slip up, but I reckoned that Seiji would be sure to make a comment about it when they met each other. Max fulminated over the fact that he had striven so hard to deliver in good time, but Booseys had let him down in doing their part.

The BSO took Max's symphony on tour with them, and I took the opportunity to visit several American towns while the tour was going on. One of these towns was Chicago, and I spoke to Paul Cummings, their manager of the Chicago Symphony Orchestra, about the forthcoming performance that the Chicago Symphony was to do of Max's *Revelation and Fall*. Now, it so happened that Max had decided to re-bar this work. He was not going to alter a single note, but he was just altering the way that the bars worked. This, again, was highly unusual for Max, who never tinkered with his compositions once they were written. Booseys were working on Max's re-adjustment, and were due to send the material to Chicago for their performance. However, Paul Cummings greeted me with the devastating news that despite several applications for the score of the re-worked composition, so that the conductor could learn it, it had not been received. As a result, they were going to cancel the performance. Cancel! That was a new work in my Max vocabulary. I personally phoned Booseys from Chicago – a major expensive cost in those days and not to be considered other than in an emergency – to see if it would be possible to rush the manuscript, but I was told it could not be done.

The contrast between how Max was being treated by the BSO during the tour of his symphony, and how Booseys appeared to be letting him down, was startling. Max

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asked me to write a letter of complaint to Booseys, pointing his finger at Martin Hall, who was in charge of seeing the sending out of material through. My point of contact was always Sally Cox, and it was to her that the manuscripts were delivered. She in her turn handed them on in the department, but it was not up to her to follow up what happened to them.

At the St. Magnus Festival in June of that same year, Martin Hall confronted me in what was certainly one of my most unpleasant encounters. He accused me of trying to make him loose his job by my complaints. I asked him why he had not sent the revised manuscript of *Revelation and Fall* to Chicago when they had specifically requested it, and he replied that they, meaning Booseys, always sent the score and the parts out together. I replied that in this instance they were wrong because of the altered score and Chicago's request. Martin's distress was palpable, and I felt terrible. The performance had been cancelled, and Max, naturally, was furious and upset. Once again, I found myself in the difficult position of adhering to Max's requests, but at the same time trying my best not to antagonise Booseys beyond repair because, all the way through, I always felt that Max's interests were best served by keeping a strong relationship with Booseys going. Booseys had so many of Max's works, and they were now, at long last, coming through with the publications, and I could see absolutely no reason for angling for a severing of relations.

In 1983 we were coming to the end of Chester Music's three year exclusivity. There was now much discussion as to what to do next. Max was very pleased with everything that Chester Music was doing, as indeed was I. Max always retained his underlying distrust about Booseys, no matter how well they were proving themselves. It seemed that if a composer signed an exclusive contract, he would be in the hands of the publisher, and would not have any freedom. Naturally there is more security in an exclusive contract, but it seemed as if both Booseys and Chester Music would accept whatever works Max would offer them. Max had come to the conclusion that he would be better off not having a contract with any one particular publisher, and that it would be better for him to be independent, and to offer each work, as he wrote it, to whichever publisher he liked. Ninety-nine percent of composers were not in the position that Max was in to be able to have the freedom to make such a decision, but luckily, at this point, Max was.

Max decided that he would not sign an exclusive contract with either Booseys or Chester Music, but would share the existing commissioned which had lined up pending Max's decision I think that Booseys were delighted that they had at least not lost Max, even if they were only to have fifty percent of him. On the other hand I think that Chester Music was deeply disappointed that they had not been able to extend their exclusivity. Both publishers accepted the situation.

At that point there were eight commissions waiting to be allocated. My idea was always to be fair to both publishers. In deciding who got what, there were many factors to be taken into consideration. I discussed all the factors with Max. One of the works was *Symphony No. 3* for the BBC Philharmonic. Max reasoned that as Booseys had had the first two symphonies, they should also get the third. I sent the letters respectively to Tony Fell at Booseys and to Robin Boyle at Chester Music. Robin Boyle responded very angrily and asked for a meeting. I was too scared of Robin to go to that meeting myself, and Michael went on my behalf. Robin's rage at

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not getting the symphony knew no bounds, and he climbed on the table, and screamed at Michael for a prolonged time. But he finally calmed down and, most reluctantly, accepted the situation. Passions run high in the publishing world.

Being now a free agent, Max was in a position to consider other proposals put to him. In the same year as Max did not sign an exclusive contract, namely 1983, I was approached by Collette Biggs of Longman. This was a long established publishing house, world famous for their educational books. Collette's idea was that Max would write a step-by-step course, in several volumes, of how to take pupils through learning to read and understand music. I was very hesitant about this, as I felt that Max would be better off spending his time writing his own compositions. The project would include a composition by Max at each of the relevant stages. The compositions would be of the kinds of music-theatre works that Max had been writing for the children in Orkney. There were many meetings with Collette, and Max liked the whole idea very much. Collette knew that it would take a while before Max was in a position to deliver any of what he was being asked to do, and she accepted the situation, and it was agreed that the project should go ahead.

Collette was to be Max's editor. Now Max was used to working with Roger Brison and Sally Cox at Booseys, and with Rosalind Mascall, through correspondence, at Chester Music. What, in effect, this meant was that they would prepare their queries on Max's manuscripts. These queries were of all sorts and sizes. Max would always look at his own original manuscript to see what he might have been thinking off and then to give his answer.

However, Collette was an entirely different kind of editor. She was the guiding light at every stage, prior to Max actually writing anything down at all. She knew what she wanted out of each stage. Max was perfectly happy writing his short music-theatre works for the children, but he found it very heavy-going, if not impossible, to fall in with the guide-lines which Collette had laid down so specifically for him. Things went from bad to worse, until we all came, reluctantly, to the conclusion that it would be best to abandon the whole project, which we did. Max handed back the advance he had been paid. It was not a happy experience for anyone concerned. The only good thing was that the music-theatre works remained, and were performed, and were eventually taken over by Chester Music.

Edition Wilhelm Hansen was the owners of Chester Music, and they owned several other publishers companies, mostly in Scandinavia. I was in my hotel room in Chicago when the phone rang early one morning in October 1988. It was Michael who asked me if I was sitting down. The bombshell he delivered was the fact that all the Edition Wilhelm Hansen companies had been bought by Robert Wise of Music Sales, the publisher of popular music, and the owner of the American publishing company G. Schirmer. Robert Wise had appeared on the scene some years earlier when he had made an unsuccessful bid to take over Booseys. The Vice-President of Schirmer was a dear friend of mine called [Susan Feder](#). I knew that without a shadow of doubt Susan would be on the phone to me within minutes of this startling new turn of events. And I was absolutely right. Susan phoned me in Chicago within minutes of my putting down the phone to Michael. The main question of course was whether the new owners would treat music publication in the same way as the previous ones, and not start a slow dumbing-down process, which was always a potential danger.

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Susan assured me that Robert Wise had, in every way, shown his dedication and support of classical music, including the necessary funding, had been exemplary. [Hanne and her sister Lohne Wilhelm Hansen](#) had been very much hands-on, and in particular Hanne had had a great deal to do with Chester Music. Robin Boyle had left Chester Music to join Faber, and his place as Chief Executive officer had been taken by [James Rushton](#). On returning to London I arranged a meeting with Robert Wise so that we at least had a connection to the new owner of the company which published Max's works. I was most anxious to ensure the continuation of Max working with Rosalind Mascal, and that a new person would not be brought in to undertake this special task. Robert Wise assured me that this would continue, and I was satisfied. Robert told Chester Music that they should do whatever Max wanted.

Things continued along the lines which had been laid down in 1983 when Max had not signed an exclusive contract. Relations with Booseys had much improved over the years greatly assisted by the presence of [Janice Suskind](#) on the scene. Janis had worked at Booseys in various capacities since 1980- almost the moment when Max had not renewed his exclusive contract – and had gradually worked her way up to the highest executive level.

Max had, more or less, got over his innate discomfort Booseys. But Booseys were having very considerable financial troubles of their own over a long period of time, and I was always anxious as to what their long-term future might be. There were various take-overs and they seemed to have lost their stability. As a result, in about 2002, I was thinking that it might not be such a good idea to give any of Max's new works to Booseys. I began to think, once again, about Schott, who had been Max's first publishers. I was extremely fond of [Sally Groves](#), the Creative director. Max himself had been close to Sally and to Sally's father, Sir Charles Groves, as he had been almost the only conductor who had supported and championed Max in his early days. When Sir Charles died in 1992, Max had written a work for him called *Sir Charles, his Pavan* and of course that had been given to Schott. Another work called *Carolissima* had also been given to Schott. [Rosie Lindsell](#) was the editor who would work with Max. She was freelance, and had also worked on Max's music with Chester Music. Rosie later chanted her name to Rosie when she married Malcolm Moore on the wonderful day of 2 February 2002, namely 02 02 02.

With all the uncertainty hanging over Booseys future, I approached Sally to ask what her opinion might be to taking up Max's works on a regular basis, instead of the odd work here and there. She said that as far as she was concerned she would be delighted, but she would need to have confirmation from the powers-that- be in Mainz. The boss there was Dr. Peter Hanser-Streker, and he very quickly signalled his consent to Sally. A new chapter of Max's relationship with Schott thus opened. Max and I went to Mainz to be shown over the headquarters, and also the warehouse just outside the town centre. This was a custom-built edifice of true magnificence, and the efficient way in which a requested publication was brought from its shelf to the position of being wrapped up ready for posting, left my jaw-dropping in wonder. Dr. Hanser-Streker and all the staff were most welcoming, and in a certain way Max felt as if he had come home.

Once again, the shift from Booseys towards Schott was not a final move. It was a precaution at a time of uncertainty. Booseys moved out of that difficult period in a

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much stronger position, having moved from their old Regent Street home to their new ones in the Aldwych, which Max was officially asked to open.