

International Association of Music Libraries, Archives and Documentation Centres

United Kingdom and Ireland Branch

serving the profession since 1953



Annual Report 2016

Out with the old ...



... and in with the new!



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Team efforts: Staff from Hertfordshire Libraries: Performing Arts (left) and the Royal Northern College of Music (right) celebrate their IAML (UK & Irl) Excellence Awards 2016

President's Report

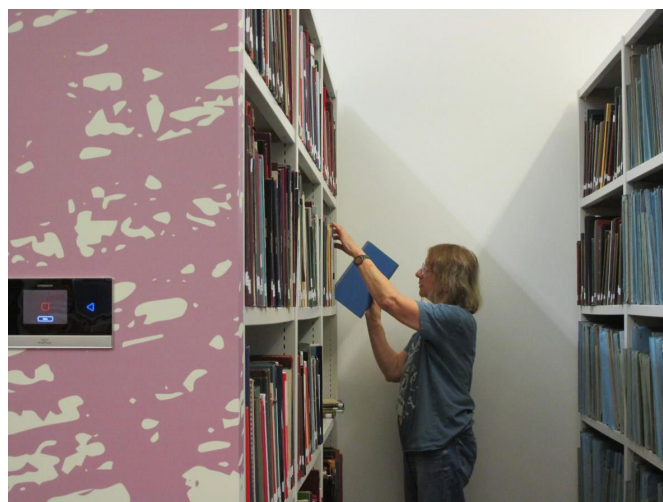
Anna Wright



‘Serving the profession since 1953’ is the strapline we now have underneath the name of the Branch on any written communication. It has always been there but previously in the form ‘Founded in 1953’. It’s the same information of course but it feels more pro-active and it states clearly what we do. I have been a member of the Branch for slightly more than half of the years of its existence and definitely regard it as my primary professional association; I sincerely hope that other members feel that we do serve the profession.

In the sixty-four years since the Branch’s foundation there have been many significant changes in public, social and political life. In my own professional career I would probably single out the advent of the computer as the one that has made the biggest difference to the way we work. If you looked back through past minutes of the Executive Committee and various sub-committees, the Annual General Meeting and the contents of our publications you will find a number of recurring themes, even if they appear in different guises. In this report I should like to draw attention to some of the themes that have occupied us as a Branch and profession in 2016.

The future of public library services in the UK remains in the news as local councils decide on budget priorities. 2016 was no different and a number of music libraries were under threat or had to reduce what they could offer. However there were some good outcomes from potentially negative situations. Yorkshire Music Library had to close in March 2016 when Fresh Horizons, a social enterprise which had been running it, ceased operating. Given the size of the resource and its importance to many performing societies countrywide this was a very worrying development. Thanks to the work done by Making Music and others the future of the collection was assured when Leeds Libraries agreed to take it on and incorporate it into their Music and Performing Arts Library. The collection is now available again and its launch was celebrated at an event in October. Special mention should be made of Sophie and Elliot who ran the Yorkshire Music Library service and made a great success of it.



The Yorkshire Music Library collection in its new home at Leeds Central Library

The musicsets service in Norfolk was also threatened in Spring 2016 as a result of council cuts but was given a reprieve following a campaign by local users and Making Music. It was agreed to explore ways in which the service could be delivered and, amongst other things, resulted in the establishment of the ‘Norfolk Music Library Friends’ group and involving users in finding ways to make the service sustainable.

President's Report (contd.)

and financially viable. In a letter from the Head of Libraries and Information to users she encouraged them to make mention of it in their event programmes. This is something that all music libraries could encourage their users to do and which the Branch would like to promote and, to that end, Geoff Thomason contributed an entry to the Branch blog on this subject in January 2017. (<http://iaml-uk-irl.org/blog/your-orchestra-needs-you>)

In March, the Leadership for Libraries Taskforce launched a consultation document 'Libraries Deliver: ambition for public libraries in England 2016-2021' (www.gov.uk/government/publications/libraries-deliver-ambition-for-public-libraries-in-england-2016-to-2021). The Branch responded to the document drawing attention in particular to the role of music libraries in meeting some of the aims put forward in the document. The final document was published in December and mentions the role of libraries in hosting musical activities and supporting music groups by lending out performance sets. Personally I was a little disappointed that the specific mention of the role of music libraries was limited to these two points but nevertheless it is helpful that the loan of performance sets has been recognised and stated in a national report. The text of the Branch's response is available on the website. (<http://iaml-uk-irl.org/policy-statements>)

One of the ways in which the Branch continues to promote the profile of music libraries and librarians and celebrate their work is through its Excellence Award. The awards have been presented biennially since 2010 and in 2016 were given to thirteen institutional libraries (7 public, 1 performance sets service, 2 conservatoire, 1 university / national, 2 specialist) and three individuals. The purpose of the awards is to 'acknowledge activity in music libraries which demonstrates sustained good work and good practice with the potential to be adopted and adapted by others; and to recognise outstanding personal achievement by individuals.' In future the awards are to be made triennially, commencing in 2019 as the awards panel and Executive recognised

that the process of putting together the self-assessment document is a demanding one and might encourage more libraries to put themselves forward. Perhaps you might begin to think about whether this is something your service could consider – it's a very good way of generating publicity and involving your users.

As is our custom the awards were presented during the Annual Study Weekend, which took place at Chancellors Hotel, University of Manchester. It was a particular source of pleasure and pride for me to take up the office of President of the Branch on 'home turf' and to be able to share highlights of Manchester libraries, archives and musical institutions with other delegates. When I reflected on the study weekend in the traditional summing-up I mentioned the negative points – the news about Yorkshire Music Library was very recent and we gave an Excellence Award to its (now redundant) staff despite the fact that the service no longer existed. On a more frivolous note I suggested that Manchester 2016 might be remembered for some delegates being stuck in the lift, an item of Branch folklore for the future; or would it be for the 'pop-up' anthem, composed especially for the occasion and magnificently performed after the dinner by those present; or for the music librarians' rap?



Elliot Austin receives Yorkshire Music Library's Excellence Award from Professor Jan Smaczny

President's Report (contd.)

Being able to visit Manchester Central Library was definitely a highlight, thinking back to the times in the late 1990s when the Henry Watson Music Library was under threat and now seeing its marvellous transformation. The Annual Study Weekend is always an occasion for finding inspiration and enthusiasm for what we do in music libraries – thank you to the members of the Conference Committee who work so hard to make all the arrangements and put together such excellent programmes.



Manchester Central Library

The President is fortunate to be able to attend the IAML Congress as the Branch's representative and so in early July 2016 I travelled to Rome. The specific role of a national representative is to attend the meetings of the General Assembly, of which there are two during a congress, and the Forum for National Representatives. This time there was also a session for national officers on the new membership database and I attended that on behalf of the Branch. Key points from these meetings were reported to the Executive Committee for their information. Members may remember that the congress occurred very soon after the UK Referendum on membership of the European Union and, after consultation with UK colleagues at the congress and Executive Committee members, I made a statement at the second meeting of the General Assembly about the Branch's continuing commitment to co-operate with international colleagues (http://iaml-uk-irl.org/sites/default/files/files/IAML_EU%20statement.pdf).

Members of the UK Branch have always been active in IAML at international level and this congress saw Antony Gordon complete his term of office as Vice-President after many years of service in several different posts, something to which Pia Shekhter, the General Secretary, referred in her report. UK involvement is now maintained by a number of people including Rupert Ridgewell, who was newly elected as a Vice-President and appointed as Programme Officer.

At a Branch level a considerable amount of time was taken up during the year with the redesign of our website and of a new logo. Particular thanks must go to Antony Gordon who worked very hard to liaise between the web developers, Branch officers and the Executive Committee in order to get the project completed and also did much of the work to ensure that the content of the new site was what we wanted. Getting the new site up and running is only the beginning and I would like to encourage members to make sure they use the site and contribute content, either through the blog which is now hosted on the site, or through feedback to officers if you have suggestions to make. The website is there for the Branch not just a select few so please make it yours.

The Branch only exists because of the willingness of members to take on responsibilities. 2016 saw the 'retirement' after many years of service of Pam Thompson and Malcolm Lewis. Both have been very heavily involved in the Branch and Association for a considerable number of years and we owe them both an enormous debt of gratitude for everything they have done on behalf of the association and the profession. We would also like to thank Nick Barlow who stepped down from the post of Membership Secretary and was replaced by Janet Waterhouse.

Finally, my thanks to Roy Stanley and Monika Pietras for their dedicated work without which the Branch would not function, and Peter Baxter for picking up the presidential reins again on a few occasions in the last year.

Communications Committee

Adam Taylor

The inaugural year of the Communications Committee was, understandably, one of steady progress and of finding its feet. There is much to celebrate and promote in the work of the Branch itself, and in the work of its many members and we hope that we have assembled an appropriate team to carry that message to a new and wider audience. Our well-established avenues of communication: the Branch website, *Brio*, the Blog and Newsletter, and our presence across social media continue to develop under the strong stewardship of Antony Gordon, Martin Holmes and Margaret Jones respectively, and over the forthcoming year we will continue to conceive of ways in which we can best represent what we do as a community across both these and new platforms.

From Committee discussions across the last year, we concluded that advocacy should remain utmost on the agenda, and in that, raising awareness of the Branch, of its achievements and activities, and all the brilliant, reaffirming work being done by members. We are particularly interested in showing those considering Music Librarianship as a career path what the many positives of such a career are, also emphasising the wealth of information, the network of support, and the shared knowledge there is available to them coming from within the Branch. (This also applying to anyone suddenly landed with a music collection to run). Within this, we also aim

to promote, where possible, the benefits of Branch membership. On a more negative note, we'll also aim to highlight any issues that are currently affecting members.

We will endeavour to find ways to get the message out there, but that message needs to be supported by relevant contributions from our diverse and varied membership. So as always we encourage suggestions and contributions, particularly for Blog articles, and particularly for articles that talk about our work and our professional activities.

Finally, some other ideas / issues to be addressed by the Committee over the forthcoming year are:

- PR – To work on new and existing partnerships with relevant bodies, looking at initiatives, events and programmes in which we might enjoy some involvement both in relation to music, and also libraries in general.
- Press – To publicise the Branch and its activities beyond its usual circulation. To provide press releases on prizes, awards, and responses to policy and strategy etc.
- Communications – To continue to streamline the process of communications across Branch outputs in order to avoid missing current / potential audiences.



Carols at Westminster Music Library with Knightsbridge Brass in December 2016

Conference Committee

Frances Allott

The 2016 Annual Study Weekend was held in the northern city of Manchester – a city rich in innovation across both industry and culture. The conference accommodation at the University of Manchester's Chancellor's Hotel provided a comfortable and spacious venue for delegates.

The ASW ran from Friday evening 1st April to Sunday lunchtime 3rd April – following on from the two sectoral seminars – public and academic – held on the afternoon of April 1st.

Manchester is home to two world class universities as well as the internationally regarded Royal Northern College of Music. Among many accolades it is a city of music where Hallé founded one of Europe's oldest professional orchestras and where England's first provincial music college was founded. The ASW had a strong local focus with a number of local music collections being showcased.

Friday evening was devoted to a lecture recital and tour of the College with delegates being treated to live performances of works linked to the city as well as being able to explore and handle some of the college Archives.

Saturday morning began with an inspiring presentation by Heather Roberts, the Archivist at the RNCM (and who had been on hand to guide

delegates around Friday evening's visit to the college archives), which examined how archives can be used to engage with library users. Heather encouraged delegates to identify the unique aspects of their collections saying that customers are always interested in seeing something special. People also love listening to stories and archives are full of individual stories waiting to be told.



Heather Roberts displays items from the RNCM archives

Geoff Thomason, from the RNCM, then spoke about music making in Manchester during the First World War with an illuminating presentation titled *Manchester 1916: or, What Did You Play in the War, Daddy?* – demonstrating how external political events influence trends in music performance.



ASW delegates assemble for the lecture recital at the Royal Northern College of Music

Conference Committee (contd.)

Saturday morning then saw representatives from both Manchester's public and university libraries introduce a panel discussion on the effective use of marketing strategies. One of the soundbites which stayed with me and which Neil MacInnes, Head of Manchester Libraries expanded upon, is that public libraries, while being a statutory service are also a service of choice so promotion and service development are key to encouraging positive customer choice.

Saturday morning closed with the presentation of the 2016 Excellence Awards. Jan Smaczny, Professor Emeritus of Music Queen's University, Belfast and Chair of the Excellence Awards judging panel presented the awards in person with 13 institutional libraries and 3 individuals receiving an Excellence Award in 2016.



Peter Baxter receives an Excellence Award for Surrey Performing Arts Library

Saturday afternoon was given over almost entirely to a visit to the newly reopened and refurbished Henry Watson Music Library in Manchester. The breadth of music collections and archives available at the library together with hands on opportunities to play instruments, use performance space and benefit from a variety of technical equipment made this visit inspirational.



Ros Edwards shows off the new performance space at the Henry Watson Music Library

Saturday's programme was rounded up by focusing again on music and archives with the archivist of the Hallé Concerts Society, Eleanor Roberts, describing this collection of Manchester musical archives.

Saturday evening's annual dinner was as enjoyable as ever but with the unusual highlight of a specially composed partsong – *Hail Mancunia Fair* – composed by IAML (UK & Irl)'s Geoff Thomason and given its first impromptu performance by the massed voices of the 2016 conference delegates – proving how adept we all are at sight-singing.

Sunday morning saw Caroline Boyd from the Copyright Hub detailing the work and approach of the Hub in providing copyright training and developing a "one stop" tool linking content, the copyright owner and potential users of that content.

The conference committee were then very grateful to Karen McAulay from the Royal Conservatoire of Scotland who stepped in at fairly late notice to speak about historic legal deposit collections at the Conservatoire.

Conference Committee (contd.)

This was followed by the now standard QuickFire rounds which saw delegates choose four from six short, interactive sessions covering – Donations, Volunteers, User Engagement, Librarians as Teachers, Professional networking and RDA.

Finally we heard from Stuart Parsons on the latest developments in the Loud in Libraries project which uses public libraries as venues for up and coming bands and seeks to use this as platform to engage young people with libraries.



Viewing the historic instrument collection at the RNCM

As ever I would like to give a big thank you too all my colleagues on the conference committee without whom that conference could not have been a success – so a big round of applause to Graham Muncy, Richard Buxton, Catherine Small, Jane Henshaw, Tom Kearns, Loukia Drosopoulou, Geoff Thomason and Ellie Miles.

The Committee would also like to record its thanks to Katharine Hogg at the Gerald Coke Handel Collection for her continued hospitality in allowing us to hold our committee meetings there.

Planning is already well underway for the 2017 ASW to be held at Reed Hall, University of Exeter from 7th-9th April 2017 with programme content confirmed and bookings open. In addition, the conference committee have just booked the venue for the 2018 ASW – at the Pollock Halls, University of Edinburgh from 6th – 8th April 2018.



QuickFire rounds



Courses and Education Committee

Geoff Thomason

The Courses and Education Committee devises and delivers training courses in the core skills demanded by the highly specialised nature of music librarianship. In an economic climate where specialist music library posts continue to be vulnerable to financial and staffing cuts, such courses fulfil a vital educational role for the increasing number of librarians and library assistants who are called upon to manage music collections but who lack the specialist musical expertise that such a responsibility requires.

The Committee offers a number of courses centred around differing skills sets, either on a whole-day or half-day basis. These range from the popular entry-level “Music for the Terrified”, which introduces the terminology and language of music and also covers basic issues in music cataloguing, copyright and online resources, to more advanced ones like “Virtuoso Skills”, which deals with high-level enquiry work. We presented “Virtuoso Skills” at the Royal Northern College of Music in August. Despite being in the middle of the summer vacation period, it attracted a good number of attendees from both the public and academic sectors, including a IAML colleague from Australia who was visiting the UK at the time. Feedback for courses like these frequently reveals the extent to which those attending see them as a lifeline. On this occasion I was particularly pleased to receive an e-mail from one attendee who wrote “I wanted to write to you and thank you for running last week’s course. I found it a useful day. It was a very thorough overview of the bibliographic landscape for musicians... I am very appreciative of the course...I know the effort it takes to put on such events.”

Another of our courses carries the self-explanatory title “Success with Inter-library loans”. We had planned to run this course at Hertfordshire Libraries in June, but unfortunately had to cancel it as too few applications were received to make

it financially viable. This, I am sure, does not indicate a lack of interest in our course, but rather the increasing difficulty that potential attendees encounter when seeking funding. This is the main reason we have decided to hold our fees at the current rate for 2017. One way round the problem is to offer our courses as in-house packages at a fixed rate.

Far more successful was our course on Music Copyright which was held at the British Library in February and admirably delivered by Claire Kidwell and Richard Chesser. Initiating such a course had been on our wish-list for some time, and the speed with which it became fully booked is ample testament to a wider need for it. We hope to run it again next year. Another course we aim to run again is also fairly recent and deals with Music Cataloguing. For the past two years Caroline Shaw from the British Library has offered well-subscribed half-day events focussing on RDA; our aim is to widen the course to include more general training in what is often the most intractable area for non-specialists.

As well as offering training courses, the Committee arranges specialist seminars for Public and for Academic Music librarians. As in 2015, these were held as part of the Branch’s Annual Study Weekend, which this year took place in Manchester. The Public seminar is organised by Ros Edwards and the Academic one by me. Several of the presentations at the latter focussed on student engagement. Karen McAulay’s incitement to “Play our collections” was particularly apposite, as we later enjoyed a concert of music from primary sources in Manchester libraries. I spoke about our own, very successful, experiment in replacing formal student inductions with library-themed game of snakes and ladders. Those at the seminar had a great deal of fun taking part in a demonstration, as captured by Karen in the photograph on page 10 (opposite).

Documentation Committee

Rupert Ridgewell

The Documentation Committee provides strategic oversight of the Branch's various finding aids and cataloguing projects, and members of the Committee continue to play key roles in various initiatives in the UK and Ireland, notably Cecilia, the Concert Programmes Database, RISM, and RILM, as well as the CILIP Cataloguing and Indexing Group (CIG) and the IAML Bibliography Section.

This year we continued to make progress with upgrading the Encore! database, which represents a key national resource for locating sets of vocal and instrumental performance material in the UK, used on a daily basis by librarians, performers, and performing organisations. Maintained on a voluntary basis by Malcolm Jones, the database is hosted free-of-charge on a server maintained by Bibits in Oslo, Norway. A major task this year has been to upgrade the database software to Mikromarc 3, alongside the conversion of the data to MARC21. We plan to launch the new database at the IAML (UK & Irl) Annual Study Weekend at Exeter in April 2017. Meanwhile Malcolm and Ceri Mann continue the work of updating records to improve authority control and incorporate updates from holding institutions where possible.

The IAML (UK & Irl) Branch Archive has for many years been housed at the BBC Music Library and we are very grateful to successive librarians there for

making this possible. The Archive contains papers, reports, brochures, and photographs relating to each of the Branch committees, conferences and other activities from the foundation of the Branch in 1953 until the present. It is a rich source of information about the history of music librarianship in the UK in the last 65 years, but the contents had not been assessed or organised for many years and no handlist is available. The process of sorting, re-arranging and listing the Archive has now commenced, with the assistance of Peter Linnitt, Susi Woodhouse, Ruth Hellen and Anna Pensaert, with a view to depositing it at the Pendlebury Music Library in Cambridge, its new home for the next five years, in the summer of 2017.

The IAML (UK & Irl) Library was also reviewed this year. Housed at Cambridge University Library, the Library was catalogued and maintained by Susi Woodhouse over the past few years. However, requests for material had been very low and space considerations at Cambridge University Library meant that it could no longer be held there beyond 2016. After a call for volunteers to offer a new home proved fruitless, it was decided to disband the collection and offer the material to IAML members in the first instance. Any unique material was transferred to the Archive.



Performance sets being prepared for loan at Surrey Performing Arts Library

Cecilia & Concert Programmes Project

Rupert Ridgewell

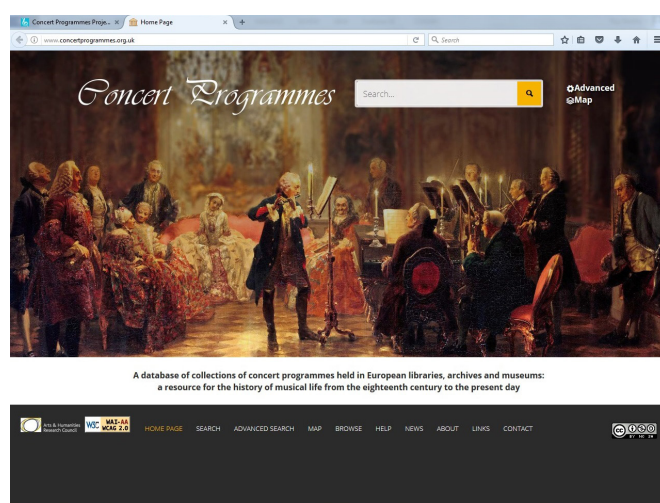
Cecilia (<http://www.cecilia-uk.org>) is IAML (UK & Irl)'s online searchable database of descriptions of music collections in libraries, archives and museums throughout the UK and Ireland. Its creation was funded in 1999 by a grant from the BL Cooperation and Partnership Scheme, the Research Support Libraries Programme and the Museums, Libraries and Archives Council. At present there are descriptions of over 1800 collections from about 600 institutions available. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up-to-date by the relevant institution. After 17 years as Cecilia Manager, Susi Woodhouse stepped down from that position in 2016 to pursue other projects. Thanks to her hard work, enthusiasm and expertise, Cecilia continues to be an important source of information for all manner of purposes from academic research to family history and is greatly appreciated by those who use it. We hope to have a new manager in post by May 2017.

The Concert Programmes database (<http://www.concertprogrammes.org.uk>) is the result of a three-year project (2004–07), funded by the Arts and Humanities Research Council which was hosted by Cardiff University and the Royal College of Music. Building on data compiled for a scoping study commissioned by the Music Libraries Trust (2002–3), the database provides descriptions of concert programme collections held by leading libraries, archives and museums in the UK and Ireland. It has revealed the international scope of the holdings of many contributing institutions, thereby attracting users not only in the UK and Ireland, but also in many other countries worldwide. In 2016, there were 41,260 page views from 10,977 users in 116 countries, and many individual enquiries were fielded by the database Manager, Rupert Ridgewell. Editorial oversight is provided by the Documentation Committee and a small team of enthusiastic volunteers, including Paul Banks, Susi Woodhouse, Katy Hamilton and Chris Banks.

Both Cecilia and the Concert Programmes database are developed and hosted by Orangeleaf Systems Ltd.



Cecilia home page
www.cecilia-uk.org/



Concert Programmes home page
www.concertprogrammes.org.uk

Trade and Copyright Committee

Claire Kidwell

2016 was another busy year for the Trade & Copyright Committee.

Stuart Garden (RAM) and Caitríona Honohan (CMC) resigned from the committee, and we were pleased to welcome Jo Lappin (RCM). A new Irish member will be sought in 2017.

In February, Richard Chesser and Claire Kidwell delivered the Branch's first course in copyright, entitled "Music Copyright in Libraries" at the British Library. This was very successful, selling out within 48 hours, and achieving an overall feedback score of 9.26/10.

Work continued on developing the copyright resources on the IAML (UK & Irl) website. A set of UK copyright FAQs was added to the website in March, and – following the launch of the new website – were joined by an equivalent set for Irish law in September.

In April Caroline Boyd from the Copyright Hub presented the copyright session at the Annual Study Weekend. Delegates found this session particularly useful, and speakers from PRS and PPL have been invited for the designated copyright session in 2017.

Good relationships have been forged with the IPO, and the Branch has contributed to IPO policy and documentation in a number of ways. Feedback

was provided on the IPO's Copyright Notice on live music performance, as a result of which the Notice was reissued in January 2016. Later in the year the Trade & Copyright Committee also worked closely with the IPO in producing a Copyright Notice on Printed Music which was published in September. The Committee also raised with the IPO that the Orphan Works Licensing Scheme guidance and application process didn't have any provision for printed musical works, and members of the Committee, along with several other music librarians, were pleased to partake in a focus group hosted by the IPO in May to put together diligent search guidance for printed music, which was incorporated into a revision of the scheme in September. Toward the end of the year the Chair of the Committee was also invited to a meeting of library and cultural heritage stakeholders at the IPO to discuss issues that may arise from Brexit, which is an area we will continue to keep a watching brief on.

Dialogue with the Music Publishers Association has continued, and there are three principles which the Committee has asked the MPA to put on its agenda in the forthcoming year: clarification of the applicability of the Code of Fair Practice to non-UK publishers, potential revisions to the Code, and difficulties faced by libraries of items purchased on a "one-purchaser-one-user" model.



Website and Email List

Antony Gordon

As usual there is not much to say about the email list which remains busy, mostly with ILL-related posts; most users remember, for most of the time, to label them as ILL. This is monitored informally and periodic reminders are issued. A header has been added to all sent messages to remind users (especially non-member users) that the list is supported by the Branch, as also is the Encore! performance sets database.

The Branch website was initially set up by Julie Crawley back in the 1990s and redesigned by Chris Banks in 2003. Since 2004 I have been maintaining it as 'hard-coded' HTML which restricts flexibility and has limited the scope for change. For several years now the Executive Committee has been aware that the website needed to be upgraded but despite the endeavours of more than one subcommittee there was no real progress. More recently I proposed that we should search for a website developer to build on the same open-source Drupal CMS (Content Management System) that is the basis of the iaml.info website — for which I also contribute some work.

After a couple of false starts White Fuse Media, a web design company specialising in the design of websites for charities was contracted to build a new website that would accommodate more visual content and enable officers to create and edit their own pages. The designers' initial work began in the spring but with a hiatus while work was completed on a refreshed logo to be incorporated within the website. After basic construction had been completed it took me a couple of months to refine the structure and menus, to copy, reformat and sometimes edit text from the old website, and to find appropriate images.

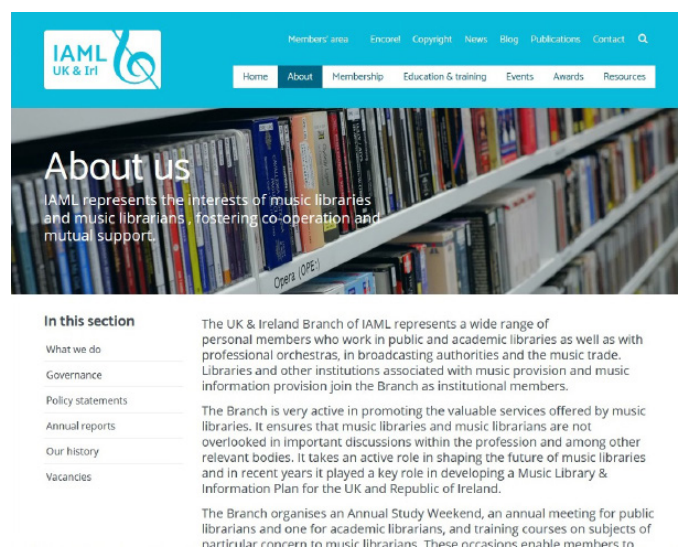
The new website was launched without fanfare in mid-September, running on the developers' host for which the Branch was paying a limited lease that was scheduled to end on 30th November. The lease included maintenance cover by the developers but it would have been too expensive for the Branch to continue. It had already been

decided to rationalise website, email and domain hosting from three disparate providers to a single one. An account was therefore established with the California-based company Dreamhost, which also hosts all of the iaml.info services.

The domain and email moves happened with little disruption to service but alas the same could not be said for the transfer of the live website which went offline for around 48 hours. I had to call in kind assistance from the iaml.info webmaster who, with his much deeper knowledge of Drupal, databases and hosting managed to rebuild the website in full working order in an afternoon. Our now fully functional website is no longer under the developers' control so I have the opportunity now to explore ways to enhance its facilities. I'd better get stuck into that Drupal book!

One further benefit of having moved all services to Dreamhost is that the Branch now has a fully featured email service that provides both forwarding and an unlimited number of mailboxes.

Our website is intended for the benefit of all members so do please, when signed in, contribute news and blogs and make comments on blog posts.



A page from the new website

Brio

Martin Holmes

Since volume 53 has been my first as editor, I should like to record my thanks to my predecessor Katharine Hogg for all her help during the transition period at the beginning of the year. *Brio* has continued with its usual mix of articles on musicological topics and matters of more practical professional interest, along with a selection of book and exhibition reviews. The first issue marked the bicentenary of the birth of the William Sterndale Bennett with an article by the composer's great-great grandson. It also included an article by R.J. Bruce on the pioneering Handel scholar, T.W. Bourne, whose substantial collection of early printed editions and manuscripts was bequeathed to the Bodleian Library in 1948, and an account by Karen E. McAulay of the First Edinburgh Musical Festival of 1815.

The second issue included an article by Lewis Foreman looking at the promotion of British music in the decades preceding the First World War using the evidence of print runs provided by Novello's warehouse registers. Having successfully identified the original sources for the music, Richard Turbet provided a useful list of the contents of the series of 'Ancient church music' which was published by the Motett Society in the 1840s and issued in

English versions which often bore little relation to their original Latin texts. What appears rather modestly as little more than a list conceals a huge amount of scholarly endeavour over a long period and was evidently a labour of love for its compiler. In an article stemming from her presentation at the ASW in Manchester earlier in the year, Eleanor Roberts provided an entertaining description of the Hallé Archive of which she is the curator. Finally, the two most recent winners of the E.T. Bryant award provided summaries of their dissertations, covering respectively the potential of user-generated content for adding value to library catalogues and the implementation of the RDA cataloguing standard in UK music libraries.

Loukia Drosopoulou continued in her role as Reviews Editor with her customary efficiency and Rebecca Nye has taken on the position of Advertising and Subscriptions Manager.

As always, offers of material for future issues are encouraged.



IAML (UK & Irl) members examine some treasures of the Henry Watson Music Library, Manchester

Music Libraries Trust

Edith Speller

The Trust's principal objective is to provide support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. The Trust works in conjunction with IAML (UK & Irl) to provide a focus for the inception of ideas and for the skills of music librarians to be re-evaluated in the context of changing user needs and new technologies.

Five part and full bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held in Manchester from 1 to 3 April 2016. The Trust would like to record its thanks to the bursary sponsors: Oxford University Press, Staypar Trust and Cramer Music. The recipients were Brigitte Bark (Co. Kildare), Jane Henshaw (Colchester Institute), Karen McAulay (Royal Conservatoire of Scotland), Carly Rowley (Liverpool Hope University) and Christine Strachan (Guildhall School of Music and Drama).

The Ian Ledsham Bursary is also administered by MLT with input from IAML (UK & Irl). It contributes towards the cost of attending the annual IAML International conference. Sadly the bursary was not awarded in 2016. We strongly encourage anyone considering attendance at the conference who is in need of some financial assistance to apply next year.

Due to the trust's expenditure (mostly on research grants and course bursaries) exceeding our income last year, and the fact that a large tranche of our funds are held in reserve for the Ian Ledsham international conference bursary, the trust is carefully evaluating applications for funding before awarding a grant.

However the Trust still encourages relevant research funding applications; our website contains a list of suggested projects which we are particularly interested in supporting (<http://musiclibrariestrust.squarespace.com/projectideas/>).

The Trust also intends to commission a survey of music library users in the UK and Ireland. An outline brief and budget for the project have been set, and a potential lead researcher has been identified.

We were pleased to welcome two new trustees in the last year: Barbara Eifler of Making Music, and Jenny Goodwin of PRS (formerly of the MPA). We continue to seek a trustee from the Republic of Ireland to ensure Irish music libraries and library users are represented.

With regards to patrons, sadly composer Peter Maxwell Davies passed away in March 2016. The Music Libraries Trust has a number of illustrious patrons – the full listing is on our website (<http://musiclibrariestrust.squarespace.com/patrons/>).

As ever we would like to thank all those who have made financial contributions to the Trust, large and small, over the last year.



MLT Bursary recipients at the Annual Study Weekend 2016
L-R: Karen McAulay, Carly Rowley, Christine Strachan, Brigitte Bark, Jane Henshaw

Prizes

C.B. Oldman Prize

The C.B. Oldman Prize is an annual award for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland.

The 2015 prize was awarded to:

Graham Johnson. *Franz Schubert : the complete songs.*

New Haven and London : Yale University Press, 2014. ISBN 9780300112672

Commendation: “Graham Johnson’s engagement with Franz Schubert’s songs has culminated in this publication in 3 volumes.

The foundation for this excellent reference work are Johnson’s texts for the booklets of Schubert’s complete songs on Hyperion records, but these books go way beyond this. They provide a work list, with an entry on every song, giving all the standard information, but also providing the lyrics in German with English translations. This bulk of what’s on offer here probably appeals most to performers and musicologists.

The music lover will also benefit from more than 30 articles in these volumes; one group of these have a more practical nature: from ‘autographs’ via ‘Nachlass’ to ‘transcriptions’; the other group of articles here are more contextual: from ‘Antiquity’ via ‘Italy and Italian’ to ‘Wilhelm Meisters Lehrjahre’. Also, biographical entries on the poets whose texts Schubert set to music, as well as contemporary composers, titled ‘Composers in Schubert’s world’ will be of interest.

The highly-illustrated reference work also features a bibliography, a visual guide to the covers of the Hyperion Schubert songs, as well as other illustrations which will draw the reader into the world of Schubert and his *Lieder*.

Graham Johnson has provided us with more than just a comprehensive and authoritative reference work; it is also an example of how such a publication can be structured to discover serendipitously more than just the music. This publication is an extremely good example of what an Oldman Prize winner should be: an outstanding work of music bibliography and a source of reference for years to come.”



Graham Johnson

Photo: Malcolm Crowthers

E.T. Bryant Prize

The E.T. Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in his or her first five years in music librarianship.

The prize was not awarded in 2015.

Excellence Award for Music Libraries

The Excellence Awards are presented every two years and acknowledge activity in music libraries which demonstrates sustained good work and good practice with the potential to be adopted and adapted by others. The Awards also recognise outstanding personal achievement by individuals. Music collections from any sector in the UK and Ireland can be nominated for the Award, no matter what their sector, size or type.

The nominations for the 2016 Awards were judged by a panel of experts from both the music and library worlds, chaired by Jan Smaczny, Professor Emeritus of Music Queen's University, Belfast.

Prizewinners 2016

Barbican Music Library

The service was particularly commended for its outstanding partnerships and community outreach (People's Piano Project and Unsigned London collection), its continued excellent exhibitions programme, strong collection and expert staffing levels.

Bournemouth Music Library

Bournemouth was particularly commended for its excellent service to the public and engagement with its users, running a well-attended Friends group and offering a high level of knowledgeable staff.

Gerald Coke Handel Collection

The panel recognised the significance of the collection and the 'extreme cataloguing' and documentation undertaken to offer the maximum information to library users. Despite the small number of staff the service operates very well, and its excellent partnerships and co-operation with school and university students was particularly commended.

Henry Watson Music Library

The service was particularly commended for its numerous and strong partnerships, broad range of stock (including instruments), special collections and busy events programme.

Hertfordshire Libraries – Performing Arts

The panel noted the number of warm and kind comments from users of the service. The access to the service, including long opening hours and a one hour enquiry response was particularly commended. The publicising of the service through social media and staff training, plus the outreach to groups and Herts Music Service was also commended.

Irish Traditional Music Archive

The service was particularly commended for its world-class specialist collection, innovative technology and highly trained staff.

Library of Trinity College Dublin

The service was particularly commended for its excellent stock, participation in Pathways to Learning, the expertise of its dedicated member of staff and effective marshalling of excellent resources.

Oxford Music Library

Oxford was particularly commended for its vibrancy, good range of stock (particularly popular music), knowledgeable staff, long opening hours and engagement with its music groups.



Excellence Award for Music Libraries (contd.)

Prizewinners 2016 (contd.)

Royal Northern College of Music Library

The service was particularly commended for its excellent collection, highly knowledgeable staff, long opening hours and ready availability of the materials and access to expertise, including a blog to highlight new stock and other areas of interest.

Surrey Performing Arts Library

The panel felt that Surrey was the quintessence of what a public music library ought to be. The service was particularly commended for its impressive range of activities, good engagement with the public, lively atmosphere and outreach work.

Westminster Music Library

The service was particularly commended for its proactive working in seeking out new projects and partnerships, which engage with both users and potential users. The expert staffing levels and training offered to both staff and the public were also commended, as was the excellent stock and publicising of the service. The panel felt that the library is a 'national resource' and a benchmark for 'excellence'.

Whittaker Library at the Royal Conservatoire of Scotland

The service was particularly commended for its strong collection, highly qualified staff, publicising of resources through social media and a blog, and an innovative marketing campaign encouraging use of e-resources to enhance users' learning experience.

Yorkshire Music Library

The panel particularly commended the large stock, outstanding outreach to local education users, customer engagement through social media and regular newsletters and innovative catalogue allowing online booking and availability checking.

Personal Achievement Award

Almut Boehme

The judging panel recognised that Almut has for many years dedicated herself to her work as Music Curator at the National Library of Scotland, and willingly contributed efficiently and effectively to the varied roles she has assumed in IAML (UK & Irl), not to mention her considerable output in written and spoken presentations on music librarianship. At the NLS she has consistently achieved results in big projects such as the Scottish Song Index pilot database and curated significant exhibitions such as Chopin's bicentenary in 2010. Regionally, Almut convened MARS (Music and Audio Resources Scotland). She has contributed to major bibliographical undertakings such as the British Union Catalogue of Music Periodicals and read papers at both UK Annual Study Weekends and internationally.

Tanith Hicks

Tanith received a very warm nomination from a group member, who greatly valued the excellence of the service she provides. Tanith demonstrates sustained good work and good practice and does an outstanding job with limited time and resources, which is very much appreciated and greatly contributes to the continuation of music-making on the Isle of Wight.

Ruth Walters

The judging panel recognised that Ruth continues to bring energy, enthusiasm, creativity and professionalism to both Westminster Music Library and more widely to IAML (UK & Irl). Under her management WML – one of the UK's leading public music libraries – continues to take on new challenges in creative partnership working, event organising, and delivering an excellent music library service to its members. One recent project of note is a partnership with the Armed Forces in which Ruth secured funding from the Ministry of Defence to set up a choir 'Joint Force Singers' with Westminster's Armed Forces. Ruth's ongoing events programmes, community partnerships and fundraising have raised the profile of a specialist music service in the community, introducing new customers – children and adults – to the world of music.

IAML (UK & Irl) Executive Committee 2016

Officers

PRESIDENT (2016-2019)	Anna Wright (Royal Northern College of Music)
IMMEDIATE PAST PRESIDENT (2016-2018)	Peter Baxter (Surrey Performing Arts Library)
GENERAL SECRETARY (2013-2018)	Roy Stanley (Trinity College Dublin)
TREASURER (2013-2018)	Monika Pietras (Royal College of Music)
<i>BRIO</i> EDITOR (2015-2020)	Martin Holmes (Bodleian Libraries, University of Oxford)
NEWSLETTER & BLOG EDITOR (2015-2020)	Margaret Jones (University of Cambridge)
EDUCATION OFFICER (2012-2017)	Geoff Thomason (Royal Northern College of Music)
MEMBERSHIP SECRETARY (2016-2021)	Janet Waterhouse (University of Huddersfield)
COMMUNICATIONS OFFICER (2015-2016)	Peter Linnitt (Royal College of Music)
COMMUNICATIONS OFFICER (2016-2021)	Adam Taylor (Royal Academy of Music)

Elected Committee Members

Frances Allott (Kent History and Library Centre)
 Almut Boehme (National Library of Scotland)
 Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)
 Rupert Ridgewell (British Library)
 Ruth Walters (Westminster Music Library)
 Janet Waterhouse (University of Huddersfield)

IAML Board Members

VICE-PRESIDENT (2013-2016)	Antony Gordon
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Non-voting Members

MINUTES SECRETARY	Rebecca Nye (BBC Music Library)
MUSIC LIBRARIES TRUST REPRESENTATIVE	Pam Thompson / Peter Baxter

Committees & Working Groups 2016

COMMUNICATIONS

Peter Linnitt (Chair, to October)
Adam Taylor (Chair, from October)
Anna Wright (President, ex officio)
Rebecca Nye (Secretary; *Brio* Subscriptions)
Martin Holmes (*Brio* Editor)
Margaret Jones (*Newsletter* & Blog Editor)
Janet Waterhouse (Membership Secretary)
Amy Foster (Press & PR)
Antony Gordon (Webmaster)

CONFERENCE

Frances Allott (Chair)
Jane Henshaw (Secretary)
Richard Buxton
Loukia Drosopoulou
Tom Kearns
Ellie Miles
Graham Muncy
Catherine Small
Geoff Thomason

COURSES & EDUCATION

Geoff Thomason (Chair)
Edward Small (Secretary)
Megan Dyson
Ros Edwards
Lucy Rose
Chris Scobie
Janet Waterhouse

DOCUMENTATION

Rupert Ridgewell (Chair)
Sophie Anderson
Catherine Ferris
Malcolm Jones
Deborah Lee
Ceri Mann
Ellie Miles
Anna Pensaert
Vassilis Vavoulis (RILM co-option)
Susi Woodhouse

FINANCE & ADMINISTRATION

Anna Wright (President)
Roy Stanley (General Secretary)
Monika Pietras (Treasurer)
Peter Baxter (Immediate Past President)
Rebecca Nye (Minutes Secretary)
Almut Boehme
Claire Kidwell

TRADE & COPYRIGHT

Claire Kidwell (Chair)
Chris Scobie (Secretary)
Richard Chesser
Stuart Garden
Morag Greig
Catriona Honohan (*Corresponding member, Ireland*)
Jo Lappin
Ruth Walters
Simon Wright

C.B. OLDMAN PRIZE

Charlotte Jones (Convenor)
Almut Boehme
Sarah d'Ardenne

E.T. BRYANT PRIZE

Helen Mason (Convenor)
Ros Edwards
Anthony McDonald

IAML (UK & IRL) EXCELLENCE AWARD

Ellie Miles (Convenor)
Frances Allott
Pam Thompson

EMAIL LIST JOINT OWNERS

Julie Crawley
Ian Davis
Antony Gordon

MLT Trustees, Membership, & Affiliations

Trustees & Officers of the Music Libraries Trust

Professor David Wyn Jones (**Chair**, Cardiff University); Peter Baxter (Surrey Performing Arts Library); Richard Chesser (British Library); Megan Dyson (**Bursaries Administrator**, Leeds College of Music); Barbara Eifler (Making Music); Professor Katharine Ellis (University of Bristol); Lewis Foreman (Music Consultant); Jenny Goodwin (Music Publishers Association); Chris Jackson (**Honorary Treasurer**, Bärenreiter Ltd); Helen Mason (**Minutes Secretary**, Trinity Laban Conservatoire of Music and Dance); Edith Speller (**Secretary**, Trinity Laban Conservatoire of Music and Dance); Pam Thompson (formerly Royal College of Music); Nicholas Williams (Stainer & Bell Ltd)

Membership - Janet Waterhouse

	2011	2012	2013	2014	2015	2016
Institutional						
National	53	52	46	49	40	40
International	47	47	47	44	48	42
Personal						
National	82	63	52	54	51	53
International	29	48	47	50	49	47
Total	211	210	192	197	188	182

Honorary Members

Eric Cooper, Roger Crudge, Liz Hart, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Patrick Mills, Roy Stanley, Roger Taylor, Pam Thompson, John Tyrrell, Susi Woodhouse

Affiliations to other organisations

Forum for Interlending
Music Research Consortium
National Music Council
Libraries and Archives Copyright Alliance

IAML (UK & Irl) is an *Organisation in Liaison* with CILIP

IAML (UK & Irl) is a Branch of the International Association of Music Libraries, Archives and Documentation Centres