

# International Association of Music Libraries, Archives and Documentation Centres

United Kingdom and Ireland Branch

*serving the profession since 1953*



## Annual Report 2017



Sir Simon Rattle with Richard Jones and staff of the Barbican Music Library at the launch of an exhibition to mark his first season as Music Director of the London Symphony Orchestra, 13 September 2017.

Photo: © London Symphony Orchestra : Mark Allan



Rupert Ridgewell and Katharine Hogg enjoy the closing mid-summer festivities at the IAML Congress in Riga, 23 June 2017.

Photo: National Library of Latvia. Photographer: Jānis Ozols

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Make Music Day in Leeds (left) and Westminster (right), 21 June 2017

# President's Report

## Anna Wright



At the time of writing this contribution for the Annual Report my thoughts about IAML (UK & Irl) are completely dominated by the situation at Surrey Performing Arts Library and the ongoing discussions about its future. However I don't want that to dominate this section so instead I will offer a few reflections on my IAML year – Surrey will, of course, feature later on.

You might be aware that the Executive Committee meets three times a year; the content varies but there are some items which have to be presented at a particular meeting in the calendar. At the **January** meeting the Treasurer provides a summary of the accounts for the previous year (our financial year runs 1 January – 31 December) together with a draft of the accounts in the form in which they will be scrutinised by the auditors for presentation at the AGM. The membership rates for the next calendar year (i.e. 12 months ahead) are also proposed so that they too can be taken to the AGM. At the January meeting in 2017 we also discussed how we can collaborate with 'Making Music' and the plans for the new 'Make Music' Day.

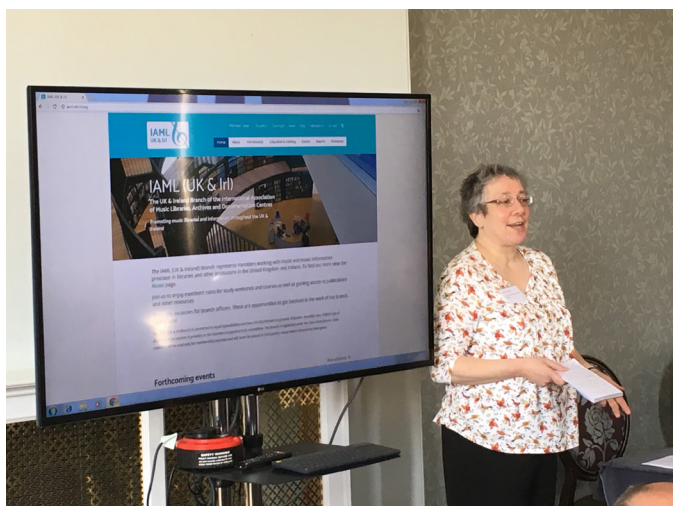
In **February** we learnt of the death of two IAML (UK & Irl) colleagues. Terry Day was Music Librarian at Wandsworth for a number of years, the recipient of a personal excellence award from the Branch in 2012 and convenor of the Oldman Prize Committee for 2013/14. Judith Agus had been the librarian of the Royal Welsh College of Music and Drama from 1995 until 2014. She regularly attended Annual Study Weekends and was very involved in the Music Libraries Online project. Terry and Judith were remembered with a minute's silence at the beginning of the Annual General Meeting.

**March** One of my aims since I became President of the Branch has been to attend at least one meeting of the various Branch committees. The Courses & Education committee held one of its meetings at my home institution (the RNCM) which made it easy for me to be at the meeting and share in the committee's discussions as the members made plans for the next year or so. Later in the month there was an announcement from Malcolm Jones on the mailing list that 'Encore 21' would be launched at the Annual Study Weekend. The new version includes extensive revision of the data and a new search display and has been welcomed by users. 'Encore' and 'Encore 21' have been one of the Branch's great success stories and we continue to plan for its future.



# President's Report (contd.)

The Annual Study Weekend took place at the University of Exeter, 7–9 **April**. My colleagues report on it in detail elsewhere in this publication but from a personal viewpoint it is always a highlight of the year. I enjoy the opportunity to meet with colleagues old and new, to put faces to names, to learn of developments in the wider profession and hear of initiatives which might otherwise not come to my attention. I hope that other delegates feel the same as I do and consider it a valuable contribution to their development as a professional.



Concluding remarks at the Exeter ASW

I was able to go to the annual Academic Music Librarians' seminar which took place in **May**. It was an excellent opportunity to meet with Higher Education library colleagues who don't necessarily get the chance to attend an Annual Study Weekend. **June** was a busy IAML month with an Executive meeting in the first week and the International Congress in Riga two weeks later. You can read more about Riga in the final issue of our Branch Newsletter which was published in August. [http://iaml-uk-irl.org/sites/default/files/files/newsletter\\_2017-08.pdf](http://iaml-uk-irl.org/sites/default/files/files/newsletter_2017-08.pdf)

As I mentioned at the beginning of this report, the final four months of the year have been dominated by Surrey Performing Arts Library (SPAL). **September** saw the launch of the Council's consultation on the future of the service in light of needing to make significant budget reductions. I

drew on the expertise of my Executive colleagues as well as members of the Branch to put together a response urging Surrey to retain their specialist library service. There was some further correspondence with other organisations during **October** but nothing to be done until the report on the consultation was issued at the end of the month. Circumstances of timing meant that the report was not published in time for the Executive to discuss it at its meeting on 25 October. Once the report was published a further submission was made on behalf of the Branch.

I was unable to attend the meeting of the Communities Select Committee in early **November** and am very grateful to Kathy Adamson who represented the Branch on my behalf. It was good news that the decision was taken not to close the service but its future mode of operation was to be the subject of further investigation and deliberations. Representatives of Making Music, Friends of SPAL (FOSPAL) and IAML (UK & Irl) were asked to be part of a forum to consider how the library might become independent, for instance, under the aegis of a Charitable Incorporated Organisation (CIO). Personally I have found this to be a very challenging process in terms of supporting the case for a performing arts library - particularly one that has a comprehensive stock which is not only well-used by its own members but also a significant part of the national network - whilst recognising the difficulties of maintaining such a service when faced with significant budget cuts. At the time of writing the outcome is uncertain; it will be much clearer when we meet in Edinburgh for the Annual Study Weekend and AGM.



Surrey Performing Arts Library

## President's Report (contd.)



Performance sets at Surrey PAL

During the period that the Surrey discussions were taking place Bristol Libraries announced the decision to close their performance sets service to interlibrary loan and their own borrowers. We have also been made aware that the Worcestershire service is not available at present while a search is made for a new location. All of these situations, in addition to needing to collate information and statistics as part of the Surrey process, have caused me to consider how as a Branch we might ensure

that the future of performance sets can be made secure. It is something I intend to pursue with colleagues during 2018. It has also highlighted the decrease in the numbers of dedicated services and hence specialist music library staff and this is something which has an effect on the Branch when we are looking for volunteers to take on roles as officers or contribute in other ways to our organisation.

I am grateful to everyone who contributes their time, knowledge and specialist expertise to the work of the Branch. In concluding this report I want to pay particular tribute to my colleagues who are coming to the end of their terms of office. Peter Baxter has served the Branch in a number of ways, most recently as Immediate Past President; Monika Pietras – Treasurer for the last five years; Roy Stanley, General Secretary, for almost five years; and Geoff Thomason who, like Peter, has served in a number of capacities and now finishes his tenure as Education Officer, having served an additional year beyond the standard period. I am very grateful to them for the work they have done for the Branch, all of which has been in addition to full-time 'day' jobs. Thank you!



State Choir LATVIJA performing at the IAML Congress in Riga, June 2017. Photo: National Library of Latvia. Photographer: Krists Luhaers

# Communications Committee

## Adam Taylor

The past year has seen a steady continuation of promoting themes identified at the formation of the Committee. Advocacy, visibility and involvement all sit high on the agenda, and as and when possible our aim is to introduce our members' successes and efforts to as wide an audience as possible. In 2017 there were some significant developments to draw attention to:

**Advocacy:** the IAML (International) Advocacy Committee has been increasingly active of late – whilst this has not been, in any way, the work of the Communications Committee, it does seem an appropriate place to mention that they have been collecting Examples of Good Practice from members, and that we have been invited to contribute our own for Branch members. More information can be found at <http://www.iaml.info/advocacy-committee>.

**Visibility:** again thanks should go to Margaret Jones, Martin Holmes and Antony Gordon for their continued endeavours with the Blog, Newsletter and Twitter, Brio, and the Branch website respectively.

**Involvement:** It was heartening to see many members getting involved with Make Music Day on 21st June 2017, both organising and hosting events. We have increased the Branch's involvement with the event, having a Communications Committee member on the Steering Committee, alongside Branch members already present at event meetings, and will be looking again for as many libraries to be involved as possible in 2018's event.

Over the forthcoming year we will be looking at new ways to get news of our members' work out to as large an audience as possible and similarly publicising the work of the Branch to those who may not yet be familiar with its work, its message and what it represents. We will be attempting a more ambitious output across all forms of communication, and aiming for that to be more collaborative with it. Stay posted, as in the forthcoming months we will be introducing a number of new initiatives which we feel members can contribute to easily and quickly, as little or as often as they please, which in time will hopefully develop useful resources as well as being interesting and possibly a little fun!



Make Music Day in Manchester (left) and Leeds (right), 21 June 2017

# Conference Committee

## Frances Allott

The city of Exeter provided the venue for the 2017 Annual Study Weekend with the University of Exeter's Grade 2 listed Reed Hall, perched on top of a hill and with a beautiful view of the city, providing a comfortable venue for delegates. The ASW ran from Friday evening 7th April to Sunday lunchtime 9th April.



Reed Hall, University of Exeter

For the first time for several years the two annual sectoral seminars – one for the Academic Library sector and one for the Public Library sector – were not scheduled for the Friday afternoon of the ASW. Liaising with the Courses and Education Committee it was felt that Exeter would be too far to travel for any delegates who only wanted to attend the sectoral seminars and that more staff might attend

if the seminars were held as stand alone events at more central locations. The Academic Libraries seminar was subsequently held on May 31st 2017 in Birmingham and the Public Libraries seminar on July 13th 2017 in Westminster.

The strong and varied ASW programme began on Friday evening with Claire Kidwell, Chair of the Trade and Copyright Committee and OUP's Simon Wright leading an interactive session on Copyright and Sound Recordings. Delegates had been asked to submit questions prior to the session which were used to structure a very relevant and clear discussion of the issues and challenges of copyright as it related to sound recordings.

A full Friday evening programme continued after dinner with Exeter University's Prof. Tia DeNora presenting an overview of the positive impact and benefits of music at all stages of life. We then heard from Katharine Hogg (Gerald Coke Handel Collection) describing her "extreme" approach to cataloguing to increase collection visibility while preserving collections. Katharine was the first of a number of 2016 Excellence Award winners who would share their best practice experience through the ASW. The evening closed with a formal launch of Encore 21, the new platform of the union catalogue of sets of performance music in UK libraries, presented by Malcolm Jones



Networking at the Annual Study Weekend in the grounds of Reed Hall, Exeter

## Conference Committee (contd.)

Saturday morning began with a fascinating presentation from the newly appointed Digital Music Curator at the British Library, Amelie Roper, on non-print legal deposit for music publications.

The now regular Panel Session focused on partnership working with Katharine Hogg from the Gerald Coke Handel Collection, Richard Jones from the Barbican Music Library and Geoff Thomason from the Royal Northern College of Music sharing their varied experiences of partnership working and opening the floor to wider discussion. Indeed partnership working was one of the threads which ran through a number of presentations with delegates feedback showing that they found provided ideas, guidance and inspiration for new ways that to interact with users and work with other organisations in new and innovative ways.



Rupert Ridgewell leads a workshop on RDA

Saturday morning closed with delegates choosing from three parallel workshop sessions – RDA Cataloguing led by Rupert Ridgewell at the BL, Holding Events in Libraries led by two institutional Excellence winners – Ellie Miles from Surrey PAL and Mandy Winter from Somerset Libraries, and Librarians as Teachers led by Geoff Thomason from the RNCM – another of the 2016 institutional Excellence Award winners.



The splendour of Exeter Cathedral

After the formal AGM and the award of the annual C.B. Oldman and E.T. Bryant prizes Saturday afternoon gave the opportunity for formal tours of either Exeter Cathedral Library or Exeter Public Library as well as some welcome free time to network with other conference delegates. Saturday evening concluded with an enjoyable and relaxed Annual Dinner.

Sunday morning saw the return of the regular Quick-Fire rounds with a choice of four short interactive discussion topics available - Good CV Writing (led by CILIP SW's Shelagh Levett), Making Online Music Collections Visible (Catherine Small, Royal Conservatoire of Scotland), Pop-Up Promotions (Geoff Thomason, RNCM) and Sourcing Out-of-Print Materials (Simon Wright, OUP).

## Conference Committee (contd.)

Delegates were also treated to two excellent but contrasting presentations - Simon Wright, a leading expert on the composer Villa-Lobos presented a practical guide for music librarians on the life and work of the composer. Roy Stanley (Trinity College Dublin) and Grace Toland (Irish Traditional Music Archive) concluded the ASW with a presentation detailing the fascinating story of the publication of the James Goodman Collection of Irish Music, and the digitisation project which brought the collection to life for new audiences.



Presenting the James Goodman  
Collection of Irish Music

As ever I would like to give a big thankyou 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, 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 2018 ASW to be held at Salisbury Green Hotel on the University of Edinburgh's Pollock Halls site from Friday 6th April to Sunday 8th April 2018.

In addition the Conference Committee have just confirmed the venue for the 2019 ASW which will be held at College Court Conference Centre, Leicester from April 12th-14th 2019.



David Greer receives the CB Oldman Prize 2016 from Anna Wright (President) and Almut Boehme (CB Oldman Prize Committee). See citation on page 19.

# Courses and Education Committee

## Geoff Thomason

Those of us who have been in the profession a good few years might well look back to our early days and consider how much has changed in the intervening period. The skill sets we needed in the days when automation was an aspiration rather than a fact of life can, in retrospect, seem inadequate to deal with the far-reaching changes which the world of music librarianship has experienced in recent decades. On the positive side, the embedding of an online culture has opened up a wealth of hitherto undreamt of possibilities in the access and dissemination of information. On the negative, that same culture has too often provided the excuse to axe already vulnerable specialist music library staff, to mothball collections and downsize provision.

Both situations imply an ongoing need for training. Those of us still working as music specialists will always need to keep up to speed with current professional developments, while those elsewhere called upon to maintain music collections where no specialist staff are available can easily feel at a loss when faced with a highly specialised subject of which they have little or no experience. In offering training, the Courses and Education committee therefore has both to address and deliver a range of skill sets.



Anna Pensaert and Geoff Thomason  
at the IAML Congress.

Photo: National Library of Latvia.

Photographer: Krists Luhaers

We presented our entry-level course “Music for the Terrified” at Leeds Central Library in November 2017. This course introduces the terminology and language of music and also covers basic issues in music cataloguing, copyright and online resources. Attendees learn about different music genres and formats, with recorded examples by way of illustration and the course includes a practical sessions such as an exercise in answering common queries using a variety of printed and online finding tools.

Two months earlier we offered our course “Success with inter-library loans” at Manchester Central Library. Although the course is open to all who work in the area of inter-library loans, on this occasion we particularly targeted those outside the profession who act as librarians for music societies. We also ran it as a half-day rather than a whole-day course in the hope that it might prove more attractive – a decision which paid off. The reshaping of the course was also prompted by the continuous process of revision which we undertake to ensure our training is fit for purpose.

This year we did not run our more advanced course “Virtuoso skills”, having offered in in 2016, but we did organise the two annual seminars, one each for academic and public music librarians. In recent years we have offered these as options as party of the Annual Study Weekend. This year, in conjunction with the Conference Committee and mindful of the distance some would need to travel to Exeter, we reverted to our original plan of running the seminars as stand-alone events. Thus the Academic Music Librarians’ Seminar returned to its one-time host institution Birmingham Conservatoire as one of the last events to be held on the Conservatoire’s central Birmingham site. Surrounded by building works, we heard presentations on inductions, information skills training and some of the problems faced by staff – the Conservatoire’s included – when a discrete music collection is merged with other university collections.

## Courses and Education Committee (contd.)

The venue for the Public Music Librarians' Seminar this year was Westminster Music Library. We were fortunate in being able to welcome Barbara Eifler, Executive Director of Making Music. Barbara is a committed and enthusiastic supporter of the branch and has facilitated a growing relationship between Making Music and IAML (UK & Irl). She spoke about the work of Making Music and reinforced essential role public music libraries play in sustaining the activities of our many amateur choirs and orchestras. Ros Edwards and I spoke about changes to our course and Malcolm Jones introduced the transition from Encore! to Encore 21, which has led us to consider how best to train others in using it.

Finding those willing to train on our courses is not always easy. To that end we have very recently looked at the possibility of "training the trainers" as part of the Committee's remit. This would involve equipping people with the essential skills needed for public speaking and effective communication. The idea has come from John Wagstaff, now back in the UK after his years in Illinois and a new, but very knowledgeable, member of the committee. We welcome him on board as we do his Cambridge colleague Helen Snelling. Helen replaces Edward Small as secretary. Both Edward and Chris Scobie have now stepped down from the Committee, having done excellent work, for which we can't thank them enough.



Make Music Day at Westminster Music Library, 21 June 2017

# Documentation Committee

## Catherine Ferris

After seven years, Rupert Ridgewell stepped down as Chair to assume his new role as an IAML Vice-President, but has remained on the committee, providing valuable insight and experience (and making sure we don't reinvent any wheels). Over the course of the year, Sophie Anderson, Ellie Miles, Vassilis Vavoulis and Susi Woodhouse resigned, while we welcomed Ainara Urrutikoetxea (Secretary), Anne Elliott (Performance Sets Officer) and Chris Scobie (Cecilia Manager). As the largest committee of the Branch, we are fortunate to have such wide-ranging and diverse expertise engaged on all things Documentation.

Much of the focus of the committee has been on the Encore! database. Due to Malcolm Jones's continued steadfast dedication to developing and upgrading the resource, Encore21 is now live and was launched with a demonstration at the Annual Study Weekend in April. This new advancement to Mikromarc3 has facilitated a full conversion from UKMARC to MARC21, while work by Malcolm and Ceri Mann continues on a voluntary basis to correct and enhance the data. Notably, Encore21 now enables libraries to update their own holdings. Expressions of interest for those wishing to obtain the software should be directed to Malcolm at [encore@peri.co.uk](mailto:encore@peri.co.uk). A draft training manual is available and online training materials are in development. Training as part of the Public Libraries Seminar in July was very well received and more is planned for 2018.

A concern going forward is the sustainability of the technical infrastructure on which Encore depends, which is provided free-of-charge by the software provider Bibliotekenes IT senter AS (BIBITS) (Oslo, Norway) and Mikromarc UK Ltd. Open-source options for migration are being investigated. Encore data is backed up daily on the Oslo server, and a copy is made quarterly by Malcolm, which is transferred to safe storage in the IAML (UK & Irl) e-Archive, accompanied by process documents detailing migration protocols, field-mappings etc.

In July, the IAML (UK & Irl) Archive moved from



Launch of Encore21 at the ASW in Exeter

the BBC Library to its new temporary location at the Pendlebury Library Cambridge under the stewardship of Anna Pensaert. Occupying one bay, it comprises the organisation's historical records and select unique LIS publications from the disbanded IAML (UK & Irl) Library. Electronic records are preserved in the IAML (UK & Irl) e-Archive, currently stored and managed at the British Library.

The Documentation Committee continues to keep a watching brief on developing metadata standards and matters of bibliographic control. This year, Deborah Lee contributed significantly to the discipline of music classification with her doctoral thesis 'Modelling music: a theoretical approach to the classification of notated Western art music' (City, University of London). An RDA Cataloguing Workshop was also provided by Rupert Ridgewell during the ASW.

We continue to provide strategic oversight for Cecilia and the Concert Programmes Database (detailed on page 14 of this report) and to actively support RISM and RILM.

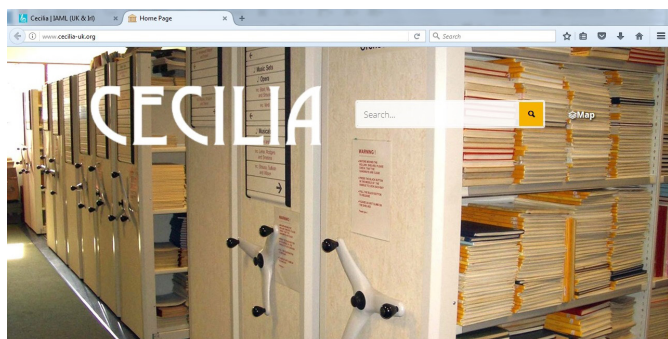
# Cecilia & Concert Programmes Project

## 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.

Cecilia continues to be an important source of information for all manner of purposes from academic research to family history. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up-to-date by the relevant institution.

Chris Scobie, Curator of Music Manuscripts at the British Library, was appointed as the new Cecilia Manager in 2017, in succession to Susi Woodhouse. Work also commenced on collating information relating to music collections held in historic houses the UK, in collaboration with the AHRC-funded Sound Heritage project at the University of Southampton (<https://sound-heritage.soton.ac.uk/>).



Welcome to Cecilia

Mapping the music resource of the UK and Ireland

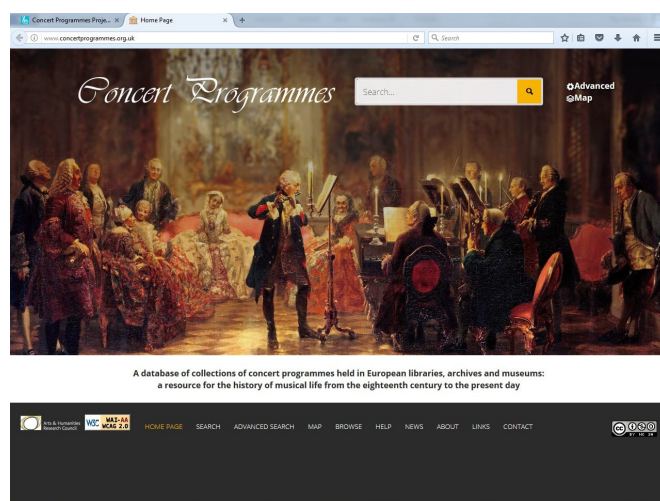
Cecilia is an on-line guide to music collections in archives, libraries and museums in the UK and Ireland

Cecilia home page  
[www.cecilia-uk.org/](http://www.cecilia-uk.org/)

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 2017, there were 56,948 page views from 15,762 users in 118 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.



Concert Programmes home page  
[www.concertprogrammes.org.uk](http://www.concertprogrammes.org.uk)

# Trade and Copyright Committee

## Claire Kidwell

The Trade and Copyright Committee again had a busy agenda in 2017.

Jo Lappin (RCM) resigned from the committee, and we were pleased to welcome Kate Price (GSMD) in her place and Susan Brodigan (CMC) as Irish representative.

In April, Claire Kidwell and Simon Wright delivered the copyright session at the Annual Study Weekend. This focused on the rights associated with sound recordings and how these impact on the various activities undertaken by libraries and users, with much of the session dedicated to addressing the questions pre-submitted by delegates.

Richard Chesser, Claire Kidwell and Chris Scobie were invited to attend the Music Publishers Association's joint Print Music and Classical Publishers Committee meeting in May to specifically discuss the problems arising from

publications that are issued with single-use download cards on a "one-purchaser-one-user" model. It was a good opportunity to raise this issue, and the publishers to whom this pertained agreed to investigate whether there might be any solutions. A revision to the Code of Fair Practice is planned for 2018, and IAML (UK & Irl) has put forward a number of requests for additions and amendments. Clarification of the applicability of the Code of Fair Practice to non-UK publishers is still awaited.

In June the Committee submitted the UK and Ireland responses to the national copyright survey for member countries that was being collated by IAML with a view to drawing easy comparisons across countries.

More content has been drafted for the copyright pages of the IAML (UK & Irl) website, which will be ready to launch early in 2018.

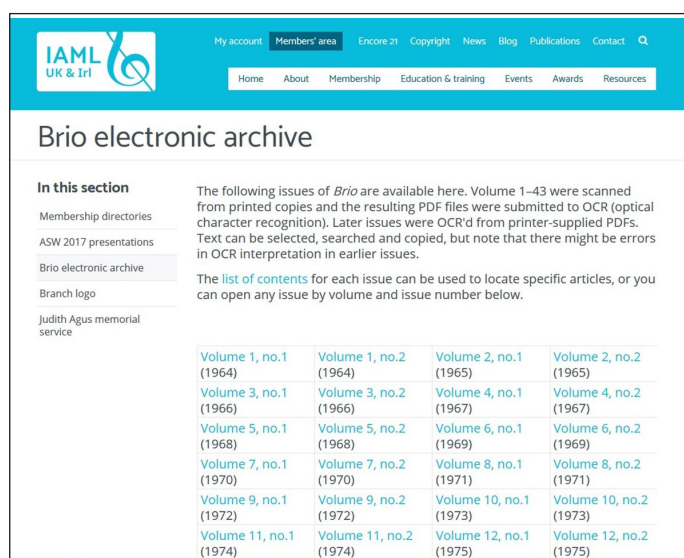


Copyright session at the Annual Study Weekend in Exeter

# Website and Email List

## Antony Gordon

Things have quietened down a lot after last year's activity in setting up the new website. There remain various developments to be researched and implemented. Most of the website is open to all comers but content inside the members' area, including the membership lists, requires a login.



**Brio electronic archive**

**In this section**

- Membership directories
- ASW 2017 presentations
- Brio electronic archive
- Branch logo
- Judith Agus memorial service

The following issues of *Brio* are available here. Volume 1–43 were scanned from printed copies and the resulting PDF files were submitted to OCR (optical character recognition). Later issues were OCR'd from printer-supplied PDFs. Text can be selected, searched and copied, but note that there might be errors in OCR interpretation in earlier issues.

The list of contents for each issue can be used to locate specific articles, or you can open any issue by volume and issue number below.

|                        |                        |                        |                        |
|------------------------|------------------------|------------------------|------------------------|
| Volume 1, no.1 (1964)  | Volume 1, no.2 (1964)  | Volume 2, no.1 (1965)  | Volume 2, no.2 (1965)  |
| Volume 3, no.1 (1966)  | Volume 3, no.2 (1966)  | Volume 4, no.1 (1967)  | Volume 4, no.2 (1967)  |
| Volume 5, no.1 (1968)  | Volume 5, no.2 (1968)  | Volume 6, no.1 (1969)  | Volume 6, no.2 (1969)  |
| Volume 7, no.1 (1970)  | Volume 7, no.2 (1970)  | Volume 8, no.1 (1971)  | Volume 8, no.2 (1971)  |
| Volume 9, no.1 (1972)  | Volume 9, no.2 (1972)  | Volume 10, no.1 (1973) | Volume 10, no.2 (1973) |
| Volume 11, no.1 (1974) | Volume 11, no.2 (1974) | Volume 12, no.1 (1975) | Volume 12, no.2 (1975) |

### Brio electronic archive

A major achievement this year was the uploading of the entire archive of *Brio* from the first issue to the most recent. The major part of scanning issues was carried out by our redoubtable General Secretary Roy Stanley, using stock based at Trinity College Dublin Library. A couple of early missing issues were scanned by our President Anna Wright at RNCM. The resulting files were run through OCR software to create searchable PDFs then uploaded to the website. More recently Martin Holmes, Editor of *Brio* took delivery of a set of more recent issues from the printer which were also uploaded. All new issues will be uploaded as they become available. In the future it is possible that members will be able to choose to receive *Brio* only in electronic format (as they can already do with *Fontes Artis Musicae*). This would save on print and more importantly dispatch costs.

I was pleased to be able to use the features of the website to set up website membership forms in conjunction with our Membership Secretary Janet Di Franco. These web forms supersede the

previous need either to use special software to fill in an 'uneditable' PDF, or to print out the blank form, fill it in by hand, then scan and email, or post it. The new forms also enable the Branch to capture all the information needed to comply with the General Data Protection Regulation (GDPR). As always we remain conscious that a small number of personal members remain unable to use electronic communications so steps are taken to ensure they remain informed and able to interact with the Branch.

The listserv iaml-uk-irl — the email list — received some 1,286 postings in 2017 with 81% of those devoted to interlibrary loan transactions and associated information. The Branch continues to provide this service to music libraries around the UK, many of which seem unable even to find the small sum required for an annual subscription to the Branch that provides this service.

The list currently has 303 subscribers but there is evidence of duplication and of long-dead email addresses so I hope to institute a clean-up during 2018.



Webmaster Antony Gordon at the IAML Congress farewell dinner in Riga.

Photo: National Library of Latvia. Photographer: Jānis Ozols

# Brio

## Martin Holmes

2017 ushered in a colour-change for *Brio*, reflecting the Branch's new image as expressed in our recently-revamped webpages. However, the insides of the two 2017 issues of *Brio* retained the familiar mix of articles on a broad range of topics, as well as a number of reviews.

Thanks in particular to Roy Stanley and Antony Gordon, another major development during the year was the creation of an online archive of all issues of *Brio* going back to its inception in 1964. This is available to personal Branch members through the Members Area of the website and searchable PDF copies of each new issue will be added as they are published.

Following the decision in 2016 finally to disband the IAML Library, John Wagstaff – surely the best-qualified person to do this – wrote what amounts to an obituary or 'celebratory farewell' for the Spring/Summer issue (Vol. 54 no. 1). The same issue also included an article by Hannah Eyles on the archives of Imogen Holst and a personal reflection by Robert Gower on the music of Gerald Finzi, who was also a close friend of Gustav Holst towards the end of the older composer's life. In her article, Heather Roberts, Archivist of the Royal Northern College of Music, gave a lively account of her enterprising efforts to meet the constant and increasing demands to do more with ever-decreasing resources.

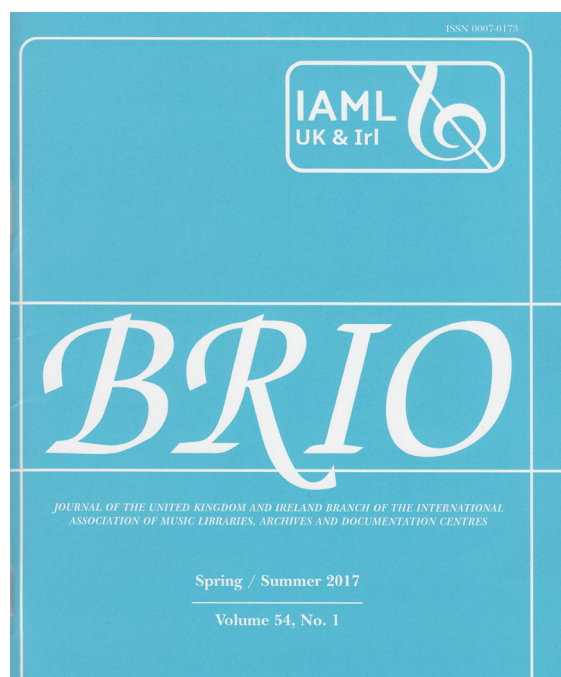
The Autumn/Winter issue (Vol. 54 no. 2) contained an account by Simon Wright of the Brazilian composer Heitor Villa-Lobos's activities in the aftermath of the October 1930 revolution, furthering his own career by using music as a patriotic and political tool. Archivist Lucy Gwynn wrote about the music collections of Eton College, which include the remarkable early 16th-century Eton Choirbook, manuscripts of Butterworth, Parry and Warlock and, their most recent deposit, the Malcolm Arnold Archive. Roy Stanley recounted the sometimes strange history of the set of six small volumes which make up the James

Goodman Collection at Trinity College Dublin. This important set of manuscripts had recently been digitised and made freely available online. Finally, Alison Hall offered an account of the work of the Holst Birthplace Museum in Cheltenham.

Unfortunately, we have had to say 'goodbye' to two members of the *Brio* team: early in the year, Rebecca Nye, was sadly forced to give up her post as Advertising and Subscriptions Manager and Loukia Drosopoulou's tenure as Reviews Editor came to an end with the Spring/Summer edition. My thanks are due to both of them for their efficiency and hard work. To date, no successors have been found.

Faced with a rapidly changing landscape of journal publishing and ever-increasing costs, the Branch's Executive Committee has begun to consider whether continuing to publish *Brio* in its present printed form is sustainable or meeting the needs of our readers in the best way. Further consideration will be given to this matter in the coming months and the views of members will be sought.

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



*Brio* has turned blue

# 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.

Dr. David Wyn Jones stood down as chair of MLT after many years of diligent work on behalf of the Trust for which we are extremely grateful. We are delighted to announce that Sally Groves accepted the Trust's invitation to become chair in October 2017. Sally is a renowned music publisher ending her career as Creative Director London of Schott Music and building their Music of Our Time catalogue over 35 years. She is now involved with several charities related to music and is on the advisory board of the Institute of Musical Research, University of London.

We continue to seek a trustee from the Republic of Ireland to ensure Irish music libraries and library users are represented, and we are also seeking a public librarian trustee to improve representation of this vital sector.

Four part and full bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held in Exeter in April 2017. The Trust would like to record its thanks to the bursary sponsors: Oxford University Press, Staypar Trust and Cramer Music. The recipients were Bethany Orick, Susan Brodigan, Anna Keller and Ellie Miles.

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. The bursary was awarded in 2017 but unfortunately for unforeseen reasons the winner was unable to attend the conference. We strongly encourage anyone

considering attendance at the conference who is in need of some financial assistance to apply. The award is now fixed at £350 annually and we hope the certainty of the amount to be awarded will encourage applications from IAML members.

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (<http://www.musiclibrarietrust.org/projectideas/>) which we are particularly interested in supporting. 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.

With regards to patrons, sadly Sir John Manduell and Dr Donald Mitchell CBE passed away in 2017. However we were very pleased to add two new patrons to our illustrious list: conductor John Wilson and composer and Master of the Queen's Music Judith Weir CBE. The full listing of MLT patrons is on our website (<http://www.musiclibrarietrust.org/patrons/>).

As ever we would like to thank all those who have made financial contributions or contributed their time to the Trust over the last year.



Christmas fun at the Pendlebury Library, Cambridge  
Photo: Helen Snelling

# 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 2016 prize was awarded to:

**David Greer.** *Manuscript inscriptions in early English printed music.*

Farnham: Ashgate, 2015.

ISBN 9781472445872

**Commendation:** “*Manuscript inscriptions in early English printed music* is a welcome contribution to the study of early English music, as well as book history and print culture in general. The book is a study and survey of handwritten additions, ownership insignia, and other inscriptions in music printed in England between 1520-1640.

Greer describes his book as starting out as a ‘habit’ of noting down any handwritten inscriptions he encountered in early printed editions he consulted, throughout the 1960s, ‘70s, and ‘80s. By the late ‘80s, however, he explains it had become a ‘project’, which took him to libraries all over the world, as he systematically gathered an extensive list of inscriptions in English printed music.

The book is divided into two main parts – the first half includes four essays on various aspects of handwritten inscriptions in early printed music; the first chapter being about names and other ownership indicators; the second on alterations made to music by hand; the third is on numbers added to the music – usually page numbers and prices; and the fourth is Inscriptions that do not fall into the other categories such as doodles, illustrations and other notes. The second half of the book is the main survey of manuscript inscriptions, organised by country and, within that, by Library. In addition to the introductory essays and the main survey, it includes illustrations and reproductions,

a select bibliography, and an index. It also features a list of music specifically identified as having been purchased by the Cavendish family, and another list of books with the name of music collector Conyers D’arcy.

The author has pointed out the book is essentially intended as ‘a starting point for further study’, because it naturally needed a limit in its scope. It is still definitely a very welcome addition to the field of music bibliography, and the Oldman Committee is happy to award the prize to David Greer for his interesting, useful and informative book.”

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## 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 2016 prize was awarded to:

**Megan Dyson** (Northumbria University)  
*‘The Hybrid Music Conservatoire Library: A Mixed Methods Study of Leeds College of Music Library Users’ Format Preferences’*

**Commendation:** “This dissertation is a well-researched, clearly expressed and useful piece of practical research offering an excellent model which can be used or adapted for use in a wide range of music libraries both in the UK and internationally. The findings themselves are useful and timely, given current budget constraints in libraries, and provide useful data on classical, jazz and popular music users’ differing approaches to music library resources.”

# IAML (UK & IrI) Executive Committee 2017

## Officers

PRESIDENT (2016-2019)

IMMEDIATE PAST PRESIDENT (2016-2018)

GENERAL SECRETARY (2013-2018)

TREASURER (2013-2018)

COMMUNICATIONS OFFICER (2016-2021)

EDUCATION OFFICER (2012-2018)

MEMBERSHIP SECRETARY (2016-2021)

*BRIO* EDITOR (2015-2020)

NEWSLETTER & BLOG EDITOR (2015-2020)

WEBMASTER

Anna Wright (Royal Northern College of Music)

Peter Baxter

Roy Stanley (Trinity College Dublin)

Monika Pietras (Royal College of Music)

Adam Taylor (Royal Academy of Music)

Geoff Thomason (Royal Northern College of Music)

Janet Di Franco (University of Huddersfield)

Martin Holmes (Bodleian Libraries, University of Oxford)

Margaret Jones (University of Cambridge)

Antony Gordon

## Elected Committee Members

Frances Allott

Almut Boehme (National Library of Scotland)

Janet Di Franco (University of Huddersfield)

Catherine Ferris (DIT Conservatory of Music and Drama)

Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)

Geoff Thomason (Royal Northern College of Music)

Ruth Walters (Westminster Music Library)

## IAML Board Member

VICE-PRESIDENT (2016-2019)

Rupert Ridgewell (British Library)

## Non-voting Members

MINUTES SECRETARY

MUSIC LIBRARIES TRUST REPRESENTATIVE

Catherine Small (Royal Conservatoire of Scotland)

Peter Baxter

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### ACKNOWLEDGEMENT

Other than those individually credited, the images used in this report have kindly been provided by Frances Allott, Peter Baxter, Ros Edwards, Jane Henshaw, Gilly Margrave, Roy Stanley, and Ruth Walters.

# Committees & Working Groups 2017

## COMMUNICATIONS

Adam Taylor (Chair)  
 Martin Holmes (Brio Editor)  
 Margaret Jones (Newsletter & Blog Editor)  
 Janet Di Franco (Membership Secretary)  
 Amy Foster (Press & PR)  
 Antony Gordon (Webmaster)

## CONFERENCE

Frances Allott (Chair)  
 Jane Henshaw (Secretary)  
 Catherine Small (Treasurer)  
 Geoff Thomason (Speaker Liaison)  
 Almut Boehme  
 Graham Muncy

## COURSES & EDUCATION

Geoff Thomason (Chair)  
 Janet Di Franco  
 Megan Dyson  
 Ros Edwards  
 Helen Snelling  
 John Wagstaff

## DOCUMENTATION

Catherine Ferris (Chair)  
 Ainara Urrutikoetxea (Secretary)  
 Anne Elliott (Performance Sets Officer)  
 Malcolm Jones  
 Deborah Lee  
 Ceri Mann  
 Anna Pensaert  
 Rupert Ridgewell  
 Chris Scobie (Cecilia Manager)

## FINANCE & ADMINISTRATION

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

## TRADE & COPYRIGHT

Claire Kidwell (Chair)  
 Chris Scobie (Secretary)  
 Richard Chesser  
 Morag Greig  
 Jo Lappin  
 Ruth Walters  
 Simon Wright  
 Susan Brodigan (*Corresponding member, Ireland*)

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## C.B. OLDMAN PRIZE

Sarah d'Ardenne (Convenor)  
 Almut Boehme  
 Richard Jones

## E.T. BRYANT PRIZE

Charity Dove (Convenor)  
 Ros Edwards  
 Pam Thompson

## IAML (UK & IRL) EXCELLENCE AWARD

Isabelle Kleinknecht (Convenor)  
 Frances Allott  
 Pam Thompson

## EMAIL LIST JOINT OWNERS

Julie Crawley  
 Antony Gordon

## NOTE

Committees and Working Groups are appointed by the Executive Committee to advance the work of the Branch within their respective fields of interest. The President, General Secretary and Treasurer of the Branch have the right to attend and vote at meetings of any Committee or Working Group.

# MLT Trustees, Membership, & Affiliations

## Trustees & Officers of the Music Libraries Trust

Sally Groves (**Chair**); Peter Baxter (formerly Surrey Performing Arts Library); Richard Chesser (British Library); Megan Dyson (**Bursaries Administrator**, Leeds College of Music); Barbara Eifler (Making Music); Lewis Foreman (Music Consultant); Jenny Goodwin (PRS for Music Ltd); 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 Di Franco

|                      | 2011       | 2012       | 2013       | 2014       | 2015       | 2016       | 2017       |
|----------------------|------------|------------|------------|------------|------------|------------|------------|
| <b>Institutional</b> |            |            |            |            |            |            |            |
| National             | 53         | 52         | 46         | 49         | 40         | 40         | 39         |
| International        | 47         | 47         | 47         | 44         | 48         | 42         | 42         |
|                      |            |            |            |            |            |            |            |
| <b>Personal</b>      |            |            |            |            |            |            |            |
| National             | 82         | 63         | 52         | 54         | 51         | 53         | 53         |
| International        | 29         | 48         | 47         | 50         | 49         | 47         | 52         |
|                      |            |            |            |            |            |            |            |
| <b>Total</b>         | <b>211</b> | <b>210</b> | <b>192</b> | <b>197</b> | <b>188</b> | <b>182</b> | <b>186</b> |

## 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