

International Association of Music Libraries, Archives and Documentation Centres

United Kingdom and Ireland Branch

serving the profession since 1953



Annual Report 2018



The 'Inside Abbey Road Studios' exhibition at the Barbican Music Library, featuring photographs by Jill Furmanovsky.

Photo: © Jill Furmanovsky



Opening of the 'Women in Jazz' exhibition at the Barbican Music Library (in collaboration with the National Jazz Archive): Deirdre Cartwright (guitar), Louise Elliott (flute and sax) and Alison Rayner (bass).

Photo: © Brian O'Connor

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The team at Westminster Music Library celebrate a milestone anniversary on Make Music Day, 21 June 2018

President's Report

Anna Wright



Photo: © Peter Stacey

This is my last report as President reflecting on a full year in the life of the Branch. We didn't mark it specifically, but 2018 was the 65th anniversary of its foundation; as I have commented previously, how the profession of music librarianship and the roles of music librarians have changed over those years.

On our website there is a brief history of the Branch, together with a list of Past Presidents – I hadn't realised, until I looked at it for the purposes of writing this report, that Alec Hyatt King, one of its founders, was President for the first 15 years of the life of the Branch. As Superintendent of the Music Room in the British Museum and subsequently the first Music Librarian of the British Library, Alec was one of the key names in British music librarianship in the twentieth century. There were many others of course who worked alongside him in the Branch as well as contributing to areas such as music cataloguing, music bibliography and musicology and whose names are part of the history of music librarianship in the UK and Ireland.

In the last eighteen months, three honorary members of the Branch have died. All served the Branch over many years in various ways and we mourn their passing. Patrick Mills was a member of several Branch committees as well as within the wider Association; for most of us he is probably best remembered as the editor of the *British Catalogue of Music*. Roger Crudge's entire career was spent working in Bristol public libraries and for twenty-three of those years he was the music librarian. Roger was involved in the Branch in several ways – my first memory of him was staffing the Branch's stall at the 1982 ISME conference in Bristol. The following year Roger became President of the Branch and, having been persuaded to become General Secretary myself, I worked closely with him for the next three years. Obituaries of Patrick and Roger, by Richard Chesser and Malcolm Jones respectively, were published in *Brio* 55(2) and I commend them to you. The news of the death of Professor John Tyrrell in October came too late for *Brio*. John was a noted musicologist and world-leading expert on Janáček; he was Chairman of the Music Libraries Trust (1999–2005) and one of the original directors of the Concert Programmes Database.

I hope it would be a fair reflection to say that Patrick, Roger and John were all passionate about music libraries, each of them coming from different contexts. As I write this at the beginning of 2019 the UK is living through a period of great uncertainty not least around funding in local government. The future of public libraries in general and music libraries in particular is in doubt. Although this has been the case for a number of years it is sad that the latter is at a time when research is demonstrating, amongst many other things, the benefits of singing in a choir and the way in which musical literacy can improve children's progress in other areas of the curriculum. Our public library colleagues are at the forefront of providing the services to support community music-making and the material for children and adults to progress their musical skills, but we all have our part to play no matter in which sector we work or have an interest.

President's Report (contd.)

Like many other associations, those who are officers or involved in other ways as members of committees or in named roles undertake the work in a voluntary capacity, and in addition to their work or other commitments. The content of this report is testament to everyone's enthusiasm and willingness to be involved in the work of the Branch in promoting music libraries and information. I am not going to repeat the detail here but remind you that each year we put on the Annual Study Weekend, provide an excellent programme of courses, produce two issues of a journal, provide a regular blog, respond to consultations, ensure that we have input on issues around copyright and other library-related issues, manage three databases, liaise with other relevant bodies, promote music libraries within the profession and the music sector, support individual members and libraries....

I want to thank all my colleagues for their hard work; I should like to pay tribute, in particular, to Roy Stanley who stepped down as General Secretary during the year. Roy has done an excellent job and has certainly been a great support to me as President. We are grateful to Roy for being willing to continue as a member of

the Executive Committee to assist his replacement, Amelie Roper, in picking up the reins. We are also pleased to welcome Amelie to her new role. Other long-serving members have completed their terms of office or resigned from committees this year, including Geoff Thomason (Education Officer and Chair of the Courses and Education Committee); Graham Muncy (Conferences Committee).

Thank you to everyone who is involved in the life of the Branch; thanks also to employers and line managers who recognise the importance of professional involvement and to colleagues who have to cover for an absence while you are at a meeting, or families who thought you were retired but find that you are still involved in music library things.

I commend this report to you and encourage members and other readers to consider whether there is something you could do to help the Branch and the cause of music libraries. We are a small association but we have an important part to play in continuing to champion the cause of music libraries and librarians.



Peter Baxter is elected an Honorary Member of IAML (UK & Irl), in recognition of his distinctive contribution to music librarianship and notable service to the Branch.
Antony Gordon received the same accolade *in absentia*.

Communications Committee

Adam Taylor

Another year in represents another opportunity to celebrate the ongoing efforts of Communications Committee members in spreading the news and developments within our profession. The IAML Blog and *Brio* remain our main tools for in-depth / at-length rumination, and without the time given over by Margaret Jones and Martin Holmes to compiling, editing and curating both, I think it can be agreed we'd be all the poorer.

The Blog has, to my mind, moved on a step in terms of the quality and diversity of contributions posted this last year. It is a constant reminder of the vitality, ingenuity and value our members offer in both their everyday working roles and in sharing discoveries uncovered in the alchemy of music librarianship. 2018 saw posts about exhibitions, recitals and activity days sit happily beside research on borrower format preferences, distance learning and the nuanced world of music cataloguing: all-in-all allowing those of us sat on either the public or academic side of things to get a feel for the many aspects of our collective world beyond those most immediate to us.

Brio similarly takes this theme and covers yet more distance, this year's offerings navigating us between the history of the National Jazz Archive to the usefulness of Linked Data via 19th-century bagpipe music and the tragically curtailed promise of both Ernest Farrar and F.S. Kelly, lost as they were to the Great War.

It remains to say that as always, we will endeavour to spread the word of Branch member activities and achievements as far as is conceivable and are always looking for anything new in this respect. Anything members can think to share will no doubt prove interesting or valuable to someone, and the more we have to share, the more our presence is likely to be felt. Advocacy, visibility and involvement are key to our remit, so to this end, please do continue to add your contributions.



Mandolin Workshop at Westminster Music Library on Make Music Day, 21 June 2018

Conference Committee

Frances Allott



Pollock Halls, University of Edinburgh

The magnificent festival city of Edinburgh provided the venue for the 2018 Annual Study Weekend which ran from Friday 6 April to Sunday 8 April 2018. After a particularly cold winter, snow was still visible at the summit of Arthur's Seat rising above the city and just behind the handsome conference accommodation at the Pollock Halls Campus.

Delegates began arriving in the early afternoon of

6 April for two optional library tours on offer – one at the National Library of Scotland Music Collections and the other at the Centre for Research Collections, University of Edinburgh. Each visit was repeated so that it was possible to attend both.

The programme of presentations began with the now standard copyright-focussed presentation. This year two members of the Trade and Copyright Committee – Claire Kidwell (Trinity Laban) and Chris Scobie (British Library) – led delegates through a comprehensive exploration of Copyright in the Digital Environment: Challenges, Scenarios and Solutions, including time for delegates to work through some practical scenarios. The session covered key aspects of copyright law and its application in the digital environment, looking at purchasing digital content, digitizing material and re-using digital content.

After dinner the first of three News and Updates sessions over the weekend was followed by Katharine Hogg and Colin Coleman speaking about their work on behalf of the Vaughan Williams Charitable Trust in developing a database of Vaughan Williams' Letters. Katharine and Colin described the challenges of bringing together over 4000 letters scattered across a number of collections, the difficulty of transcribing RVW's particularly illegible handwriting, as well as the use which researchers might make of the database.



Pre-ASW visit to the Centre for Research Collections, University of Edinburgh

Conference Committee (contd.)

Karen McAulay (Royal Conservatoire of Scotland) rounded off Friday evening with another practical presentation as she shared her experience of the research grant application process. She had applied for, and been successful in being awarded, AHRC funding to extend her research from the narrow focus of the legal deposit of music materials at St Andrews University Library prior to 1836 to the broader UK context of all the Georgian legal deposit libraries.



Megan Dyson on the 'Hybrid Music Library'

The full programme scheduled for Saturday morning opened with Megan Dyson (formerly of Leeds College of Music) sharing her MA dissertation research on the hybrid music library. By combining qualitative and quantitative research methods Megan sought to investigate which formats users said they wanted (survey) and what they actually used (usage data). The research showed that stated resource preferences did not always correlate with actual use concluding that the information needs of users are highly nuanced, suggesting that maintaining a constant feedback loop with users should be a key concern for libraries today.

Delegates were pleased to welcome James Beaton from the National Piping Centre in Glasgow who gave a fascinating overview of the development of printed music for the Great Highland bagpipe, how the medium of print impacted performance style,

and the challenges of bibliographic control. (James later “piped” delegates into the Saturday evening annual dinner, bringing a real flavour of Scotland to the ASW – a highlight of the 2018 ASW for everyone.)



James Beaton

After coffee another interactive session followed, with panellists from four contrasting libraries discussing the challenges and opportunities of Music in Special Collections. Almut Boehme (National Library of Scotland), Katharine Hogg (Gerald Coke Handel Collection), Elizabeth Quarmby Lawrence (University of Edinburgh) and Heather Roberts (Royal Northern College of Music) each spoke for 10 minutes from their own perspective and then opened up the session for wider comment and questions.

The morning closed with an overview of the printed music collections at Edinburgh University Library, given by Alasdair MacDonald and Elizabeth Quarmby Lawrence. This included outlining the changing approaches to cataloguing the collection, culminating in the 2014 adoption of RDA and the 2018 plans to implement DCRM(M).

Conference Committee (contd.)

Following the Branch AGM delegates had the option of participating in a third library visit – this time to the historic musical instrument collection at St Cecilia's Hall.

Heather Roberts (RNCM) opened the Sunday morning programme schedule by sharing Practical Approaches to Small Scale Digitisation Projects from her work at the College Archives.

James Smith (Lit & Phil Library, Newcastle) gave an inspirational overview of the Lit & Phil's collection of around 20,000 items, the development of the collection over 200 years and the challenges of keeping the collection relevant and thriving.

The ever popular Quickfire session gave delegates the opportunity to choose three fifteen-minute sessions from a choice of five – GDPR: General Data Protection Regulation / DCRM(M): Describing Rare Music Materials / Getting Involved in IAML / Enabling Distance Learners / Performance Sets: Preparation, Provision and Preservation.

The final presentation was given by Diane Pennington (University of Strathclyde), who shared her research findings examining the use, and usefulness, of emotional metadata in music retrieval.

The Conference Committee would like to thank all our excellent speakers who shared in the 2018 ASW as well as the conference exhibitors – Colin Coleman Music and Musica Scotica. We would also like to record our thanks to Cramer Music who kindly sponsored the Saturday evening wine reception prior to the Annual Dinner.

As ever I would like to give a big thank-you to all my colleagues on the Conference Committee, without whom the conference could not have been a success – so a big round of applause to Graham Muncy, Catherine Small, Jane Henshaw and Geoff Thomason. After the 2018 ASW the Conference Committee said farewell to Graham Muncy as a member of the committee. Graham had been part of the Conference Committee (with one short break) since 1984 (34 years!), and had served as Chair of the committee from 2008–2014. On behalf of the Conference Committee, and the Branch, I would like to record our grateful thanks for his valued service over many years.

Looking ahead, planning is already well underway for the 2019 ASW from 12 to 14 April 2019, when we look forward to welcoming delegates to College Court, University of Leicester.



Graham Muncy (centre) in reflective mood during the Quickfire session. After the 2018 ASW he stepped down from the Conference Committee after over 30 years of dedicated service.

Courses and Education Committee

Geoff Thomason

Our foundation-level training course “Music for the terrified” begins with a little role-play from the two presenters, one the hesitant enquirer and the other the librarian. It starts something like this:

“Have you got a book about Beethoven’s Choral symphony?”

“Yes, here’s a book about all the Beethoven symphonies”.

“Er, no. I want something I can play.”

“Oh, you want the music. Here’s a piano arrangement of the score”.

“But this says Ninth symphony; I want the Choral symphony.”

“The Ninth symphony is the Choral symphony”.

...and so it goes on, until the librarian deduces that the enquirer is really after a vocal score of the *Ode to joy* which constitutes the last movement. Comic though it might seem, it illustrates the reality that dealing with the music-related enquiry is a far cry from satisfying a simple request for, say, *Pride and prejudice* or a popular Harry Potter. The well-versed music librarian needs a thorough grounding in the language and terminology of music itself – and that’s before moving into the realm of versions, editions, arrangements or formats.



Geoff Thomason
Education Officer 2011-2018

Sadly, such expertise can’t always be taken for granted in an economic climate in which funding cuts see specialist music posts, and in some cases music provision itself, axed. Professional skills count for little in a culture which thinks libraries can be run by volunteers. Yet the need for music goes unabated. Even at amateur level, orchestras and choral societies the length and breadth of the country rely on libraries to provide performing material for their concerts. Take away the expertise and you threaten the infrastructure of our national music-making. Take away the expertise and the need to train those left to deal with music provision also becomes all the more acute.

The link between cause and effect was strikingly brought home in August 2018 when the Courses and Education Committee was asked to run an in-house “Music for the terrified” session for an authority in south-east England, whose recent downsizing of its music service had received a good deal of publicity. The course deals with basic, everyday skills such as musical terminology and simple enquiry work, yet it became apparent how, even at this level, many staff felt out of their depth in this area. Given that our courses are constantly being revised and updated, this particular experience has provided an object lesson in understanding the difference between what we think people ought to know and what they really do want to know, and set us on the course of rethinking and revising once more.

The other course which we ran last year was “Virtuoso skills for music librarians”. This was presented at the University of Sheffield in November and, although the number of attendees was on the small side, it produced some excellent feedback. “Virtuoso skills” focusses on resources for dealing with more high-level enquiry work, such as that encountered in an academic environment. Many of those who have attended this course have also at some stage attended “Music for the terrified”, although this is not a prerequisite.

Courses and Education Committee (contd.)

It is telling that this course often attracts more academic library staff, because even our universities are increasingly abandoning the need for music specialists and amalgamating former discrete music collections into their main library stock.

The invitation to present the course at Sheffield came from a member of staff who had attended our Academic Music Librarians' Seminar at the Royal Academy of Music in June. This and the parallel Public Music Librarians' Seminar are annual events which are either presented as stand-alone meetings or form part of the Annual Study Weekend. At the Academic Seminar which included presentations on, *inter alia*, Open Access, archival research, the new Walton edition, and library advocacy. The Public Seminar, which was

held at Leeds City Library in September, focussed on skills for performance sets provision and included a presentation on the updated Encore 21 database. It was organised by Ros Edwards and hosted by Gilly Margrave, to both of whom our thanks are due.

My co-presenter for both "Music for the terrified" and "Virtuoso skills" was John Wagstaff. I need to thank him for contributing his own expertise to these events, but even more so for his consenting to take over from me as the Branch's Education Officer and Courses and Education Chair from 2019. John has a wealth of experience in the field of information skills training and we are all enormously grateful that this experience will now reach an even wider audience.



'Women in Jazz' exhibition at the Barbican Music Library (in collaboration with the National Jazz Archive)

Photo: © Brian O'Connor

Documentation Committee

Catherine Ferris

Much progress was made this year with Encore21. In 2017, the underlying library management system that supports Encore was upgraded to enable libraries to update their own holdings from a client-based program on their own computers. The system is user friendly and easy to navigate. One of the key achievements for 2018 was establishing Encore21 as accessible and enabling libraries throughout the UK to develop competency on the system quickly and easily. Feedback has been extremely positive and the quality of records has been excellent. In person training has been provided by Malcolm Jones in January (Foundling Museum, London) and September (Leeds Central Library). A video has been made of the London session together with a step-by-step video guide on updating records and a printed cataloguing guide. A new JISCMAIL email list has also been set up for cataloguer support. To begin updating your records and for access to these new support materials, please contact Malcolm Jones at encore@peri.co.uk.

The Documentation Committee maintains a watching brief on all matters bibliographic and metadata and this year brought the beta version of the new RDA Toolkit (3R project), available since June 2018. It is very different from the existing version of RDA. One major difference is that instead of lists of guidelines, the new system is intended to be used within application profiles. Another difference is that it incorporates the new structure of LRM rather than FRBR. It does not contain instruction numbering in the traditional way, and there are significant differences on how instructions are organised. A stable version of the English text is due to be finalised no earlier than Spring 2019, and it is after this point that practices might start to change. However, it is still somewhat a work in progress and monitoring regarding the potential impact for cataloguers is ongoing.

The committee is working on establishing processes for making the IAML (UK & Irl) Archive accessible and news should be forthcoming in early 2019.



Alasdair MacDonald and Elizabeth Quarmby Lawrence discuss music cataloguing at the University of Edinburgh

This year Anne Elliott and Malcolm Jones gave presentations at the Public Libraries Seminar; we have contributed two posts to the blog on Encore21 and Performance Sets; and our webpage on the IAML (UK & Irl) website is regularly revised with project news and updates.

During the course of the year we were sorry to see Rupert Ridgewell and Anne Elliott (Performance Sets Officer) step down from the committee but we are delighted to welcome Amelie Roper to the committee as RISM/RILM UK Liaison, helping us to more actively support their work going forward. The Documentation Committee also continues to provide strategic oversight for Cecilia and the Concert Programmes Database (see page 13 for their reports).

Cecilia & Concert Programmes Project

Chris Scobie

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 British Library Cooperation and Partnership Scheme, the Research Support Libraries Programme and the Museums, Libraries and Archives Council. At present descriptions of over 1800 collections from about 600 institutions are 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.

This year has seen the continuation of work to collate information relating to music collections held in historic houses in the UK, in collaboration with the AHRC-funded Sound Heritage project at the University of Southampton (<https://sound-heritage.soton.ac.uk/>). Thanks to the input of Katrina Faulds the project has seen the number of locations represented in Cecilia grow, and in many cases the details included in descriptions are first accounts of these holdings in any catalogue or database.

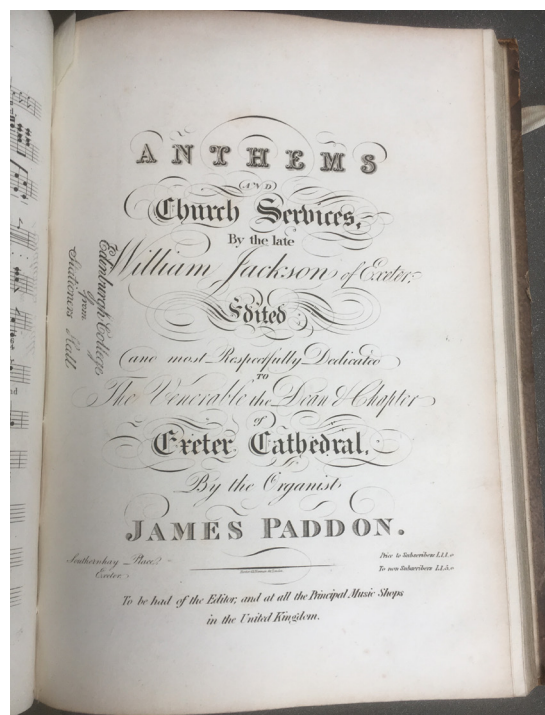
Some preliminary investigations have been made into whether Cecilia might benefit from being migrated to a new collection management system. The advice from James Grimster at Orangeleaf Systems is to keep things as they are for now, unless there is pressing demand from users for an upgrade or new functionality.

Plans are being made to celebrate the 20th anniversary of Cecilia in 2019, with a blog post and session at the ASW in the pipeline. This will provide an opportunity to encourage institutions to update their records, but also a forum to discuss the future of Cecilia and ascertain the level of interest in upgrading/relaunching the database.

Rupert Ridgewell

The **Concert Programmes** database (<http://www.concertprogrammes.org.uk>) is the result of a three-year project (2004–07), funded by the AHRC 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 (2002–03), 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 many other countries worldwide.

In 2018, there were 56,203 page views from 15,273 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.



An item from the University of Edinburgh music collection, with a rare 'Stationers Hall' legal deposit stamp in the left-hand margin

Trade and Copyright Committee

Claire Kidwell

The Trade and Copyright Committee again had a busy agenda in 2018.

Kate Price and Ruth Walters resigned from the committee, and we were pleased to welcome Claire Marsh (Leeds College of Music) and Mila Conti (Westminster Music Library).

The new copyright pages of the IAML (UK & Irl) website were launched in early 2018, including useful copyright resources, FAQs and a timeline of copyright milestones for both the UK and Ireland. The Committee was delighted to negotiate a special offer with Presto Classical in order for all IAML (UK & Irl) members to benefit from a 10% discount on scores purchased from Presto.

In March Claire Kidwell, Richard Chesser and Ruth Walters met with Nick Poole at CILIP to discuss the agreement between CILIP and the BPI which allows public libraries to lend CDs. CILIP wrote to the BPI requesting the abolition of the 3-month holdback, but there has been no resolution to the matter. The Committee will liaise further with CILIP regarding next steps.

In April, Claire Kidwell and Chris Scobie delivered the copyright session at the Annual Study Weekend in Edinburgh. This focussed on copyright in the digital environment, including acquisition models, licence terms, using material under exceptions and creative commons, culminating in a practical exercise for delegates.

In November a blog post was published drawing members' attention to "TheMusicLicence", a new single licence for venues who play recorded music and/or put on live performance of music. This replaces the previously separate PPL and PRS licences.

Throughout the year the Committee has kept a watching brief on developments relating to Brexit. Much will remain unknown until the final terms of a Brexit deal (or no deal...) have been agreed, but there is likely to be an impact, for example in terms of cross border use of material made available under the EU orphan works exception.

IAML UK & Irl

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Copyright

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Copyright information

United Kingdom	Republic of Ireland
Useful copyright resources	Useful copyright resources
Copyright milestones	Copyright milestones
Frequently Asked Questions	Frequently Asked Questions

IAML (UK & Irl) position statement on Copyright

IAML (UK & Irl) advocates for a copyright regime which balances the rights of creators to be recognised, and rewarded for, their work, with the rights of the end user to access content.

This advocacy is manifested through lobbying on behalf of library users, both in response to formal consultations and proactively, and through developing and nurturing dialogues with rights holders and their representatives.

IAML (UK & Irl) collaborates with likeminded organisations such as LACA, and is committed to providing guidance to the music library community, promulgating knowledge and promoting best practice.

Website and Email List

Antony Gordon

The year 2018 was a fairly quiet one for website maintenance excepting some critical security updates early in the year. Useful further developments need to be researched, tested and implemented when time allows. The members-only area remains fairly light on content other than the membership lists and the full run of electronic *Brio*. There are arguments in favour of opening up most of the older *Brio* issues to full public access, restricting only the most recent years to members.

The website membership renewal forms caused issues for some members, especially in relation to the membership number which has now been set to optional, though preferred if known. There were also issues with institutional renewals so the Branch has reverted to sending invoices to existing institutional members. The institutional form has been retained for use by new member institutions.

The iaml-uk-irl listserv – the email list – received 1,605 postings in 2018 (1,286 in 2017) of which 89% (81% in 2017) were devoted to interlibrary loan business. The Branch continues to provide this service free of charge to music libraries across the UK and Ireland, whether or not they are members.

A list clean-up was performed during 2018 that reduced the number of subscribers from 303 to 181 and that has now climbed back to a current total of 201. Most of the dead wood comprised vacated personal addresses and duplicate addresses within an institution.

I am pleased to report that two members are preparing to take over the joint list ownership from me in due course.



IAML Congress delegates visit the Deutsche Nationalbibliothek in Leipzig, July 2018

Brio

Martin Holmes

The Spring/Summer edition of *Brio* (v. 55 no.1) was published in June and opened with an obituary of the late Peter Horne, former Music and Arts Librarian of Sutton Library. The issue continued with a timely 30th-anniversary overview of the National Jazz Archive by Nick Clarke, one of its trustees, outlining the scope of its collections and public engagement work. Paying continuing respect to the centenary of the First World War, Christopher Latham contributed an article on one of its tragic musical losses, the composer, pianist and Olympic oarsman, F.S. Kelly, an Australian but also honorary Englishman by virtue of his study and residence in this country for much of his all-too-short life. Adrian Yardley provided a brief introduction to the varied special collections and archives of the Guildhall School of Music and Drama, the institution of which he was Music Librarian for many years. Finally, Lynnsey Weissenberger reported on LITMUS, a project to create a linked data ontology specific to Irish traditional music at ITMA, the Irish Traditional Music Archive in Dublin. A bumper crop of reviews covered books on the English musical renaissance at the beginning of the 20th century, the string quartet at the time of Beethoven, the Loder family of musicians from 19th-century Bath, a bibliography of Rimsky-Korsakov, music cataloguing, and the first volume in the new Bartók collected edition.

The second issue of 2018 appeared in early December and sadly opened with obituaries marking the deaths of two more colleagues in the profession, Patrick Mills and Roger Crudge. The first article, by Tony Trowles, described the history and scope of the music library at Westminster Abbey. Two further articles drew on the content of the 2018 Annual Study Weekend in Edinburgh, with Alasdair Macdonald and Elizabeth Quarmby-Lawrence presenting the first of two articles on the music collections of Edinburgh University Library, focussing on the legacy of the distinguished line of Reid professors, and James Beaton, Librarian of the National Piping Centre in Glasgow, describing the development of notated music for the great highland bagpipe. Finally, the editor contributed a short account of the life and music of another musical victim of the First World War, Ernest Bristow Farrar, marking the centenary of his death on 18 September 1918. Reviews covered books on the Three Choirs Festival, information literacy for music, music cataloguing, the author and critic Ernest Newman, and the conductor Hans Richter.

Following a period when the *Brio* Editor was also wearing the hats of Reviews Editor and Advertising Manager, I am most grateful to Nicholas Clark and Tom Dale respectively for agreeing to take on those roles. The future direction of *Brio* is still under review.



Lynnsey Weissenberger (Irish Traditional Music Archive) at the IAML Congress in Leipzig

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.

We recently welcomed George Vass as a trustee representing the interests of music library users as a conductor and festival director. 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.

Two bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held in Edinburgh in April 2018. Disappointingly a combination of circumstances led to no sponsors offering bursaries this year so the Trust funded these from reserves. The recipients were Kate Price (Guildhall School of Music and Drama) and James Smith (The Lit and Phil).

The Ian Ledsham Bursary is also administered by MLT with input from IAML (UK & Irl). It contributes £350 towards the cost of attending the annual IAML International conference. Thanks to a generous anonymous donation the Trust was able to award two bursaries in 2018, to Colin Coleman and Susan Brodigan (CMC).

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (<http://www.musiclibrariestrust.org/projectideas/>) which we are particularly interested in supporting. The Trust also intends to commission a survey of music library users and/or library performance set holdings and usage in the UK and Ireland. At

the time of writing trustees are actively working on identifying priorities for these surveys as well as finding potential collaborators and possible sources of additional funding.

With regards to patrons, very sadly John Tyrrell passed away in late 2018. However we were very pleased to add another new patron to our illustrious list: composer Julian Anderson. The full listing of MLT patrons is on our website (<http://www.musiclibrariestrust.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.



Statue of J.S. Bach outside the Thomaskirche in Leipzig.
Ian Ledsham Bursaries helped two members to attend the IAML Congress 2018 in Leipzig

Prizes

C.B. Oldman Prize

The C.B. Oldman Prize is an annual award for an outstanding work of music bibliography or musicology by an author (or joint authors) resident in the United Kingdom or Republic of Ireland.

The 2017 prize was awarded to:

Vicki P. Stroeher, Nicholas Clark and Jude Brimmer (eds).

My beloved man. The letters of Benjamin Britten and Peter Pears.

Martlesham: The Boydell Press, 2016.

ISBN 9781783271085

Commendation: “*My Beloved Man* is clearly a work of devotion and dedication from the editors, who wanted to allow Britten and Pears to tell their own story, in their own words. The book successfully brings together the 365 surviving letters of Benjamin Britten and Peter Pears, presented in chronological order with informative but non-invasive editorial annotations to assist the reader.

Divided into eight chapters, each section starts with an introduction to “set-the-scene” for the letters to come. In between the letters the editors fill any significant gaps with key details, such as any changes of circumstances which are not clear from the letters. Other than these few additions the editors leave the letters to speak for themselves.

The letters have been reproduced as close as possible to the originals. This includes many misspellings, crossings outs and some sketchings or doodles. At first this can make for a difficult read, however you soon start to appreciate the tone and voice of the letters and the writers themselves.

Key music bibliographical features are the personalia and list of works, as well as the extensive bibliography. Both the personalia and list of works are useful reference tools for the reader to identify people/works mentioned in the letters and their relevance to Britten and Pears.

They are not designed to be full biographies of the individual or work, nor would that be appropriate in this context, and the editors have done well to include an appropriate level of detail.

Taken in conjunction with other sources this volume provides a clear insight into the compositional process of Britten, and as such will be a key resource for any Britten scholar, but it is so much more than that. It is an intimate portrayal of the day-to-day life of a 39-year relationship, giving both Britten and Pears equal prominence. To quote from the foreword by Fiona Stuart “to read these letters is to climb up a wall and peer into the secret garden of two giants”, and as such the Oldman Committee are thrilled to award this year’s prize to Vicki Stroeher, Jude Brimmer and Nicholas Clark.”

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 2017 prize was awarded to:

Deborah Lee

‘Modelling music: a theoretical approach to the classification of notated Western art music’ (Ph.D, City, University of London)

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National	52	54	51	53	53	53
International	47	50	49	47	52	54
Total	192	197	188	182	186	186

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