



International Association of  
Music Libraries, Archives and  
Documentation Centres  
**UK & Ireland Branch**

# Annual Report

# 2023



*Celebrating Seven Decades of Quo, a Status Quo exhibition hosted by Barbican Music Library (© City of London Corporation).*



*Support team at the IAML Congress 2023, Cambridge, 30 July - 4 August 2023*



*Flauguissimo Duo perform at the IAML Congress 2023 at Great St. Mary's, Cambridge*

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# President's Report

## Janet Di Franco



2023 has been a truly fantastic year for IAML (UK & Irl). We hosted the International Congress in the summer, our new website has been launched, we held a successful series of online webinars, our first Honorary Fellowships were awarded, our Excellence Award goes from strength to strength, we held a successful Annual General Meeting online, and it was our 70th birthday!

The International Congress held in Cambridge (30 July-04 August) was a resounding success despite the good old British weather doing its best to thwart our outdoor events. We had over 300 delegates from over 30 different countries along with our many speakers, contributors, sponsors and exhibitors. This created a rich and diverse environment for exchanging and furthering our musical knowledge and got us thinking creatively about our collections, not only how best we might preserve them but also

how to share them with each other, with our students and researchers, our performers, composers, creators, and most important of all our communities. I would like to reiterate what I said at the opening ceremony: that without the energy, creativity, sheer determination and the 'can do' attitude of the Conference Committee led by Margaret Jones the event would not have been the success it was, so once again I wish to thank everyone for your hard work and dedication. I would also like to thank the University of Cambridge for its venues and support teams and volunteers, especially the Faculty of Music. And all our sponsors and exhibitors but especially our Gold sponsor Nkoda and Silver sponsors Henle Verlag: Finest Urtext Editions, Hollitzer and Qwest TV. And to all of our performers who delighted us with a wide variety of evening concerts. Without such generosity the Congress would have paled by comparison.

2023 was of course our 70th birthday year which we celebrated at the Congress along with our sister branch in Sweden. I was delighted that composer Cecilia McDowall agreed to write a celebratory work for the opening ceremony of the Congress entitled *A Tree is a Song*, a setting of the poem by Heather Lane and premiered by The Fairhaven Singers on the night. *A Tree is a Song* will be published by Oxford University Press in March 2024. Also, to mark our 70th birthday we have a special edition of *Brio*, volume 60 number 2, which is currently available to members on our website (<https://iaml-uk-irl.org/resources/>).



## President's Report (contd.)

The IAML (UK & Irl) Branch continues to be an active participant in the international association, with two IAML Board members: Rupert Ridgewell (British Library) who is currently President-elect and Anna Pensaert (Cambridge University Library) who is a Vice-President. Like many associations, IAML and its branches are run by volunteers. This year saw the introduction of the new IAML (UK & Irl) Honorary Fellowship, which seeks to recognise those members who have made an outstanding contribution to the Branch. It was my pleasure to announce our first Honorary Fellows at this year's Annual General Meeting: Kathy Adamson, Richard Chesser, Geoff Thomason and Anna

Wright.

We also continue to recognise the achievements of individual music libraries and librarians through our Excellence Awards. These were presented this year at the Congress to the Gerald Coke Handel Collection (Foundling Collection) with distinction; the Barbican Music Library; the Royal Northern College of Music; the Jerwood Library of the Performing Arts (Trinity Laban Conservatoire of Music and Dance), and to Nia Daniel, Llyfrgell Genedlaethol Cymru/ National Library of Wales (personal achievement).



The Fairhaven Singers give the first performance of *A Tree is a Song* by Cecilia McDowall at the opening ceremony of the IAML Congress 2023 in the cloisters of Trinity College Cambridge.

## President's Report (contd.)

Our new website phase one has now been completed and launched. We hope you like its new look (<https://iaml-uk-irl.org>). Our aim for the website is to provide a place not only for relevant resources and information, but to encourage you all to contribute news items and share the wonderful events that you put on and the awesome collections you have with not just our members but also with the wider public as part of our role in keeping music and the arts in the forefront of people's minds. Phase two which is already underway will see an enhanced membership area where members will be able to update their own contact details and make membership payments. I hope that the website will continue to grow and serve as a resource to those with an interest in music, librarianship and scholarly research alike.

As budgets continue to shrink this year the Branch concentrated on delivering a series of online webinars for members to encourage as many of you to participate as possible. This was to offset the absence of the in-person Annual Study Weekend due to hosting the International Congress. In 2024 the Annual Study Weekend will make a return to Leeds, West Yorkshire in April at the Radisson Blue Hotel with an inspiring programme: from hidden heritage to pop music; diversification and gender equality. I hope to see you there.

As President I've continued to represent the Branch at the Heritage Collections Advisory

Group, which has recently been discussing the impact of conflicts on libraries and specialist collections and how best we can reach out to help and advise our colleagues in rebuilding those collections once conflicts are over.

I also continue to work with Sound and Music whose aim is to further encourage contemporary music composition and its performance through the British Music Collection (an archive of 20th century contemporary music scores). The Branch also continues to work closely with the Music Libraries Trust and Making Music, which represents over 200,000 musicians of all skill levels, through the loan of performance sets via Encore 21.

Finally, I would like to thank all my colleagues who have served on the Branch's committees in 2023 and to all members who are active in the Branch; also those employers and colleagues who support them in this important professional work, which in turn benefits workplaces, the wider profession, library users and the general public alike. We are a small association but our work supports a wealth of music activities, education and well-being that creates a healthy, culturally rich and diverse society and that cannot be underestimated. I commend this report to you, and encourage all who read it to consider supporting our work by remaining or becoming a member of the Branch. As Helen Keller once said "together we can do so much".

# Treasurer's Report

## Ashley Day

2023 was a very busy year for the financial operations of the IAML (UK & Irl) branch. The honorary auditors, Simon Wright and Colin Coleman efficiently completed last year's annual branch audit in February. Several large projects over the last few years were completed in 2023, namely the new branch website, and the Encore21 database update and migration to KOHA integrated library management system.

Branch membership contributions provided continued support for the above projects and the maintenance and support of the Cecilia database and the Concert Programmes Project. Membership dues also subsidised the cash awards given to the current C.B. Oldman and E.T. Bryant prize winners, and the publication and postage of *Brio*.

The largest financial project of the year was

hosting the International Congress in Cambridge in late July. The Congress was a great success with more than 300 delegates in attendance. We used a new payment system, Stripe, in addition to BACS transfers, that allowed IAML members the option to pay by credit card for Congress registrations. This was very helpful in facilitating international member registrations. The Branch commissioned a new work by Cecilia McDowall, *A Tree is a Song*, which premiered at the Congress in celebration of our 70th anniversary jubilee.

A very special thanks goes to Katharine Hogg for her extensive fundraising ability in acquiring additional sponsorships for the Congress, and to the Congress committee for their extensive planning and execution. I am looking forward to another productive financial year in 2024.



Margaret Jones presents 'A Tale of Three Music Students' at the opening session of the IAML Congress 2023



# Communications

## Karen McAulay

The overall picture for Branch communications is healthy.

Blog posting has increased significantly, compared to last year, with the number of views also rising. Obviously, the fact that we hosted IAML Congress in Cambridge in summer 2023 is responsible for much of this increase – but not all of it. A policy of uploading shorter blogposts more often, seems to be quite effective.

The most viewed postings were about Congress practicalities (perhaps not surprisingly, buses; and industrial action affecting travel), and a posting about the E. T. Bryant Prize.

Our number of Twitter (“X”) followers has risen slightly, whilst the IAML 2023 Congress account attracted 150 followers in its own right, and a Facebook page especially for the Congress also had a number of followers. However, despite regular Twitter (“X”) postings, engagement is not particularly active, perhaps suggesting that the membership does not rely on this channel as a key source of information.

Kirsty Morgan left the Communications Committee in May last year, and we extend our thanks to her for her efforts whilst she was on the committee. My thanks are extended to all Communications team members for their efforts and support, particularly to Amy Foster for enthusiastically helping coordinate the tweets by our three Congress mascots, Cam, Bridge and Don. (The trio graciously submitted to being photographed with at least one Congress delegate, but have since retired to a more back seat role.)

Members are reminded that the blog essentially functions as our Newsletter now, and contributions – however short – are always welcome.

An important means of communications between music libraries is the Jiscmail email list which is also used by users of the Encore database of performance sets.



Margaret Jones, Chair of the IAML Congress 2023 organising committee, with Congress mascot Don

# Communications (contd.)

## Jiscmail list: subscribers 2023

At the end of 2023 the total number of subscribers was 225 of which 33 are departmental organisation subscriber email addresses (14.66% of the total).

## List post traffic statistics (general versus ILL)

Month	Total posts	ILL posts (incl. satisfied request notifications)	ILL posts % of total traffic
January 2023	61	50	82%
February 2023	38	31	81.58%
March 2023	77	65	84.42%
April 2023	41	32	78.05%
May 2023	42	30	71.43%
June 2023	50	42	84%
July 2023	74	57	77%
August 2023	68	51	75%
September 2023	61	44	72.13%
October 2023	73	59	80.82%
November 2023	58	53	91.38%
December 2023	35	29	82.86%
<b>Jan-Dec 2023 total</b>	<b>678</b>	<b>543</b>	<b>80.08%</b>

# Trade and Copyright

## Chair Vacant

The Trade and Copyright Committee has been dormant in 2023 as a new Chair has been sought since Claire Kidwell stepped down from the role after three terms of office. An expression of interest has been received and it is hoped that the work of the committee will resume in 2024.

# IAML Congress 2023, Cambridge

## Margaret Jones

IAML 2023 opened in Cambridge in late July with a week of papers, workshops, concerts, tours, and reunions with fellow music library professionals.

More than 300 delegates from 35 countries attended, with 210 attending for the whole week. In addition there were 50 accompanying people, including a few small children, and 28 sponsors (of which 17 were also exhibitors). 21 volunteers kept the Congress running throughout the week.

A mixture of academic and public libraries were well represented, but there were more unusual libraries too. Did you know, for example, that the Carabinieri have their own music library in Rome?

Sunday was incredibly busy as delegates streamed in to register. Thanks to all the volunteers who helped at this time, and remained unflappable despite a few minor problems.

We got off to a damp start (unfortunately the Organizing Committee was not able to guarantee the weather) with an opening event in the cloisters of Trinity College. Many thanks to Nicolas Bell, and Trinity College, for making this possible. The choir, the Fairhaven Singers, were excellent, as was the buffet. We were especially pleased to have both IAML 2023's Patron, Cecilia McDowall and Cambridge University Librarian, Jess Gardner, to open IAML 2023. The tours following the opening speeches to the Wren Library were very popular.



Pia Shekhter, IAML President, welcomes delegates to Cambridge



# IAML Congress 2023, Cambridge (contd.)

There was good attendance throughout the week. Lowest number, as might be expected was on Friday, when we had around 258 delegates, with the highest on the first two days, with Monday and Tuesday averaging 285 delegates a day.

There were many compliments about the food supplied at breaks. Thank you to Anna Pensaert and Helen Snelling for their work on this, particularly Helen, who worked closely with the caterers. The Nkoda lunch on Monday was especially popular, and the Nkoda team appeared to enjoy it as much as the delegates. The Wednesday social included visits to King's, Cambridge libraries, the obligatory organ crawl, and punting on the Cam (cheery but wet). Other tours dodged showers en route to museums and a scrumptious cream tea at Christ's College, while some ventured further afield to Ely and Anglesey Abbey.

I was particularly pleased that we managed to host both a pre-and post-Congress tour, as they have been especially hard to fill in recent Congresses. The success, I think, was largely down to keeping them as day trips rather than overnight stays, and, as a result, relatively cheap. The pre-Congress tour of London libraries, hosted by IAML members from the British Library, the Foundling, and the Barbican Music Library (thank you Rupert Ridgewell, Katharine Hogg, and Richard Jones), just involved delegates making their way to London; other than that there was no additional cost either to themselves or to IAML (UK & Irl). It was a simple set-up, but I heard so many positive comments from those who had attended.

Post-Congress did involve some costs – a coach trip to Aldeburgh, with stops at Snape Maltings and Britten-Pears en route. I led this trip on the Saturday, and apart from the abysmal weather, it was a wonderful day out. A tour backstage at Snape was great, as was unexpectedly meeting a BBC team there for a live broadcast. Even better was the Britten-Pears tour. Nick Clark, Chris Hilton, and the staff of BP couldn't have been kinder. It was thoroughly enjoyable.



Sandra Tuppen, Meg Fisher and Richard Andrewes at the IAML Congress 2023

Attendance at the concerts was good. Less than a week before the Congress opened, there were issues around Pembroke hosting the Monday concert. This turned out to be unexpectedly to our advantage, when Meg Webb was able to get us Great St. Mary's Church, a larger venue, which everybody could attend. The concert there given by the Flauguissimo Duo was particularly well received. Thanks to Great St. Mary's for stepping in at such short notice.

## IAML Congress 2023, Cambridge (contd.)

We were delighted that several composers were able to attend concerts throughout the week. These included Cecilia McDowall with the new commission to celebrate IAML UK & Irl's anniversary – *A tree is a song*, David Matthews, Ed Nesbit (first live premiere of *In Antarctica*), and Richard Causton. This made the events feel even more special.

The Congress ended with a Farewell dinner in the neo-Gothic dining hall of King's College. In common with the opening event at Trinity, it was splendid, as was the music from the Ensemble of Friends, who were well received. One delegate told me it was the best Farewell dinner they had ever attended.

There was very successful take-up of the bursaries, and it was good to see so many "home" librarians attending, many for the first time, and some of these, new to the music library profession. Hopefully their participation

and enjoyment of IAML 2023 will lead to more interaction at branch level in the future. Most of the exhibitors were very happy too. They enjoyed their time at the Congress, and went away energized.

Thank you to everyone on the Organising Committee for their help. I must particularly thank the Cambridge team who spent much of the last year engrossed in all things IAML, and Katharine Hogg, who raised a ridiculous amount of money through her work with sponsors. It was this that helped Anna and Helen balance the budget. I would also like to thank Ashley Day for keeping us up to date with balances.

There are many positives to take away from IAML 2023. Personally I have never had so many people smile at me in one week before, or want to tell me how much they were enjoying themselves!



The Ensemble of Friends perform at the Congress Farewell dinner in King's College, Cambridge

# Events and Training

## Lee Noon and Catherine Small

The Events and Training Committee said goodbye to Martin Holmes in 2023. Martin was a great help as our local representative during the IAML Annual Study Weekend in Oxford 2022. A big thank you to him for all his work on the committee.

Due to the IAML Congress being held in Cambridge 30 July – 04 August 2023, there was no IAML Annual Study Weekend this year. The committee instead ran a series of free online webinars designed for all levels and aimed to be of interest to all music libraries. They included:

**March 16 - PRS** - Speaker Daniel Jones (Performing Rights Society)

**April 27 - Copyright, Plagiarism and all that jazz** - Speaker Margaret Jones (Cambridge University Library)

**May 18 – Decolonisation and Diversity** - Speaker Carissa Chew (creator of the Inclusive Terminology Glossary and the founder of Cultural Heritage Terminology Network (UK))

**June 01 - The librarian as detective:** bringing our archives and special collections to life - or Nicholson lost and found - Speaker Geoff Thomason (Royal Northern College of Music)

These were a great success and received very positive feedback. We also invited our colleagues from HOLIG (the Hire and Orchestral

Librarians Meeting Group) to attend the copyright webinar, who again were very positive, and it was great to have an event where we could connect with other music library groups. A YouTube channel has been created to host any future webinars that the committee organise.

We look forward to welcoming everyone to Leeds in 2024 for the IAML Annual Study Weekend with a programme that is focused on diversity and inclusion. There are many local presentations, including a talk about Leeds International Piano Competition covering gender equality, performance and the music industry.

The Committee has recently created a working group that is concentrating on developing an online cataloguing course which we are hoping to be able to roll out in summer 2024. There are also plans to run two in-person training events and to create online versions of existing courses. A pool of trainers is also starting to be developed to help support the Committee to provide these training courses. The Committee has also been gathering training documentation to overhaul and take stock of what we have in terms of training material to ensure that the courses are up to date.

A special thank you to all Committee members for their work in 2023!



# Documentation

## Caroline Shaw

The Committee met on 3 May and 18 September 2023.

Hope Williard has stepped down from the Committee, as she moves to a new post in the University of Utrecht. Many thanks to Hope for her contribution to the Committee.

We continue to discuss and share suggestions about cataloguing ethics and inclusive description. Inclusive description is a practice which involves changing or contextualizing discriminatory language in catalogue description, enhancing access to subjects and creators insufficiently described in the past, and opening descriptive practice to the perspectives and feedback of user communities. In particular we have looked at practical action taken by music cataloguers to address the issue of offensive terms in 19th and 20th century song titles. We are encouraged by action being taken with regard to inclusive cataloguing by organisations such as the British Library (through its Race Equality Action Plan) and OCLC (with the 'Reimagine Descriptive Workflows' project and report).



Last year we reported on the new RISM catalogue search interface, RISM Online. The RISM UK catalogue is now using RISM Online.

The new interface is still running in parallel with the original catalogue search, which is available on the international RISM website.

The annual list of UK music publications and theses was sent to RILM from the British Library in August (1534 publications and 98 theses).

We continue to encourage libraries to keep their holdings in the Encore21 database up to date. There are no updates to report on the Cecilia database or the Concert Programmes database, although we note that the new AHRC project 'Music, Heritage, Place: Unlocking the Musical Collections of England's County Record Offices' will result in new descriptions both at collection level in Cecilia and at item level in RISM.

Other areas of interest for the Committee, namely the proposed British Library workflow for ingesting legal deposit digital sheet music, and the British Library's implementation of the new version of cataloguing standard RDA ("RDA 3R"), have unfortunately been put on hold as the Library recovers from the cyber attack which it suffered in November 2023.

I would like to thank to the Committee members very much for their ongoing commitment and work.

My thanks to everyone who has served on the Documentation Committee this year.

# Cecilia & Concert Programmes Database

## Chris Scobie & 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 2000 collections from nearly 800 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.

In 2023 there were 3,915 unique pageviews (2022: 5,027) from 1,003 users in 38 countries (2022: 1,227 users in 43 countries).

The **Concert Programmes database** (<http://www.concertprogrammes.org.uk>) is the result of a three-year AHRC-funded project (2004–07) 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 in many other countries worldwide. Work continues to update entries and add new records in relevant institutions.

In 2023, there were 42,132 page views from 11,984 users in 93 countries or territories. Many individual enquiries were fielded by the database manager, Rupert Ridgewell.



**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

HOME PAGE SEARCH MAP NEWS ABOUT CONTACT



## Nicholas Clark

2023 began with ambitions to focus the first issue of *Brio* on the theme of 'Diversity.' This proved an interesting challenge as circumstances toward the end of March dictated a change of plan regarding some of the content. However, issue 60.1 did cover a range of topics: a thought-provoking piece by Carissa Chew on discriminatory language in historic catalogue records, Part One of Meg Fisher's study of training and catalogue user needs, as well as an article on the accommodation of special needs school visits in Music Libraries and Archives, and a piece on the theme of imbalance of power in relation to gender in late twentieth century opera.

Book reviews followed on the Vaughan Williams anniversary of last year with appraisals of two volumes on the composer, and there was a critique of a collection of letters between French composer and violinist Lucien Durosoir and his mother during the First World War.

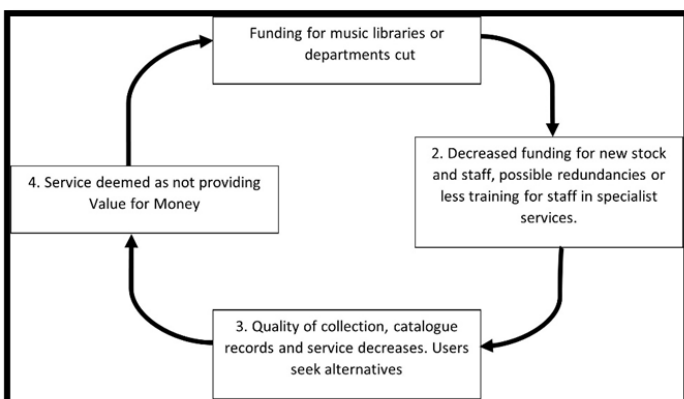
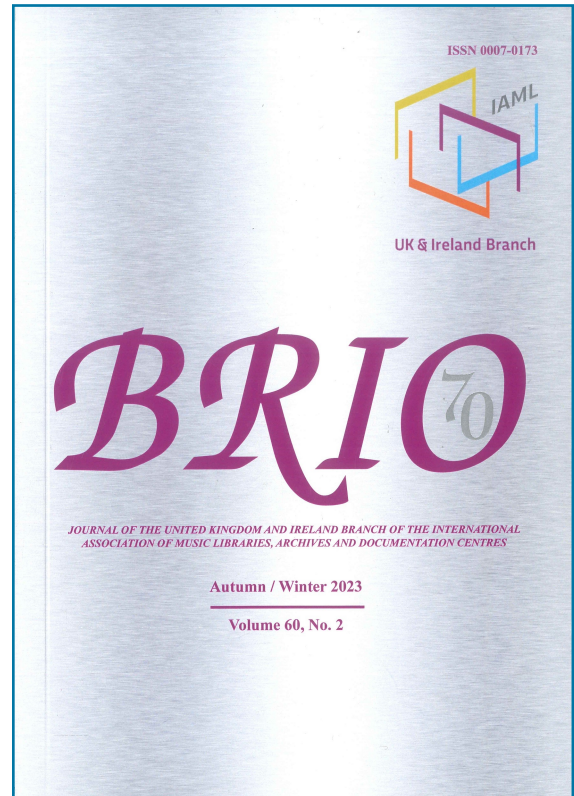


Diagram indicating financial challenges facing libraries from Meg Fisher's article in 60.1

The second issue of *Brio* for 2023 saw a striking cover, designed by Rebecca Biegel, which marked our branch's 70th anniversary. Following a tradition whereby a different colour



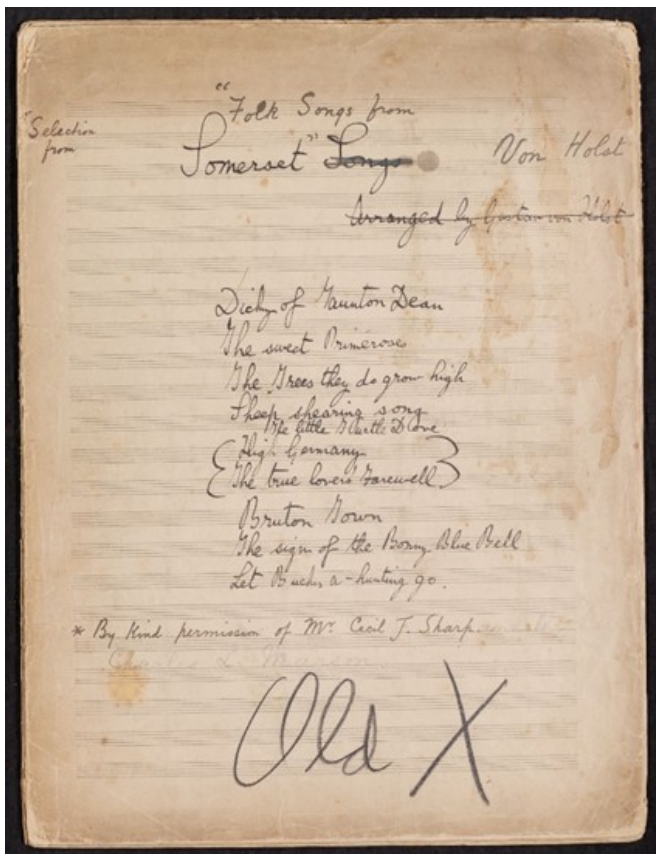
commemorates a significant occasion, we were treated to an appropriately platinum cover with '70' embedded in the 'O' of the journal's title. There was acknowledgement of the anniversary in the Editorial. An article by John Wagstaff focussing on the Branch's history is planned for inclusion in the first issue of 2024.

The international congress held in Cambridge during the summer (of which there will also be a report in 61.1) was mentioned in the Editorial and through inclusion of one of the papers. I register my thanks to Anna Wright for adapting her presentation on the philanthropic work for three important music organisations in 19th century Manchester – the focus of her doctoral thesis – into a first-rate article at short notice.



## Brio (contd.)

We also included a range of other topics: Part Two of Meg Fisher's study of cataloguing and training, a note by Alison Hall about how two manuscripts by Gustav Holst might have made its way to New Zealand a century ago, Alan Poulton's introduction to the life of composer J.L. Reason, and a remembrance by Ruth Hellen of a founding member of our branch, Eric Cooper. The issue also included reviews of books on music that ranged from the Renaissance to the early twentieth century.



Newly uncovered manuscript by Gustav Holst featured in Alison Hall's note for 60.2.

At the time of writing, I anticipate a first issue for 2024 that promises variety. In addition to the articles already mentioned there will be another paper based on the Cambridge presentation and a review essay on the scholarship on Villa-Lobos.

There will also possibly be a piece on the Royal Northern College of Music, whose 50th anniversary occurred in the same year as IAML's.

As always, I am extremely grateful to Martin Holmes for his excellent editing of reviews for each issue. The amount of time he devotes to this makes my task much easier, particularly in the days before final submission. I also owe much thanks to Catherine Small for her work as Advertising Manager. Catherine has overseen continuing support from Koha throughout 2023, and continues to offer excellent advice and support. The financial benefits have been extremely welcome. Needless to say, the journal is happy to offer more places for advertising or announcements.

Rebecca Biegel from E-Type Press manages to deal with all formatting, illustration and amending issues that arise with complete calm and professionalism. I also offer thanks to the authors whose articles, notes and reviews keep the journal alive.

I welcome ideas for content and invite all members of IAML to get in contact if they would like to contribute anything. Our libraries, archives and documentation centres are rich sources of discovery and research. Colleagues will always have much to say about topics such as evolving methods of cataloguing, professional development, challenges, and successes within their work environment. These are things that will be relevant and of interest to a wide readership so do get in touch with the editor about sharing them.

# Website

## Antony Gordon

The year began as the previous one ended with preparation work for the new WordPress-based website which went live on 26 February. The old Drupal 7-based website had been with us for around seven years but had by then become increasingly difficult to maintain and was rapidly approaching software end-of-life.

Existing login details for all members could not be transferred from the old website to the new so a decision was made to create new logins only on request. This regrettably confused a small number of members who assumed that their login details would remain valid. Examination of existing login records had shown that the majority of members had never exercised their ability to login, and with the prospect of a new membership system to sit on top of the new website it seemed a pointless waste of effort to create more than a hundred user records that might never be used.

To replace the separate members' area on the old website, individual pages that are accessible only to logged-in members now sit in more logical places within the structure. If a non-member or a member who is not logged in attempts to access one of these pages they are directed to login or to contact the Membership Secretary.

The website has at the time of writing been operating fairly smoothly for around nine months. There are some minor structural adjustments that need the attention of the original developer so they will be added to his work programme when we commission him to implement a new membership system which we hope might be operational in time for the start of the 2025 membership year.

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## IAML (UK & Irl)

The UK & Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres  
Promoting music libraries and information throughout the UK & Ireland. Serving the profession since 1953

The IAML (UK & Ireland) Branch represents members working with music and music information provision in libraries and other institutions in the United Kingdom and Ireland. To find out more view the [About us page](#).

Join us to enjoy members' rates for study weekends and courses as well as gaining access to publications and other resources.

The Branch is a member of the [Heritage Collections Advisory Group](#) and has signed a Memorandum of Understanding with CILIP that establishes a framework for cooperation to achieve their respective and common goals.

### Latest Posts

[Deadline 1 March 2024! E.T. Bryant Memorial Prize for work on music information](#)

[IAML Annual Study Weekend \(ASW\) 5-7 April 2024](#)

[The British Library: Thoughts on how to help our Patrons](#)

Tweets from @IAML\_UK\_IRL

Follow

## Website (contd.)

One particularly obvious need for attention will be removal of the Twitter (now X) feed that in common with many other websites suddenly ceased to function after being terminated without notice.

We had hoped to manage membership through the website in time for the 2024 membership year but the complexities of our membership structure: personal/institutional, national/international, full time/concessions, and payment in GBP/EUR all need careful consideration by a subcommittee of the Executive Committee before we can specify the requirements.

All of the external blogs were imported by the developer and available from day one of the new website. The external blog site was then retired. Over a period of time I managed to import the content of all the blogs that had existed only on the old website. More recently the historic blog archive was thinned out by removing blogs that were strictly time-limited such as those that invited applications for bursaries etc. Part way through the year a decision was made to limit blog comments to 30 days after publication once it became clear that spammers were randomly targeting blog entries. This single action reduced spam comments from up to six spam comments a day down to near zero. All blog comments are moderated prior to publication, and pages are not open to comments. In addition to the Blog, a News page was incorporated to include up to date snippets of information about the Branch and its activity.

In addition to maintaining the website itself, as Webmaster I maintain the Branch's email system, as well as monitoring its web hosting, internet domains and security certificates.



IAML (UK & Irl) President Janet Di Franco with Helen Snelling at the IAML Congress 2023 Farewell Dinner



# Music Libraries Trust

## Lucy Rose

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.

### Music Library users and staff survey

As mentioned in previous reports, the Trust commissioned a large-scale survey of music library users and staff in the UK and Ireland from Dr Michael Bonshor which took place in summer 2020. The executive summary results were published in December 2020 and can be accessed via the Music Libraries Trust website, [www.musiclibrariestrust.org](http://www.musiclibrariestrust.org). A fuller article about the survey was published in *Brio* (58:1), Spring/Summer 2021. ('A survey of Music Library staff and Music Library users in the UK and Ireland: current concerns and potential developments' by Michael Bonshor).

An action group with membership including MLT, IAML and Making Music representatives has been working on further actions following on from the survey. In 2022 they completed a vision document titled *Music libraries in the UK: a vision for the future*, with an executive summary and a full vision. This can be downloaded via the MLT website: <https://www.musiclibrariestrust.org/news/2022/6/17/music-libraries-in-the-uk-a-vision-for-the-future>

We plan to secure continuing work to develop

and support music libraries by starting a dialogue between the action group, the Arts Council (as the national body responsible for libraries) and the British Library. The aim is to establish a steering group with the Arts Council as convenor/facilitator. During 2023, positive contacts have been made with Luke Burton, the new Director of Libraries for Arts Council England. A survey of public libraries has been undertaken which was sent out via Libraries Connect. A blogpost about music libraries is planned and a request that Making Music members acknowledge public library sourced music materials in their programmes will be made.

### Recording of Samuel Coleridge-Taylor song

The Music Libraries Trust awarded a grant of £500 to Jonathan Frank who wished to undertake a professional recording of a Samuel Coleridge-Taylor song which had been newly discovered at the Royal College of Music Library.



Jonathan Frank presents *Nourmahal's Song* at Cambridge, 3 August 2023

## Music Libraries Trust (contd.)

The recording was launched in tandem with a paper about the work by Jonathan at the IAML Congress in Cambridge. A recording is available via the Music Libraries Trust website.

### Research grants

The Music Libraries Trust always welcomes applications from individuals who are researching music library/information and music bibliography projects, and who may need a small grant to achieve that research or to bring their project to fruition. Over the years the Trust has supported many such initiatives. Information and guidelines for applications can be found on the MLT website: [www.musiclibrariestrust.org/research](http://www.musiclibrariestrust.org/research)

Many small research projects have led to larger, more developed ones and to publications; others have provided lasting documentation within individual libraries. Our grants are often small but can provide just the assistance needed.

### Trustees and Officers

We bid a fond farewell to Helen Mason (Minutes Secretary) who gave many years of service to the Trust. We are very grateful for her time and efforts over the years. We welcome Simon Wright (Oxford University Press) as a Trustee.

### Bursaries

The Ian Ledsham Bursary is administered by MLT with input from IAML (UK & Irl). It contributes £350 towards the cost of attending the annual IAML International conference.

In 2023, the IAML international congress took place in Cambridge, UK. The Trust offered an

increased number of bursaries to this event to enable more UK and Ireland-based music library staff to attend and participate in the event. The trust was very pleased to be able to award five bursaries, to the following recipients:

David Buckley (*Guildhall School of Music and Drama*)

Richard Douglas (*Trinity Laban Conservatoire of Music and Dance*)

Suzanne Griffiths (*Lincoln Central Library*)

Douglas Knight (*University College London*)

John Wagstaff.

### General updates

We are still seeking a trustee to represent the music library community in the Republic of Ireland. At present our trustee meetings are all held online with plans to meet annually each June in London and otherwise continue to meet online. We hope this will make it easier for trustees from around the UK and Ireland to participate in meetings.

We have a number of illustrious patrons – composers, performers and conductors and other prestigious figures in the music world. The full listing 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.



# MLT Trustees; Affiliations

## Trustees & Officers of the Music Libraries Trust

Sally Groves MBE, **Chair** (formerly Schott Music Ltd.)  
Lucy Rose, **Hon. Secretary** (Trinity Laban Conservatoire of Music and Dance)  
Kathy Adamson, **Hon. Treasurer** (formerly Royal Academy of Music)  
Richard Douglas, **Bursaries Administrator** (Trinity Laban Conservatoire of Music and Dance)  
Sarah Akroyd (Nottingham City Libraries)  
Barbara Eifler (Making Music)  
Lewis Foreman (Music Consultant)  
Andrew Frampton (University of Oxford)  
Katharine Hogg (Gerald Coke Handel Collection)  
Sarah Osborn (formerly Independent Society of Musicians)  
Sandra Tuppen (British Library)  
Bettina Varwig (University of Cambridge)  
George Vass (Conductor and Festival Director)  
Nicholas Williams (Stainer & Bell Ltd.)  
Simon Wright (Oxford University Press)



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## Affiliations to other organisations

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

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



# Membership

## Kate Eaton

2023 saw us welcome eight new individual members and three new institutional members. We also launched our new website with improvements to the membership area, well-timed to coincide with the branch's hosting of the IAML Congress in Cambridge and our own 70th anniversary.

However, 2023's changing membership data reflects the challenges we face as individual music librarians working largely in local government and HEIs.

We note with concern that some individual members did not renew for 2023. In many cases

people had moved on from their music library role due to redundancy or closure of the service. Some student members did not renew after their course finished.

There was a similar pattern in our institutional membership renewal rates. Even though our membership costs are modest and represent great value for money, we received some cancellations.

This is a trend that is being experienced in other IAML branches.

	2016	2017	2018	2019	2020	2021	2022	2023
<b><i>Institutional</i></b>								
UK & Ireland Branch	42	39	41	36	38	32	40	33
International	40	42	38	36	38	29	38	36
<b><i>Personal</i></b>								
UK & Ireland Branch	53	53	53	45	49	36	61	50
International	49	52	54	43	43	36	47	44
<b>Total</b>	<b>184</b>	<b>186</b>	<b>186</b>	<b>160</b>	<b>168</b>	<b>133</b>	<b>186</b>	<b>163</b>

## Honorary Members

Peter Baxter, Eric Cooper (†), Antony Gordon, Liz Hart, Ruth Hellen, Malcolm Jones, Roy Stanley, Roger Taylor, Pam Thompson, Susi Woodhouse

## Honorary Fellows

Kathryn Adamson, Richard Chesser, Geoff Thomason, Anna Wright

# Excellence Award 2023

The Excellence Awards are presented every three 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 2023 Awards were judged by a panel of experts from both the music and library worlds, chaired by Dr Charles Inskip, Programme Director, MA Library and Information Studies, University College London.

## Prizewinners 2023

### Foundling Museum - Gerald Coke Handel Collection **\*\*DISTINCTION\*\***

This application highlighted good practice, development, and innovation across the board. The tight focus on the specialism of the collection (a vital resource for Handel scholars) leads to a wide range of outreach activities led by experienced and qualified staff who are engaged in IAML. A detailed approach to 'extreme cataloguing' enhances the discoverability of the constantly developing collection. A wide range of cultural opportunities are provided and a digitisation programme during the pandemic has led to wider access for the collection.

The collaborations with educational institutions in the London area and the use of students to support the collection as well as developing their own skills is an impressive innovation. 'Study days' provide a wonderful opportunity for

experts to meet and share their knowledge of collections, subject, composers, etc; and for interested parties to attend, contribute, and learn. Lunchtime talks also provide similar, at a more informal level.

### Barbican Music Library

This was an excellent application, which demonstrated a commitment to good practice throughout. The library performs a valuable cultural and public service in covering a huge range of topics and themes in its exhibitions. The People's Piano project is also impressive - delivering free individual piano lessons to retired City of London residents, (with lessons offered on one of the library's digital keyboards), thus connecting the library with the Guildhall and the local community. This is a model which could be performed by other libraries (with the right resources and partners) elsewhere.

### Royal Northern College of Music

A welcome application highlighting the great practice, development and innovation of this regional institution with a global reputation. Their thorough approach to collection development (as set out in a recently-revised Collection Development Statement) underlies their commitment, with a good number of professional staff who receive regular training and engage with IAML. The submission includes evidence of commitment to equality, diversity and inclusion, and good examples of outreach work.

## Excellence Award 2023 (contd.)

### Jerwood Library – Trinity Laban

A very good application identifying key aspects of collection development, and paying good attention to equality, diversity and inclusion through the collection (as exemplified in changing acquisition priorities to support particular projects, e.g. women and black composers and underrepresented voices). A very good level of professional qualified staffing with regular training and engagement with IAML. Excellent accessibility provided by a wide range of formats and detailed catalogues. The library's commitment to user education/information literacy is admirable, and may be useful to others who are looking to advance their offerings in this area.

### Personal Achievement Award

#### Nia Daniel – Llyfrgell Genedlaethol Cymru / National Library of Wales

An outstanding record of work from an inspirational applicant. Nia's commitment to her role, her desire and ability to reach out to many communities, the diversity of her contacts and partners, and her enthusiasm for Welsh music all shine through in this application. Her work is an impressive demonstration of how a library's music collections can be promoted among a wide range of user groups and through a wide variety of media. In particular, she showed excellent initiative in setting up and obtaining funding for research fellowships into Welsh folk music, and in establishing external partnerships e.g. Tŷ Cerdd in Cardiff. Bravo!



Excellence Award 2023 winners with IAML (UK & Irl) President Janet Di Franco and Excellence Award Panel Chair Dr. Charles Inskip: L-R. Richard Jones (Barbican Music Library), Claire Kidwell (Jerwood Library), Katharine Hogg (Gerald Coke Handel Collection) and Geoff Thomason (RNCM)



## E.T. Bryant Prize 2022

*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 their first five years in music librarianship.*

The 2022 prize was awarded to:

### **Andrew Frampton**

*‘The Bibliographic Treatment of Historic Music Collections: Case Studies from Oxford and Berlin’.*

MA, Library and Information Studies, University College London, 2022

**Commendation:** The recipient of this year’s E.T. Bryant Memorial Prize fulfils the key criterion of having made a valuable contribution to the field of music information studies. The subject chosen for his University College London dissertation draws upon his experiences as a musicologist and librarian to explore new avenues of identification and background information. These have been applied to material held in two historic collections – the Tenbury manuscript collection, now housed at the Bodleian Library, Oxford and the archive of the Sing-Akademie, now on deposit at the Staatsbibliothek zu Berlin.

The dissertation summarises the history of the two collections, outlining how they were assembled. It examines the value of historic cataloguing and classification procedures and how a marriage between past and present standards in both areas will best help researchers. The study also gives us a fascinating example of provenance research, leading to the discovery of unexpected links between the two collections. Lastly, a focus on digital presentation raises questions about how effectively and to

what level of detail items from a collection can be made universally available and what format will best assist researchers. Digitisation could expedite discoveries such as one made by the author, where comparing shelfmarks from the Oxford and Berlin collections resulted in the reunion of the autograph manuscript and performing parts of an eighteenth-century cantata. Thus, the thesis reinforces one of its primary tenets: to demonstrate the power of fusing digital technology with the ‘classic fields of research.’

Although the study explores two specific cases the methods employed throughout are widely applicable and will therefore prove a useful model to similar research projects in the future. It is with great pleasure that the committee award this year’s prize to Dr Andrew Frampton.



Andrew Frampton

## C.B. Oldman Prize 2022

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

The 2022 prize was awarded to:

**Diana McVeagh (editor)**

***Gerald Finzi's Letters, 1915-1956***

(Woodbridge: The Boydell Press, 2021)

ISBN: 978-1-78327-572-4

**Commendation:** This publication of Finzi's correspondence of 1571 letters, to and from Finzi, mostly with other musicians, but also literary correspondents, publishers, and family, must surely be comprehensive.

It is divided into six periods: youth & musical education (1), early years of marriage (2), war years (3 & 4), post-war return to musical activity & period of final illness (5 & 6), with chapters headings which are sometimes witty in the context of the composer and his works. In addition to the letters the volume includes a brief biographical framework, list of correspondents, chronology, Finzi's circle, catalogue of works, writings, index of compositions, and index of names.

The volume contains a rich biographical source for Finzi research, but also illuminates the musical life of the UK in this period and therefore includes the first impressions of new works by other composers. The potted biography in the preface and the chronology, along with the succinct biographies of 'Finzi's circle' at the back were noted as extremely useful.

The committee liked McVeagh's charming description of the nature of this correspondence as "conversations on paper", and feels that the reader would certainly be dipping into the composer's living or composing room, or be on one of his walks, and "listening" to these conversations.

The entries contain contextual notes preceding each letter, alongside the footnotes, allowing the reader with a background in the subject enough guidance through the correspondence, but maybe a general reader might appreciate a little more background. The letters are concisely annotated with a broad brush of editorial correction to iron out the composer's intentional and unintentional mis-spellings.

The size of the opus, at over 1000 pages, made the committee wonder whether the physical volume itself would suffer over time, and that maybe a two-volume work would have been a preferred format; public library borrowers might be put off by the physical size (and time allowed for borrowing) although we appreciate that most readers are likely to come to this volume as quick reference via the index, for reading about a particular composition by the composer, or for a reading of a period of time (rather than a complete reading of the entire volume).

The inclusion of portraits by the artist Joy, Finzi's wife, were appreciated; we would have liked to see a few more facsimiles of the letters themselves particularly as the editorial notes discuss his handwriting style. The cover is rather fun with five variations of Finzi's initials, in different colours, above the "typewritten" title, striking a chord between old and modern fashion.

# IAML (UK & Irl) Executive Committee 2023

## Officers

PRESIDENT (2022-2025)	Janet Di Franco (University of Huddersfield)
IMMEDIATE PAST PRESIDENT (2022-2024)	Katharine Hogg (Gerald Coke Handel Collection)
GENERAL SECRETARY (2021-2024)	Morag Greig (University of Glasgow Library)
TREASURER (2022-2025)	Ashley Day (Royal College of Music)
CHAIR, COMMUNICATIONS COMMITTEE	Karen McAulay (Royal Conservatoire of Scotland)
CHAIR, DOCUMENTATION COMMITTEE	Caroline Shaw (British Library)
JOINT CHAIR, EVENTS & TRAINING COMMITTEE	Lee Noon (Leeds Central Library) (Training)
JOINT CHAIR, EVENTS & TRAINING COMMITTEE	Catherine Small (Royal Conservatoire of Scotland) (ASW)
CHAIR, TRADE & COPYRIGHT COMMITTEE	Vacant
MEMBERSHIP SECRETARY	Kate Eaton (Guildhall School of Music & Drama, London)
BRIO EDITOR	Nicholas Clark (The Red House, Britten Pears Arts)
WEBMASTER	Antony Gordon (Heathfield, East Sussex)

## Elected Committee Members

Almut Boehme (National Library of Scotland, Edinburgh)
Richard Jones (Barbican Library, London)
Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)
Roy Stanley (Library of Trinity College Dublin)
Geoff Thomason (Royal Northern College of Music Library)

## IAML Board Members (ex-officio)

VICE-PRESIDENT (2019-2023)	Anna Pensaert (Cambridge University Libraries)
VICE-PRESIDENT (2019-2023)	Rupert Ridgewell (British Library)

## Non-voting Members

MINUTES SECRETARY	Meg Fisher (British Library)
THE MUSIC LIBRARIES TRUST REPRESENTATIVE	Katharine Hogg (Gerald Coke Handel Collection)
CHAIR, IAML 2023 WORKING GROUP (MAY 2020 TO AUGUST 2023)	Margaret Jones (University Library Music Department, Cambridge)



# Committees 2023

## COMMUNICATIONS

Karen McAulay (Chair)  
 Kate Eaton (Membership Secretary)  
 Amy Foster (Press & PR)  
 Nicholas Clark (Brio Editor)  
 Antony Gordon (Webmaster)

## DOCUMENTATION

Caroline Shaw (Chair)  
 Federica Nardacci (Secretary)  
 Charlotte Jones (Performance Sets Officer)  
 Malcolm Jones (Encore21 Manager)  
 Deborah Lee  
 Chris Scobie (Cecilia Manager)  
 Hope Williard

## EVENTS & TRAINING

Lee Noon (Training) (Joint Chair)  
 Catherine Small (ASW) (Joint Chair)  
 Megan Fisher  
 Helen Snelling (Minutes Secretary)  
 Geoff Thomason  
 Darius Wong

## FINANCE & ADMINISTRATION

Janet Di Franco (President)  
 Morag Greig (General Secretary)  
 Ashley Day (Treasurer)  
 Megan Fisher (Minutes Secretary)  
 Almut Boehme (Executive Committee Rep.)  
 Roy Stanley (Ireland Representative)  
 Geoff Thomason (Executive Committee Rep.)

## TRADE & COPYRIGHT

Vacancy (Chair)  
 Chris Scobie (Secretary)  
 Morag Greig  
 Claire Kidwell  
 Philip Shields  
 Simon Wright

**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.



The Rossetti Ensemble perform at the IAML Congress 2023 in Cambridge

# Working Groups 2023

## IAML 2023 WORKING GROUP

Margaret Jones (Chair)  
Almut Boehme (Secretary)  
Anna Pensaert (Joint Treasurer)  
Helen Snelling (Joint Treasurer)  
Kate Crane (Joint Bookings Secretary)  
Meg Webb (Joint Bookings Secretary)  
Katharine Hogg (Sponsorship)  
Amelie Roper (Concerts)  
Karen McAulay (Communications)  
John Wagstaff (Trips & Tours)  
Janet Di Franco  
Rupert Ridgewell  
Assisted by:  
Tom Kearns  
Susi Woodhouse

## IAML (UK & IRL) EXCELLENCE AWARDS

Geoff Thomason

## C.B. OLDMAN PRIZE

Colin Coleman (Convenor)  
Meg Fisher  
Roy Stanley

## E.T. BRYANT PRIZE

Nicholas Clark (Convenor)  
Margaret Jones  
Sally Groves

## MLT IAN LEDSHAM BURSARY PANEL

IAML (UK & Irl) Representative: Almut Boehme

## EMAIL LIST JOINT OWNERS

Tom Halvarsson  
Almut Boehme  
Antony Gordon

