



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

Annual Report

2025



The Royal Northern College of Music, led by Sarah d'Ardenne, was named Outstanding Library Team 2025 at the Times Higher Education Awards



Westminster Music Library was relaunched as part of the The West End Arts Library on 22 October 2025

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President's Report

Peter Linnitt



My first year as President has brought me back onto the Executive Committee after a few years' absence. It has reminded me of the support which I've always felt within the Branch and the camaraderie which comes from working with colleagues from across all types of music library.

The President can focus the direction but it is the members who give up their time to sit on the committees and working groups who achieve the results. The annual report gives us a moment to celebrate this work and I would like to record my thanks to everyone who has made the Branch what it is.

As a former Treasurer, I was more than a little concerned about the state of the Branch finances. Our costs outstrip the membership fees we receive each year. This has been hidden by a healthy cash balance from surpluses from

one-off events, the most recent being the Cambridge Congress in 2023, which turned in a surplus and gave the Branch a cash injection which gives us financial stability for the next few years. This is not a prudent way to run any accounts and so I have spent the last year talking to colleagues about how to balance the books. This issue was raised at the last AGM and the views expressed then have been fed into our discussions during the year. The two big expenses we face are *Brio* and the online resources we support, and we have started to look at how - or if - we can support these.

As the President-Elect at the ASW in Leeds in 2024, I was heartened to meet so many new people at the event. It illustrates to me that IAML (UK & Irl) is still supporting music librarians and reminded me how much I benefitted from my connections within the Branch. Two ways we have shown this in the last year have been through training and celebrating our members and their fantastic work.

Training has always been a cornerstone of that support and this year Lee Noon and his team have delivered a wide range of training events, both in person and online. The breadth of the subjects covered in the autumn series of webinars shows how music librarianship covers and supports a diverse range of activities.

I have often felt we have not been that good at celebrating ourselves and our services. So I am

President's Report (contd.)

pleased to note our Communications Officer Jon Frank's work with the blog. The "Week in the life..." blog posts allow us to share our different experiences as music librarians and the wide range of music libraries. We want to represent all types of music library and the librarians who are at every stage of their career so please talk to Jon if you would like to write a post. Similarly, if you have a special event happening in your library please let us know.

I would like to thank everyone who gives their time freely to support the Branch. This year I would like to thank a number of people who have stood down after many years' service, including:

- Margaret Jones who chaired the Cambridge Congress and more recently chaired the Trade

& Copyright Committee

- Geoff Thomason who has stood down from the Executive Committee after many years, and was previously Brio Editor and a member of the Events & Training Committee
- Kate Eaton our Membership Secretary
- Catherine Small who has resigned from co-chairing the Events & Training Committee but is remaining on the committee

Please accept my apologies for anyone I have forgotten.

We have always been a relatively small Branch in numbers but our commitment and passion result in a huge impact. Congratulations!



Martyn Bennett, Head of Music Resources and Library at Glyndebourne, featured in IAML (UK & Irl)'s 'Week in the Life ...' blog series . Image © Glyndebourne Productions Ltd. Photo: Sam Stephenson

Treasurer's & Membership Report

Ashley Day

The Branch welcomed two new student members and four new individual members in 2025. As in 2024, we continued to see a reduction in membership numbers, especially as more universities began to abandon their music programmes. Our membership secretary, Kate Eaton, made considerable strides in renewing “lost or missing” institutional contacts and updating the membership database. The Branch made a trial move to online payments via credit card for institutional renewals through the Stripe platform. Feedback was positive overall, so the Executive Committee voted to move both institutional and individual invoicing to Stripe and take both card and BACS payments for 2026.

As Kate’s term ended mid-year, we discussed combining our roles temporarily to facilitate moving the membership subscriptions to our online payment system. Kate and I had already been working closely together and noticed duplication between both of our roles. The Executive Committee agreed with the change,

and I began to slowly take over the membership role while Kate kindly agreed to manage the *Brio* mailings for me until the end of 2025.

I am pleased to report that by early February, we had a renewal rate of 70% for 2026 membership subscriptions and three new individual members have registered. All feedback concerning our new membership system is welcome.

Simon Wright and Colin Coleman, our honorary auditors, successfully completed the annual audit of the Branch finances. There is a need to cut costs and increase revenue for future sustainability.

Membership subscriptions provided financial support for the Encore21 database, our new and improved website, the continued maintenance and hosting of the Cecilia database and the Concert Programmes Project website, funded Branch representation at the 2025 International IAML Congress in Salzburg, Austria, and the publication and postage of the Branch periodical, *Brio*.



Amongst the UK participants at the IAML Congress 2025 in Salzburg were (L-R): Peter Linnitt, Colin Coleman, Claire Kidwell, Katharine Hogg, and IAML President Rupert Ridgewell

Treasurer's & Membership Report (contd.)

The Events and Training committee offered several popular educational courses in libraries throughout the UK, which supported the development of librarians within our profession and provided additional financial support for the Branch.

I would like to offer my thanks to Kate Eaton for all her advice and assistance through the membership transition this year; Antony Gordon, our webmaster, for the continuous support and many website improvements as we continually tweak the membership renewal process; and to Colin Coleman and Simon Wright for giving their time and expertise as honorary auditors.

Membership Statistics 2016 - 2025

	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025
<i>Institutional</i>										
UK & Ireland Branch	42	39	41	36	38	32	40	33	17	16
International	40	42	38	36	38	29	38	36	31	27
<i>Personal</i>										
UK & Ireland Branch	53	53	53	45	49	36	61	50	44	36
International	49	52	54	43	43	36	47	44	43	33
Total	184	186	186	160	168	133	186	163	135	112

Honorary Members

Peter Baxter, Antony Gordon, Liz Hart, Ruth Hellen, Roy Stanley, Roger Taylor, Pam Thompson, Susi Woodhouse

Honorary Fellows

Kathryn Adamson, Frances Allott, Almut Boehme, Richard Chesser, Karen McAulay, Geoff Thomason, John Wagstaff, Anna Wright

Communications

Jonathan Frank

The Communications Committee has had a productive year. At January's Executive Committee meeting the question was raised of the propriety and effectiveness of maintaining an account on X (formerly Twitter), and whether we should use an alternative "short form" social media platform. The Communications Committee compiled a report for the next Executive Committee meeting in May which highlighted, amongst other things, the decision of "big" IAML to similarly freeze their X account and migrate to another platform. We formally supported the proposal to leave X and, accordingly, IAML (UK & Irl) is now on Bluesky: <https://bsky.app/profile/iaml-uk-irl.bsky.social>. All are encouraged to follow us and interact with our posts. Submissions, in the form of photographs highlighting anything interesting or newsworthy from the music libraries world, are particularly encouraged: please send these to communications@iaml-uk-irl.org.



The blog (<https://iaml-uk-irl.org/blog/>) remains the primary means of sharing news with members and the outside world. 16 exciting posts were published this year, including the launch of a new series, "A week in the life of...", highlighting the diversity of roles and responsibilities across our many member institutions. Many thanks to the three contributors to this series so far.

The best way to follow the blog is by using our new signup link, here: <https://tinyurl.com/IAML->

blog. By entering your email address in the form, you will receive automatic notifications to your inbox every time the blog is updated (you can unsubscribe at any time). We are very excited about this new feature and extend our thanks to Katharine Hogg for suggesting it.

Submissions for the blog are always welcome: just email communications@iaml-uk-irl.org.



Roy Stanley receives a presentation from Dr Nicole Grimes on behalf of the Society for Musicology in Ireland, to mark his retirement as Music Librarian at Trinity College Dublin-

Image © Wolfgang Marx

Communications (contd.)

Jiscmail list: subscribers 2025

At the end of 2025 the total number of subscribers was 229.

List post traffic statistics

Month	Total posts
January 2025	62
February 2025	62
March 2025	58
April 2025	38
May 2025	56
June 2025	50
July 2025	55
August 2025	53
September 2025	46
October 2025	43
November 2025	50
December 2025	68
Jan-Dec 2025 total	641
Monthly average	53



West African Drumming Workshop led by Mbilla Arts at Westminster Music Library

Events and Training

Lee Noon

This year has seen several tweaks to the E & T Committee line up. After the ASW this year, Geoff Thomason stepped down from the E & T committee. We thank him for all the support, advice and service he has provided the committees over the years. His input – especially to this committee – has been huge as Geoff was involved in the creation of much of the training material we offer today. He also made sure IAML contributed to the Aberystwyth Librarianship course for distance learners with his commission to design a music-specific module. He has always supported new members like me to develop our roles in committees. His knowledge is expansive, and his input will be missed, although he has promised to be available to deliver on the new research projects he intends to carry on with in his retirement.

Coming into the committee we welcomed back Ros Edwards and Jane Henshaw as well as a brand-new secretary for the committee, Laura Johnson. We also have a new local Annual Study Weekend (ASW) representative from the Royal Welsh College of Music & Drama – Mandie Garrigan – who is bringing a strong local enthusiasm for Cardiff 2026. We welcome them all and are greatly appreciative of their input. Catherine Small stepped down from her role as co-chair but retains a position in the committee supporting the financial, operational and planning aspects. Lee remains as sole Chair of the committee.

Events in 2025

In 2025 we hosted an online ASW running with the title “Invention and Reinvention in Music”. This was due to feedback from previous ASWs

where some felt alternating online and in-person would open up the ASW to those who could not attend in-person events due to financial or/and logistical constraints. This also allowed us flexibility to run the event mid-week in the afternoons of Wednesday 2nd to Friday 4th of April where we had a broad range of speakers.

Here is a run through of what we did at our online ASW. Over the course of the week – in no particular order – we presented:

- Introduction to the archives of the Royal Society of Musicians of Great Britain with Colin Coleman.
- A new system for CYM Library, using Airtable: Frank Norman offered insight into how this platform can be a useful and accessible resource when managing performance sets.
- ‘Informing bodies: embodied information literacy for conservatoire student singers’, presented by Richard Douglas and based on his research about how singers engage with information to inform their practice.
- Jamie Hutchison from Leeds Libraries shared his experience of working with funders to relaunch, refurbish and rehouse a music library.
- Martin Scheuregger presented ‘Finding sound in the archive: a musical approach to exploring non-musical sources’, composing and performing music inspired by lace patterns.
- Sarah Lewis stepped in to support a poorly speaker – Claire Arrand – who offered ‘Musical marvels at Lincoln Cathedral’. They shared their favourite hidden treasures, after which the delegates voted a winning artefact who got ‘jingle goose’.

Events and Training (contd.)

- ‘Re-inventing IAML training for an online landscape (to the Moodle and back)’: Meg Fisher and Catherine Small outlined a new project they have been working on to add more strings to the IAML training bow. An exciting glimpse of what’s to come.
- Helen Skillbeck from Leeds Libraries spoke about the Leeds Gig Heritage project, discussing its success and the copyright issues with storing this kind of musical heritage.
- Dr Bryan White shared details of the Leeds Music Symposium, exploring early baroque manuscripts and the work of Frank Kidson.
- We ventured into the world of AI with Emily Peart as she presented ‘AI and music: a match made in Heaven?’. This topic stirred much conversation and fed beautifully into a group discussion into how we as librarians allow AI to govern what we do.
- We also had a cataloguing ethics discussion where we fine-tuned our thoughts towards how the future of cataloguing should be approached.

All our sessions had a good turn out and we got great feedback, not to mention saving the Branch a little cash whilst allowing those unable to attend in-person events to join the talks.

Next up we had our November 2025 Public and Academic Library webinars which were held every Thursday from 1pm-2pm. The Events & Training Committee presented a series of talks, covering promoting archives, cataloguing the music way, exploring music and its healing

properties. These covered the physical, spiritual and practical side of being responsible for music and reaching its audiences, as well as offering a taster of things to come at Cardiff’s 2026 Annual Study Weekend!

All sessions were free to attend with webinars recorded and archived for members on the IAML website.

We started on 6 November with The Manchester effect: ‘Hallé to Watson: a bibliographic adventure’ with Ros Edwards leading the way. This talk was about the CMMA (Connecting Manchester’s Music Archives) project in Manchester, the current extension of the project to apply for funding to properly catalogue the Henry Watson special collection at the Henry Watson Music Library, along with Heather Roberts (archivist at the Royal Northern College of Music) and Eleanor Roberts (archivist at the Hallé). It was an insightful introduction to applying for funding and working with partners to really make the best of what a city can offer.

On 13 November Prof. Renee Timmers (Muses, Mind, Machine research centre, University of Sheffield) spoke about ‘Music, Dementia and Technology: developing new ways of engaging with music for dementia care’. The centre’s research covers such wide topics that we will be hearing from them again at the 2026 ASW as the project has so many more angles that Libraries can explore.

Events and Training (contd.)

Prof. Kiera Vaclavik spoke to us on 20 November about a project she had developed called 'The Alice Sound: from library to concert hall, home and school' with Paul Rissmann's Alice concert suites for young audiences. This was a great project where the music of the Victorian period was explored with a view to understanding what 'Alice in Wonderland' sounded like to the Victorians. The project developed a host of free resources for schools and organisations. It's a fresh approach to how we view our collections and make the most by sharing with partners to reach new audiences.

Our final webinar on 27 November was shared as part of CILIP's own series (Chartered Institute of Library and Information Professionals), allowing us to reach out to CILIP users to spread the IAML word. This excellent webinar, presented by Meg Fisher and Caroline Shaw, entitled 'Printed music cataloguing: a short introduction' was a brilliant way to alert CILIP members to IAML and offer a real insight into music cataloguing, opening up the IAML offer and really demonstrating how important music library specialism is.

The whole month had a good attendance across the webinars and will be available to view via the Branch website. We thank everyone who took the time to present.

Training

This year has been a tremendous year for training thanks to the sterling efforts of Meg Fisher and our willing additional trainers who offered their time to support the onward sharing

of musical knowledge. Special thanks to Meg Fisher, Chris Scobie, Katharine Hogg and Jane Henshaw and all the new trainee trainers who came along to the sessions to support and gain experience delivering our most popular course 'Music for the Terrified' (recently updated by Meg and co.) This year we hosted MFTT in Birmingham, Leeds and Edinburgh and we have more requests coming through for this course all the time.

We are also on the verge of a full rollout of our new online 'Music Cataloguing for Beginners' course designed by Meg Fisher, Ashley Day, Katharine Hogg, Caroline Shaw and Catherine Small. This really exciting extension to our training offer will open a new venture into how we share training in the future. This will hopefully open up opportunities for public libraries and institutions with restricted budgets to take part, allowing staff development without extra travel expenses. Reducing the need for trainers to travel to locations will also help keep training budgets down.

To sum up I would like to thank all those who have attended our events and more so the tremendous committee and members who have helped us drive forward to reinvent and reach further. Looking forward to Cardiff 2026 and seeing everyone there to experience the sessions we have booked including speakers from the University of Sheffield, Queens College London and Royal Welsh College of Music & Drama to name a few.

Documentation

Caroline Shaw

The Committee met on 22 January, 23 June and 20 October 2025.

The focus of this Committee is music metadata, its creation and management. As always, we have been especially concerned with the databases for which IAML (UK & Irl) is responsible - Encore 21, Cecilia and the Concert Programmes Database - which in their different ways provide such valuable information to performing musicians and to researchers. We continue to feed into Branch discussions about the ongoing maintenance of these databases and plans for their future.

Charlotte Jones and Ceri Mann are using the results of last year's performance sets survey to help institutions to update the information held on Encore about their holdings. They have withdrawn the holdings of authorities which are no longer actively lending sets. They are also investigating ways of making it simpler for institutions to edit information themselves.

The Encore Monitoring Group met on four occasions during the year. Jane Henshaw and Catherine Small, as Encore platform managers, manage day-to-day queries and liaise with platform hosts Open Fifth.

As part of our activity around equality, diversity and inclusion in metadata, Anthony McDonald has been reporting to the

Committee on additions and updates to Library of Congress Subject Headings. Recent years have seen changes that might offer alternatives to previously problematic terms. We will share any useful outcomes from this and from our other Inclusive Cataloguing work with IAML and more broadly.

We noted that the British Library began a rolling implementation of the new RDA Toolkit in June 2025, which will run until the eventual decommissioning of Original RDA in May 2027.

We were delighted to welcome two new members during the year. Returning member Ceri Mann is Music Librarian and Administrator at CYM (Community and Youth Music), and a very experienced editor and user of the Encore catalogue. David Buckley is a librarian at the Guildhall School of Music and Drama, where part of his role involves working with Special Collections.

Sadly, we are saying goodbye to our Secretary, Federica Nardacci, who has served in this role for five years. We wish to thank Federica very much for all her work for the Committee, and we wish her well in her future plans.

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 2025 there were 3,565 unique pageviews (2024: 4,232) from 561 users in 44 countries (2024: 1,026 users in 39 countries). This year also saw the continuation of a collaborative project with Royal Holloway, University of London, 'Music, Heritage, Place: Unlocking the Musical Collections of England's County Record Offices'.

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 2025, there were some 76,000 page views from 47,000 users in 130 countries or territories. Many individual enquiries were fielded by the database manager, Rupert Ridgewell.



Trade and Copyright

Margaret Jones

2025 showed what a broad range of issues Trade and Copyright cover, from feeding into consultations on proposed legislation relating to Copyright and AI to the problems accessing music with a visual impairment.

The February meeting was dominated by the UK Intellectual Property Office's consultation on Copyright and AI. The consultation deadline had a very short timeframe: indeed publicity around it was primarily visible on social media some months after the consultation deadline had expired, leaving many creatives feeling frustrated. As a committee with members across libraries (academic, orchestral, public, and national), and with a music publishers' perspective too, the discussion around the subject was met with many different responses, with both concerns about the use of AI - not least for the rights of artists, composers and publishers - set against possible positive outcomes for search and discovery.

After a long discussion, Claire Kidwell pulled together the thoughts of the committee and sent a response to the consultation on behalf of IAML (UK & Irl). The government released an update at the end of 2025, and we wait to see what happens next - https://assets.publishing.service.gov.uk/media/693c70c0c72bof8ccf33d70b/Copyright_and_artificial_intelligence_DSIT_webfv.pdf.

The main subject of discussion at the June meeting was the issues faced by visually

impaired musicians in accessing performable music. Changes at the Royal National Institute of the Blind have already impacted on the provision of music to the visually impaired, and a further change as of March this year will lead to the end of the RNIB's free music transcription service. Although partly lying outside the scope of T&C, the fundamental problems around supply to the visually impaired appear to cross both Trade and Copyright. We had concerns that the closure of the music transcription service could lead to more visually impaired musicians approaching libraries direct for help in accessing music. Although at this stage we have not pursued the issue any further, it would be helpful going forward to examine the issues around accessibility of music particularly for the visually impaired.

A rather different accessibility issue was raised at the October meeting when we discussed out-of-copyright music that is only available to hire direct from publishers. Harriet Randall asked whether there was any way to improve the supply of music such as this to libraries. There followed an interesting discussion, as Simon Wright from OUP spoke about the issues that publishers face when dealing with hire material, and the drivers for a work being designated for sale or hire only. Concerns were also raised by Chris Scobie around the preservation of older material, which may lie, seemingly forgotten, in a publisher's archives.

Trade and Copyright (contd.)

As usual throughout the year there were discussions around copyright training and the best way to present this – perhaps Moodle or another route. T&C are hoping to do a presentation in some form at the ASW this Spring and are currently discussing options.

There were also updates to T&C's webpages, with further information on FAQs, and some amendments to the Copyright milestones.

During 2025, the Trade and Copyright committee gained two new members: Harriet Randall from Kent Public Libraries, and Ben Siebertz-Willert, librarian at the Bournemouth Symphony Orchestra. Morag Greig, who has been a

member of the T&C committee for some years, stepped down. Thank you, Morag, for your contribution to T&C.

Sadly, due to continued ill health, I am going to have to step down as Chair of T&C. I've enjoyed my time on the committee immensely and am just sorry that it couldn't have been for longer. I would like to thank Chris and Claire particularly for their support, old committee hands, Morag, Simon, and Philip for making me so welcome, and our newest recruits, Ben and Harriet, for their enthusiasm, which has been much appreciated. I wish T&C every good wish for the future.



Chamber music performance at Westminster Music Library

Brio

Nicholas Clark

The content of Volume 62.1 of the UK & Ireland branch's journal offered readers a mix of beginnings and endings. Over recent years I have noticed that authors have opted to present some quite detailed research which in some cases has required articles to appear in serial format, i.e. part one in one issue and part two following in the next. I welcome this type of presentation as it enables the reading of some impressively in-depth work in manageable portions. It has allowed previous Bryant Prize recipients the opportunity to publish their work in its entirety, without having to revise or rework their texts too rigorously. Although I am equally happy to receive reduced versions of the dissertations.

Issue 1 of the journal brought the concluding chapter to one such Bryant Prize winner, Andrew Frampton's study of two early music collections in England and Germany. We also saw the long-awaited conclusion to Adrian Yardley's examination of material on the composer Edmund Rubbra held in the Bodleian Library. Adrian's work was delayed by the Bodleian's closure to readers during the pandemic.

Also in this issue of *Brio* were the first instalments of two articles on musical legacies. Simon Wright gave an account of how Oxford University Press's music department established its universal identity and its physical home in the decades following its creation. Roy Stanley introduced the academic and writer Ebenezer Prout whose entrance into Dublin's musical life was marked by some resistance to his theories on music and education.

The issue contained a couple of book reviews. I take this opportunity to encourage readers to submit reviews of books, recordings, concerts, exhibitions etc. Information about exhibitions often opens paths to primary material to readers that may prove relevant to current research, or it could be the catalyst to start a completely new project.

The content of both issues of Volume 62 also includes a rich variety of illustrations. These are always a welcome addition to any article, often adding an important dimension to the author's account of his or her research. Please remember though, that all images must conform to copyright regulations. The journal does not have clearance fee budget so images that are in public domain or have approval from the owner are ideal.



Ebenezer Prout in the 1860s

Image: <https://commons.wikimedia.org/>

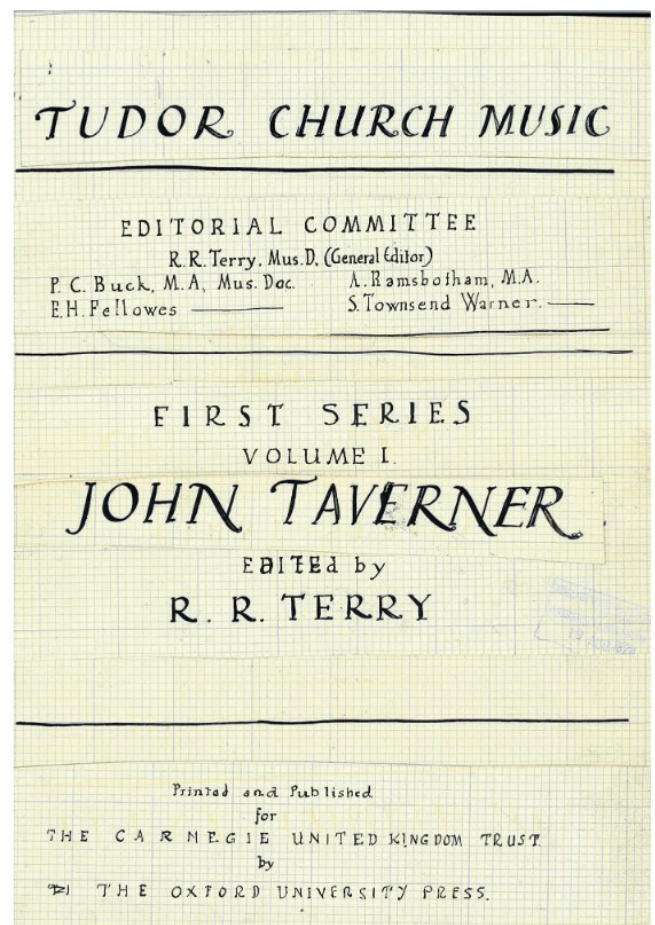
Brio (contd.)

The schedule for the Autumn/Winter issue of the journal ran into an unexpected delay, more of which you'll be able to read about further in the report. First, the content for *Brio* 62.2. I am delighted to be able to tell that we have interesting conclusions to two articles begun in issue 1. Roy Stanley's examination of Professor Prout culminates with an overview of one of his most significant legacies: the substantial music collection now housed at Trinity College, Dublin. Given the breadth of Prout's scholarship and teaching practice this extensive, annotated library promises a wealth of material for future research into Prout life and work.

Part 2 of Simon Wright's study of OUP Music Imprints focuses on the challenges the Press encountered during the Second World War and its movement (both literally and figuratively) onward to establish its identity in North America and the UK. Again, the work here is designed to aid research, particularly of librarians, bibliographers and cataloguers who are involved with work on provenance of printed music.

Also in this issue are two articles that continue *Brio's* tradition of marking anniversaries. Bryan Ijames writes on the choral work *The Atonement* by Samuel Coleridge-Taylor, born 150 years ago. Bryan, an American-based scholar who undertook research at the Royal College of Music, kindly accepted an invitation to write about the history, initial reception and plans for this choral work's reintroduction into the repertoire. His analysis of the piece reveals various unique qualities brought to bear by the composer and by librettist, Alice Parsons.

Celebrations of Jane Austen at 250 took place throughout 2025 so it seemed fitting that we include an article on the novelist whose fiction often emphasises the importance of music to late Georgian life and culture. However, the focus here was not on Austen's writings, but on Austen herself. I am grateful to Gillian Dooley who has made an extensive study of Austen the musician by detailing facts about the music she collected and performed. By trawling the Austen family music books we gain insight into the network of musicians and music lovers with whom she came into contact.



Early title-page mock-up for OUP's Tudor Church Music volumes

Brio (contd.)

The end-of-year issue also provides two tributes, both written by Lewis Foreman. A remembrance of Garry Humphreys, a librarian, singer and conductor appears along with a retrospect on the long and distinguished career of conductor and composer Ronald Corp. Sadly, we lost both men this year and their lives and achievements are fittingly celebrated. My thanks to Lewis for both contributions and for a book review as well.

Overall, I am pleased with Vol. 62. However, I mentioned a delay to the second issue. In October I learned that E-Type Press who print *Brio* ceased operation. The news came as an unwelcome surprise as Rebecca Biegel and Ken Hall, who run the press, have been associated with the journal for several decades. From a personal point of view their help, advice and seemingly boundless ability to deal with any technical issue great or small has been highly valued. After such a long connection it does feel as though an era has come to an end. However, if we had to part ways the timing is strangely opportune. As has been discussed recently in Executive, the financial impact for the printing and distribution of *Brio* on the Branch's income is considerable. Rather than find a new printer,

other options such as publishing *Brio* online, have been suggested. This is one option and discussion remains open. At the time of writing (January 2026) details such as what new systems of formatting and typesetting will be deemed most appropriate for the journal have yet to be investigated and finalised. For now, however, I am sure I speak for all readers past and present in giving our thanks to Rebecca and Ken, acknowledging that we will miss them, and wish them well for the future.

And on the subject of thanks I should like, as always, to acknowledge the help of my colleagues Catherine Small for her advice and efforts on advertising and Martin Holmes for his work on the reviews section. Lastly, I give special mention to Kate Eaton and Sue Clayton who have for several years been immensely helpful with ensuring readers have access to *Brio*: Kate, through compiling mailing lists, and Sue by supervising distribution of the journal. Kate and Sue are both stepping on from their *Brio* roles. I wish to assure them that their work has been widely appreciated. As someone who often has difficulty in restraining the length of his sentences, may I offer this one to you both. Thank you.

Website

Antony Gordon

This year has been one largely of stasis. Long-term plans to get several small website problems fixed have not progressed, and it became clear that the original developer has become essentially uncontactable.

Subsequently I contacted a local developer and outlined the issues to him. Unfortunately, any further progress in that direction foundered on a combination of his family's health and caring responsibilities alongside his plans slowly to run down his business.

A third developer has recently been approached and they have sent a draft contract to the Branch. There is hope now of progress in the next year toward resolving various loose ends, together with work toward a more easily maintained website. A more automated membership system remains a desirable future enhancement.

Routine maintenance tasks throughout the year include: monitoring members' access and website security, content updates as required, and monitoring of blog comments, 100% of which tend to be spam/phishing. In addition to acting as Webmaster, I am also the Branch's email administrator, and a joint administrator of the JISCMail listserv. At international IAML I act as email administrator and contact mailbox monitor.

This year I fulfilled a long-intended and much-postponed project to construct author and title indexes for the entire run of the Branch's journal *Brio*. Any thoughts of extracting and arranging everything by hand were instantly dismissed. The task ultimately presented some interesting data processing challenges following decisions on what to include or exclude in order to produce a usable result. These indexes are now available for access by any signed-in member. I was subsequently persuaded to outline the processes involved in a post for the Branch blog.

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Brio author index – members only

This is a selective index in author order of articles published in *Brio* from issue 1/1 to date. Reviews, editorials, etc. have been omitted as well as date-dependent information such as conference and study weekend reports. Author names have been inverted and no attempt has been made to duplicate entries for multiple authorship. In a few cases, author names that initially appeared using forename initials have been filled out where it was clear that they represented the same person who appeared later with spelt-out forenames. A small number of forenames have been regularized to the same style.

References are by issue number which can be accessed [here](#).

Adam, Judith	User education in academic music libraries: report on a survey and training day	Vol.28,no.1
Allen, Jean M.	Dr. Ernest A. Savage	Vol.2,no.2
Allen, Jean M.	Obituary: Ernest A. Savage	Vol.3,no.1

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.

We are privileged to have a number of distinguished patrons – composers, performers and conductors and other prestigious figures in the music world, and we are very grateful for their support. The full listing is on our website (<http://www.musiclibrariestrust.org/patrons/>).

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. 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: www.musiclibrariestrust.org/news/2022/6/17/music-libraries-in-the-uk-a-vision-for-the-future

During 2024, The Music Libraries Trust initiated a major move forward with Arts Council England. This resulted in an online meeting on 17th September, convened by Luke Burton (Director for Libraries), which was attended by 50 librarians across the UK. Claire Mera-Nelson (Director of Music, ACE) also joined the meeting.

ACE's invitation to this meeting stated: "Arts Council England along with Making Music would like to convene a round table with Library services that provide a music service. This service might come in several forms from sheet music through to lending instruments. The purpose is to establish an understanding of the landscape, current issues and how Music Hubs, Music NPOs, libraries, and the Arts Council can work collaboratively at the intersection of libraries and music."



The
Music
Libraries
Trust

Music Libraries Trust (contd.)

Following the meeting in Autumn 2024, dialogue continues with Luke Burton and ACE. The MLT has continued to discuss the issues raised in the meeting, in particular:

- The need for training, as many staff working with music have no knowledge of how music works and this has led to a decline in knowledge across the sector. IAML offers training courses to cover some of the issues faced but although the courses are delivered free of charge, the cost of travel can be prohibitive. Online training is being investigated although feedback shows that in-person training is preferred. High turnover in staff is also an issue, which means there is a continual need for training.
- There is a general consensus for a nationwide system for performance sets but funding is a barrier and progress has been slow. The Trust has discussed the availability of the hire of performance sets in public libraries, including issues regarding IT systems and cost of hire.

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

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

There has been no change to the Trustees and Officers during 2025. We are still seeking a trustee to represent the music library community in the Republic of Ireland. At present our trustee meetings are held online with plans to meet annually each June in London. We hope this will make it easier for trustees from around the UK and Ireland to participate in meetings.

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 2025, the IAML international congress took place in Salzburg, Austria from 6th – 11th July. Bursaries were advertised but not awarded.

A very useful discussion was held by the Ledsham Bursary sub-committee towards the end of August regarding the future of the Ian Ledsham Bursary. The total fund for 2024-2025 stands at £22,692.35.

General updates

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)



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

E.T. Bryant Prize 2024

C.B. Oldman Prize 2024

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, for a significant contribution to the literature in the fields of music information: namely, those professions found within libraries, museums, archives and records management.

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. Items published in a given year which meet the award criteria are considered for the prize awarded the following year.

The 2024 prize was awarded to:

Richard Douglas

‘Informing Bodies, Embodies Information Literacy: Conservatoire Student Singers’

MA, Library and Information Studies, University College London, 2024

The 2024 prize was awarded to:

Jonathan Del Mar

Orchestral Masterpieces under the Microscope

(Woodbridge: The Boydell Press, 2023)

ISBN: 978-1-78327-732-2

This year’s E.T. Bryant prize was awarded at the Branch’s 2025 AGM to Richard Douglas for his UCL thesis entitled ‘Informing Bodies, Embodies Information Literacy: Conservatoire Student Singers’. The thesis demonstrates an innovative approach to library studies, focusing on the experiences and feedback of vocal students and teachers. It highlights the potential benefits of contextual research for music students and emphasizes the importance of library support in conservatoire environments. Richard, who attended the online meeting, thanked everyone for their support.

The Oldman prize was awarded at the Branch’s 2025 AGM to Jonathan Del Mar for his publication *Orchestral Masterpieces under the Microscope*. This book focuses on around 100 mainstream orchestral works, providing historical context and performance information. It highlights the importance of accurate editions and the potential errors in modern urtext publications. Jonathan Del Mar, who attended the online meeting, thanked everyone for their support. He said he was particularly pleased to receive the prize from IAML because people turn to music librarians with questions about editions. He thanked biographer Stephen Lloyd for the initial contact which made this publication possible, his editor Michael Middeke at Boydell and Brewer for his faith in the project, and to his friend John Longstaff who has been his sounding block throughout.

IAML (UK & Irl) Executive Committee 2025

Officers

PRESIDENT (2025-2028)	Peter Linnitt (Royal College of Music)
IMMEDIATE PAST-PRESIDENT (2025-2027)	Janet Di Franco (University of Huddersfield)
GENERAL SECRETARY (2024-2027)	Meg Fisher (British Library)
TREASURER (2022-2028)	Ashley Day (Royal College of Music)
CHAIR, COMMUNICATIONS COMMITTEE	Jonathan Frank (Royal College of Music)
CHAIR, DOCUMENTATION COMMITTEE	Caroline Shaw (British Library)
CHAIR, EVENTS & TRAINING COMMITTEE	Lee Noon (Leeds Central Library)
CHAIR, TRADE & COPYRIGHT COMMITTEE	Margaret Jones (Cambridge University Libraries)
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)
Thomas Kearns (Camden Libraries, London)
Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)
Roy Stanley (Library of Trinity College Dublin)

IAML Board Members (ex-officio)

PRESIDENT (2024-2027)	Rupert Ridgewell (British Library)
VICE-PRESIDENT (2023-2026)	Anna Pensaert (Cambridge University Libraries)

Non-voting Members

MINUTES SECRETARY	Gail Tasker (British Library) / Emily Peart (Clyde & Co.)
THE MUSIC LIBRARIES TRUST REPRESENTATIVE	Katharine Hogg (Gerald Coke Handel Collection)

Committees 2025

COMMUNICATIONS

Jonathan Frank (Chair & Blog Editor)
 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)
 Chris Scobie (Cecilia Manager)
 Deborah Lee
 Anthony McDonald
 Ceri Mann
 David Buckley

EVENTS & TRAINING

Lee Noon (Chair)
 Laura Johnson (Secretary / ASW Programme & Event Support)
 Catherine Small (Treasurer & Bookings)
 Ros Edwards
 Meg Fisher (Lead Trainer)
 Jane Henshaw (IT and Analytics Support)
 Sarah Lewis (ASW & Webinars Speaker Liaison)
 Mandy Garrigan (Local Representative, Cardiff 2026)

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.

FINANCE & ADMINISTRATION

Peter Linnitt (President)
 Meg Fisher (General Secretary)
 Ashley Day (Treasurer)
 Gail Tasker / Emily Peart (Minutes Secretary)
 Almut Boehme (Executive Committee Rep.)
 Claire Kidwell (Executive Committee Rep.)
 Roy Stanley (Ireland Representative)

TRADE & COPYRIGHT

Margaret Jones (Chair)
 Chris Scobie (Secretary)
 Nicky Grant
 Morag Greig
 Claire Kidwell
 Harriet Randall
 Philip Shields
 Ben Siebertz-Willett
 Simon Wright



Peter Linnitt at the Royal College of Music - first subject of the 'Week in the Life' blog series

Working Groups 2025

ENCORE21 MONITORING GROUP

Caroline Shaw (Chair)
Jane Henshaw (Platform Manager)
Catherine Small (Platform Manager)
Charlotte Jones
Antony Gordon
Ceri Mann
Harriet Randall

E.T. BRYANT PRIZE

Nicholas Clark (Convenor)
Margaret Jones
Sally Groves / Laura Gormley

C.B. OLDMAN PRIZE

Colin Coleman (Convenor)
Meg Fisher
Roy Stanley

IAML (UK & IRL) EXCELLENCE AWARDS

Peter Baxter
Geoff Thomason

MLT IAN LEDSHAM BURSARY PANEL

IAML (UK & Irl) Representative: Almut Boehme

EMAIL LIST JOINT OWNERS

Tom Halvarsson
Almut Boehme
Antony Gordon



The 'Blondie in Camera 1978' exhibition at the Barbican Music Library
Image © Martyn Goddard