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## EDITORIAL

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Having recently returned from the IAML conference in Dublin, it has been really rewarding to assemble this latest newsletter. Reports from Bursary holders feature heavily, not least because they cover such a wide range of topics and professional updates, something our readership has professed to be very interested in. The reports form only a selection, and the topics covered are wide ranging and diverse. They include cataloguing, digitisation, search tools, collections, and concert programmes as well as discussions on the future of (big) IAML.

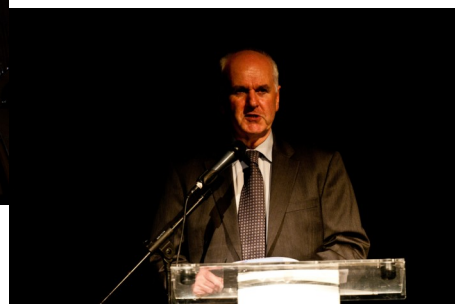
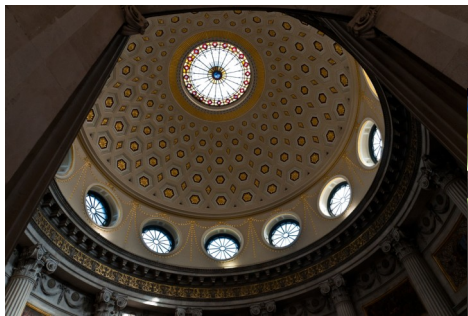
Apart from the conference, we are also covering other IAML activities throughout the year such as the academic music librarians' seminar, as well as a volunteer feature on concert programmes and a day in the life of Ruth Walters.

This 61st Newsletter is special because it will be available online as well as in print. So for anyone reading this on paper and interested in clicking on links or looking at the colour version, please do have look at the [IAML UK&Irl webpages](#).

Also for the first time, and in response to feedback received, the Exec briefing is gradually becoming more comprehensive and including some news on the work of IAML committees. We will keep working on extending this for future issues.

We have lots of news on the people and places front and I would like to thank all who have contributed very much indeed. This is just what we need so keep it coming!

*Anna Pensaert*



Dublin 2011 - Opening ceremony and farewell dinner (©I.Johansson)



## ACADEMIC MUSIC LIBRARIANS' SEMINAR ( 1 )

Although the Academic Music Librarians' Seminar has been an annual event in the branch's calendar for some years now, it has not been immune from the effect of cuts in specialist posts which are being felt in the academic sector just as much as in public libraries. Despite being open to all interested parties, however tangential their link to either music or academia, and being free to boot, attracting potential attendees, let alone speakers, is not always easy. This year we settled on a topical theme, "Supporting research: researching support" in the hope that it might whet appetites (and mollify line-managers) by offering a specific focus. The intention was twofold: to explore, not merely the issues faced by those without a music-research background in supporting researchers at high level, but those encountered by those who were themselves both active researchers and full-time music library professionals. Although an initially sluggish response at one point threatened the viability of the event, in the end it proved very successful, with fifteen attendees from whom were drawn four very different but all highly effective speakers.

Charity Dove jumped straight in at the deep end in introducing her work with the Research Repository at Cardiff University. She confessed that she did not herself have a research background, so that fitting into the existing research support programme at Cardiff was a daunting experience. She inherited a bewildering world of acronyms and webpages, much of which appeared geared towards RAE and associated funding outcomes, but of little relevance to music students. Many of the doctoral students at Cardiff were distance-learners with definite views on the kind of resources they needed. Charity was able to accommodate this by creating her own music page with links to relevant resources on the university's VLE. One outcome was that the music moved up to fourth place in the university's RAE ranking by department.

Geraldine Auerbach from the Jewish Music Institute at SOAS introduced her colleague Victor Tunkel. His large private collection of Jewish musical material was held at the JMI, with the intention that SOAS become Europe's main centre for research into Jewish music. As he did not himself come from a library background, the fundamental problem he faced was organising and cataloguing the collection so as to maximise its accessibility to scholars. Categories such as nationality, format or function produced numerous overlaps which complicated the issue and indeed begged the overriding question as to what defined specifically Jewish music.

An often overlooked aspect of music librarianship in higher education is the differing needs of students in the university and conservatoire sectors. Despite the growing research culture in the latter, engaging students who see themselves primarily as performers in library and information skills is often an uphill struggle. This was the topic addressed by Pam Thompson in her discussion of the RCM's Repertoire Project, which encourages students to look at the broader context of the music they play in terms of performance practice, primary sources and editorial techniques. While at the RCM, Pam oversaw this course, which was begun as a compulsory part of the undergraduate curriculum. Although it was later made only optional, it was extended to postgraduates. Students on the course have to produce a short article with a bibliography, with the best held examples held by the library as models. Pam was fortunate in that she was involved at all stages: devising, delivering and marking the work involved. This provoked an interesting discussion on the extent to which academic librarians are expected or allowed to work as teachers, even to point of setting and marking assignments. The attitude within higher education is mixed; some institutions encourage it, others are opposed to it. Pam also raised the question as to how much of the students' experience of the course impacted on their instrumental teachers' approach to performance.

The final speaker was Karen McAulay from the RSAMD (now Royal Conservatoire of Scotland.) Karen spoke of her not always positive experience of being a full-time music librarian and part-time Ph.D student at another institution. She posed a number of initial questions. Do we need to become researchers ourselves in order better to support our own research students? After all, we don't expect them to qualify as librarians to use our resources. Are our skills not already sufficient to provide this support? Her response, as the title of her talk suggested, was to "play to your strengths". She talks about this in her article *Supporting research, researching support*.

The afternoon ended with a brief discussion of the future of the seminar. Those present were happy with the venue and the timing – some even favoured extending to a whole study day, but wondered if a change of name might encourage a broader pool of attendees. It was also suggested we might try to obtain a high-profile keynote speaker such as an MP or government minister.

*Geoff Thomason, Royal Northern College of Music*



## ACADEMIC MUSIC LIBRARIANS' SEMINAR ( 2 )

### Supporting research – Researching support

Geoff Thomason posed three questions at the Birmingham Academic Librarians' seminar in May this year:- How do we support research? Does it help being research-active? And how do we juggle a full-time job and a research career?

I had a research background before I entered library school – indeed, going to CLW scuppered the first PhD, because I hadn't allowed time to finish it! I finally attained a PhD 25 years on. But this is not the only path worth following. Not everyone feels the urge, or is in a position, to do so. Neither should it be necessary, any more than the suggestion we should all gain teaching qualifications. Do we *want* to be triple-qualified? Think about it: only now are early-career lecturers beginning to gain an HE teaching qualification, usually with institutional support. Do they also have librarianship qualifications? Precisely.

We are information professionals *first*, but we need some understanding of the subject, and of the contemporary issues that concern our research community. Researchers do appreciate the skills we have to offer.

**Our primary strength is in information handling.** Supporting research – and certainly, supporting practice-based research, may be new to some of us, but it all comes down to knowing your community, and your readers' preferences. What better justification for hanging around the café-bar at coffee-time? Look for opportunities to find out what new researchers are interested in – and try to follow through with an emailed alert or a forwarded link. I routinely forward [WhittakerLive blogposts](#).

Similarly, most new research students are flattered to be asked what their research is about. Reinforce the message that you're there to help. Don't worry about finding you've become their research assistant – it's their research, not yours. No-one's expecting us to understand the finer details. And much of the mystique about practice-based research is unfounded. Most of our PhD students seem to be composers. They're not particularly demanding in library terms. The one common thread is that practice-based research can often be of an interdisciplinary nature; researchers appreciate if their library support is flexible enough to be willing and able to deal with other, not necessarily mainstream resources. (However, interdisciplinarity is not unique to practice-based research.)

**Become indispensable** to research managers and supervisors, by offering generic skills training, such as techniques of referencing and citation; how to use RILM and JSTOR; and the whole rigmarole of Shibboleth and Athens. Second nature to us – but not necessarily to our researchers. I've talked about the [British Library's Growing Knowledge](#) website, too. It introduces a whole range of useful websites, social networking, social bookmarking, bibliographic aids and so on. Other resources that come into this category are the current awareness services [Zetoc](#) and [TicTocs](#).

**Promote digital literacy for all;** it's not just about targeting research staff and postgrads. In raising the profile of electronic media and digital literacy, we're also reinforcing the idea that librarians are well-placed to assist with this technology.

**Engaging with the growing community of people involved in research support** is another equally relevant way to support research in our institutions. Any university will now have a team of people supporting research, and there are also national research support bodies – organisations like Vitae, RIN (the Research Information Network) and UKCGE (the UK Council for Graduate Education). This is the way to go!

Geoff's final question was, **How do we juggle a full-time job and a research career?** My own story is not intended as a blueprint! Researching part-time is exhausting, and there may be limited support from your employer. Fitting in trips to other libraries is a particular problem. Clearly, leaving aside finance, time is the biggest personal cost. Look for domestic short-cuts, shop online, and if you can, pay for help. A few hours' gardening? Worth it!

Undeniably, there are benefits to being research-active, but they fall into two categories. Your re-



search subject isn't as relevant as your **understanding of what research is all about**. Yes, the subject knowledge may be useful from time to time, but you also understand the research process; gain insight into the publication cycle of scholarly journals and so on; and can offer credibility and reassurance you understand what researchers' work entails.

The transferable skills are easy both to quantify, and to share. As librarians, we already have digital literacy and bibliographic skills that are the envy of many; and you'll be able to build on these, using electronic resources to a depth that we don't normally contemplate; additionally, you gain experience of evaluating sources; of discussing concepts; of writing; of public speaking; of organising a large-scale project; and of time-management. It's for each individual to decide whether the investment of hard cash and untold hours is worth the effort.

In summary, then, it can be argued that **we bring to the table our information-handling and digital information literacy skills as much as our musical knowledge**. Research activity is a matter of personal choice, but the transferable skills are more important than your specialism. The way forward is to engage both with your researchers and with the research support community. After all, an engaged and informed professional is as close to indispensable as it's possible to get these days.

Some resources:

[Vitae: Realising the potential of researchers](#) supported by Research Councils UK (RCUK), managed by CRAC: The Career Development Organisation, and delivered in partnership with regional Hub host universities. Vitae is responsible for the Researcher Development Framework, compiled 2010

[RIN - Research Information Network](#)

[UKCGE](#): UK Council for Graduate Education

[RCUK](#) - Joint Statement of the Skills Training Requirements for Research Students

[SCONUL's Seven Pillars of Information Literacy](#)

*Karen E McAulay, Royal Conservatoire of Scotland*

NEMA membership ([www.nema-uk.org](http://www.nema-uk.org)) includes **both**  
Early Music Performer & The Early Music Yearbook

## Early Music Performer - £14 post paid

The bi-annual journal Early Music Performer, which is complimentary to NEMA members, is a valued publication in the field of performance practice research. With contributions by leading performers and scholars, reports, news items, and reviews, it appeals to a broad spectrum of early music lovers, students and academics throughout the UK and the world.

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## THE BEST OF BOTH WORLDS: ON BEING A VOLUNTEER

I have been volunteered by our esteemed Editrix (or did I volunteer – it's all a little hazy) to write something for the Newsletter about the experience of being a volunteer.

Volunteering can be a contentious issue in some contexts, I know, but in other situations the opposite is true and those who volunteer are welcomed with open arms. So why would I want to do something for nothing anyway? Am I mad, a soft touch, a glutton for punishment? Probably all three, but actually, I volunteer because I want to. There is a great sense of satisfaction to be had from using one's knowledge and experience to do something useful and productive which wouldn't otherwise have been done and which is of direct benefit to others. In short, I can have my cake and eat it.

I'd like to write principally about the work I do for the Concert Programmes Project database, but first a sentence or two about IAML [gets hobby horse out of stable]: IAML is run entirely by volunteers and I never cease to be both amazed and humbled by the vast amount which is achieved by the Branch's dedicated members. Training courses, conferences, websites, advocacy, advice and guidance, policy development and discussion, outreach, admin, publications, subscription management....the list goes on. Fantastic. But...I want to try and lay a ghost here whilst I have the opportunity. People who are interested in music and music libraries but whose working life is not immediately related to those areas often feel, because of that, they can't be involved in the Branch. Wrong. I stopped being a music librarian in 1992, and in 1993, thanks to Roger Taylor's "gentle" persuasion, I became more involved with the Branch than ever before. It kept me sane and in touch with an aspect of my chosen profession that I felt very strongly about. Nearly 20 years later (good grief) I am still of the same mind (whether I am still sane is for others to judge). For IAML(UK & Irl) at present I run Cecilia and the Excellence Awards and am a member of the Documentation Committee.

However, it's the voluntary work I do for [Concert Programmes](#) (CPP) that is the focus of this short piece. Following my decision in early 2008 to take voluntary severance from my full-time employment and to work part-time as a freelance, I was keen to do something on a voluntary basis which would allow me to use my – fast rusting – music librarianship skills.

CPP provides descriptions of concert programme collections held by leading libraries, archives and museums in the UK and Ireland, thereby improving access to a vital source of information about musical life from the eighteenth century to the present day. It was an Arts and Humanities Research Council-funded project and by that time (autumn 2008), had come to the end of its three-year AHRC grant but had not been able to cover all the major repositories. Living in Cambridge as I do, and as Cambridge was one of the CPP gaps, it seemed like just the opportunity I had been looking for, so I took a deep breath and asked Paul Banks and Rupert Ridgewell who manage CPP what they thought of the idea. The suggestion seemed to go down well and so the next step was to discuss the possibility with Richard Andrewes who was, at that time, Head of Music at the University Library. He was generous enough to agree to our proposal and I started work on the collections in the autumn of 2008 for two mornings each week. Nearly three years later, I am still there and probably about half-way through documenting the programme collections.

It's fascinating work and hugely satisfying, and, importantly, it is work which the University Library does not have the resources to undertake otherwise. Broadly speaking, the concert programme collections are spread across a number of musicians' and composers' archives but also include programmes for Cambridge University clubs and societies and for venues across the world. Some go back to the late eighteenth and early nineteenth century, but most are twentieth century. Of course it's not simply a question of grabbing a heap of programmes and getting stuck in: there are a multiplicity of questions to think through first. First and foremost, how do the requirements for the CPP database align with those of the UL? Where there are differences, how are they most sensibly resolved? (This is usually associated with the level of detail of the collection record). How is the material in each archive presented? Is it in date order of performance? Date order of composition of the work? Alphabetical order of composition? Are there subdivisions within an archive reflecting different aspects of the donor's life? Does any of the material need sorting before work can begin? (The answer is yes to all of these). How will researchers be most likely to want to use the materials? What level of detail should be presented in the records? How, therefore, should the records in the Concert Programmes database be presented to best reflect all this without compromising the integrity of the whole? What further information should be recorded for University Library



purposes? So strategic planning, practical and policy decisions, and bibliographic control all to be encompassed.

Each archive has its own particular characteristics and, in fact, the overarching approach to documenting the programmes is quite straightforward, simply reflecting the way the archive is arranged. For example, the programmes belonging to the violinist Alfredo Campoli are kept in date order of performance, those in the [Bliss archive](#) in date order of composition and, within that, in chronological order of performance, the Hans Keller programmes are in three sections (those for which he wrote notes, but were not BBC concerts; those for which he wrote notes in his capacity as a BBC employee; those concerts which he reviewed and/or attended) and so on. Documenting each collection is a three-stage process: first to absorb the collection as a whole and identify how best to approach the task; second to create a spreadsheet for internal use which records all appropriate information and then third to translate the spreadsheet into a collection record for CPP in keeping with its collection description practices (which follow the RSLP collection description metadata schema).



Cover of a hand-drawn programme for a Christmas Day 1911 chamber music concert

If this sounds terribly prosaic, in some ways it is because it has to be of course. However, working with the programmes is anything but routine. You never quite know what you might find – programmes which are beautiful items in themselves, scurrilous comments in the margins, wonderful sketches of the performers done during the concert, dedications, shopping lists, practical notes and aides memoires all are there and all bring the owner to life. Working through a large collection means you build up an impression of the person to whom it belonged, their working life and the broader social context of the time, and in the case of a performer, how their repertoire developed over time, what was in fashion musically, who was in favour. It is also fascinating to see where different archives cross over (for example Bliss's violin concerto was written for Alfredo Campoli and there are programmes in both collections, Hans Keller wrote notes for works by Alwyn, so there is synergy there, and so on). You can see which collections for Cambridge University Library have been added to CPP so far at the [CPP website](#). Recently, the [Music Department](#) has begun to explore the use of a [blog](#) to raise awareness amongst Cambridge librarians of its collections and I have been invited to contribute posts based on the programme collections. Most satisfying, however, is the steady stream of enquiries about the programme collections now that details are available on CPP. Everyone benefits: the UL, its users, CPP... and me. I have learned – and am still learning – so much. Long may it continue.

*Susi Woodhouse, CPP volunteer contributor*

## B U R S A R Y   H O L D E R S '   R E P O R T S

The Music Libraries Trust would like to thank the following sponsors for their generosity in providing bursaries at the 2011 IAML International Conference in Dublin.

Cramer Music Ltd  
Music Sales Trust  
Oxford University Press  
Stainer & Bell  
The Staypar Trust

IAML (UK and Ireland) together with the Music Libraries Trust also provided bursaries from their funds.

A total of 14 delegates were enabled to attend, and a first selection of reports is included in the following pages.

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I was fortunate to attend the IAML international conference in Dublin in July 2011, funded by a bursary from Stainer and Bell, awarded to me by the Music Libraries Trust. I am most grateful for their support. This was my first international conference and it provided me with an excellent opportunity to learn about initiatives and collections across the world, and to meet and network with colleagues from a wide range of institutions. In addition, as Chair of the IAML (UK & Irl) Courses and Education Committee, I presented a paper on the nature of our educational work, with the aim of promoting it to a wider audience and as a starting point for further international collaboration. As a result, the committee has been asked to present the course *Virtuoso Skills for Music Enquiries* in Norway in 2012.

I was pleased to attend the whole conference, arriving in time for the first council meeting on 24 July and leaving shortly after the plenary session on 29 July. I have grouped my thoughts and observations over the course of the conference into three categories: cataloguing, digitisation and next generation search tools.

### Cataloguing

There has been much speculation on the implementation of RDA, so it was extremely helpful to attend the talk *RDA implementation*, in which Geraldine Ostrove (Library of Congress) explained that the Library of Congress will adopt RDA no sooner than 1 January 2013. The British Library is expected to follow suit. An email address, [ichelpforrda@loc.gov](mailto:ichelpforrda@loc.gov), will be available for queries, and an updated LC website will have FAQs, sample records and “policy statements” (a successor to the LC Rule Interpretations). A major challenge will be coordinating the implementation of RDA with existing MARC authority and bibliographic records, as well as the cost to libraries. In the future, a replacement for the MARC format will also need to be found.

The theoretical discussion of new cataloguing standards was complemented by Sandra Tuppen’s paper *Unlocking the Wandering Minstrels archive: a case study in creating a database of performances*. The Wandering Minstrels Musical Society was a late-nineteenth century amateur orchestra drawn from aristocracy. Housed at the British Library, the archive includes photographs, illustrations, lists of places they visited, accounts of money raised for charity and a large body of programmes. As well as outlining the history of the society and scope of the archive, Sandra Tuppen demonstrated how FRBR concepts can be used to build database of works, by exploring their applicability to the performances of the society over its 40-year history.

The ongoing problem of subject access to musical works was addressed in the paper *Are we there yet? Toward a workable controlled vocabulary for music* (Mark McKnight, University of North Texas). This outlined the ineffectiveness of LCSH for musical works with particular reference to its focus on “aboutness” (e.g. “Christmas music”) and the neglect of “is-ness” (form, genre and medium). The aim is to produce a thesaurus which is practical to apply and easy to use, addressing subject access problems for musical works by providing medium of performance and genre lists. The need to combine form and genre with medium of performance was highlighted as the current system, based around form followed by medium of performance, does not mirror the approach of most musicians.

Andrew McEwan from the British Library also outlined progress with the new International Standard Name Identifier (ISNI), currently draft ISO 27729. Its aim is to transform the global context in which libraries, publishers, suppliers and rights agencies use names, exploiting the fact that all these sectors need well-controlled name identification. Public name identities will be fixed with a single number, which is then diffused by individual works. It is estimated that 20 million identities could be eligible for ISNIs. ISNIs will be listed in a freely-accessible database, making use of the many well-defined identities that are already available, including the [Virtual Internet Authority File](#) (VIAF). The only technical requirement of the ISNI is that it is unique. It will not include any embedded information. The official launch is expected in November 2011.

### Digitisation

There was much formal and informal discussion of digitisation throughout the conference, with frequent mention of the strengths and weaknesses of the freely available [International Music Score Library Project](#) and the need to re-organise workflows to prioritise digitisation. In his thought-provoking paper *Toward a IAML-based method of searching worldwide digitized music collections*, Andrew Justice (University of North Texas) urged IAML to consider sponsoring a database that lists and links out to digit-



ised collections of IAML members. He argued persuasively for a lean database composition with very basic descriptive information: composer, author, title, physical description, publisher, location, and embedded links to the full catalogue record as well as the digitised content. Copyright should already have been cleared by the institution and would ultimately be in the hands of the user.

#### **“Next generation” search tools**

In her paper *“Next generation” search tools: Do they work for music materials?* Laura Snyder (University of Alberta, Edmonton) considered the merits of catalogue discovery tools such as Aquabrowser, Primo and VuFind in addressing the shortcomings of library management systems in retrieving music materials.

“Next generation” or “big bucket” search tools search across resources, including a range of e-resources alongside the library catalogue, typically using a single Google-like interface. It was concluded that they are good for broad-topic searches, cross-discipline searches and as a starting place for finding something quickly. However, they are less good for known-item searching, especially with reference to musical and literary works, and discourage critical inquiry. They also give the illusion of being comprehensive, when they may not be, and, by dumping everything into a single interface, have the danger of removing context.

It was concluded that three factors are crucial to effective music searching: well-chosen facets supported by clean metadata, full displays and good browse lists. Authority control with integrated thematic incipits would also be helpful, particularly since the capability has been added to the MARC format but not implemented. The key to getting system suppliers to listen to the needs of music libraries is to base what we ask for on user research and to find allies in other disciplines such as literature to increase our influence.

The general discussion of next generation search tools was complemented by a detailed examination of the open-source software VuFind by Anke Hofman from the Hochschule für Musik and Theater in Leipzig. She began by outlining the problems of traditional catalogues, including:

1. Separate access points for the library catalogue and individual e-resources
2. Users don't know what search terms to use
3. Ranking tends to be by date

Different entries for different editions are complex for users to understand.

Discovery systems such as VuFind can compensate for some of these weaknesses, in particular the large number of access points and ranking by date. From September 2011, 11 academic libraries in Saxony will implement VuFind, an open source search engine incorporating Web 2.0 technology. However, whilst it works with common technical standards and software and is free to download, there will be costs in installation and customisation.

The benefits of installing VuFind were outlined, including the ability to search all databases through a single access point and the facility to drill down to particular formats. Conversely, the risks include an illusion of being comprehensive, discouraging users from systematic bibliographic research, the need to sort through irrelevant material and lack of coordinated authority control across different suppliers.

*Amelie Roper*



There were many themes which were discussed in Dublin for 2011 IAML's conference; the most prominent was that of how to take IAML forward and raise its profile in each member country and internationally. An excellent idea was put forward in a paper by Andrew Justice in the second session on Thursday morning entitled “Toward a IAML- based method of searching worldwide digitized music collections.” The paper discussed creating a portal style link, available through the IAML website to all the individual institutions' online digitised collections to be searched in one interface. This idea if implemented would create a fantastic way to raise the profile of IAML whilst providing an amazing resource for its patrons and other users. The project was mentioned during the closing session as something which IAML president Roger Flury and other board members were excited about and interesting in looking into further. I hope that the project is a success and look forward to reading about its future progress and implementation.

*Best paper*

I think the most enjoyable paper and presentation was by Mendel Broekuijsen and Joep Kalthoff entitled “innovative project - you are your music”. These two students had devised ways of incorporating a new



way of discovering music into a library experience. The presenters made a very interesting point that librarians are often just buyers or shoppers when deciding what furniture, fittings and systems to add to the library. Very few librarians get the opportunity to have something custom made or built for “their” library and that as librarians we should look to student designers when trying to create an innovative and user friendly library. The presentation was of an excellent standard and the videos included helped to really show the potential of the products which the two students had designed.

A few papers at the conference discussed resource discovery systems and their suitability to searching collections housed in music libraries. Laura Snyder of the University of Alberta also discussed how there is still much work to be done on finding a resource discovery platform (such as Summon) which allows for the wide variety of items which a music library’s collections house.

#### *Hidden Gem*

Ramona Riedzewski of the Victoria and Albert museums paper “Finding the right tune for data protection: FOI and access to archival music collection”; this was one of the most surprisingly interesting papers I saw presented at the conference. The speaker was well prepared and very articulate and this dry subject area was made fascinating by relevant and funny anecdotes on Ramona’s work. It was amazing to hear of how much extra work is generated for Ramona and her team by the data protection legislation and how carefully her team works to check materials within their collections and those housed at the V&A. It really highlighted a subject area and impact on business which I have never thought about before, whilst educating me on aspects of data protection which are relevant to my institution.

#### *Most anticipated*

The paper I most looked forward to was that presented by Claudia Igrude entitled “Is one life enough? 2<sup>nd</sup> life as an educational tool”. As part of my MA in Librarianship I took a module on educational informatics which used and assessed Secondlife as an educational tool and I very much looked forward to hearing another institution’s experience of Secondlife. The presenter showed how they had created an online educational setting (series of classrooms and lecture theatres) to try and regain some formal control over the sessions which took place in Secondlife. Whilst the feedback was resoundingly positive the speaker noted that lecturers felt that the students’ expectations of them changed during this module. The speaker also described how the module helped students grow in confidence and think more about online safety and dealing with unwanted attention from strangers. The trial also showed that many of the students were very adept at using Secondlife and overcame any technical issues which occurred during the sessions. The lecturers on the other hand did not cope with technical issues as well and found it difficult to use the different tools (text chat) available to them for communication. Overall the speaker suggested that the trial module had been a success and that on reflection Secondlife is a very good platform for education, though this was not on a music related discipline.

I really enjoyed the conference and found the breadth of topics covered during the sessions astounding. Though not all of the sessions that I attended were directly relevant to librarianship or music they were thought provoking and have opened my mind to topics I would otherwise have never have had access to. The breadth of people attending was also amazing: I spoke to people from Canada, Japan, and Germany, all of whom had amazing stories to tell and advice to share with me. Everyone was really pleased to see a younger music librarian attending; speaking to two retired librarians they were very encouraging and pleased that someone at such an early stage in their career was able to attend and enjoyed the experience so much. I would like to thank my sponsor Cramer Music Ltd together with the Music Libraries Trust for the opportunity to attend the conference and gain all the experience and contacts during my 6 days in Dublin.

*Katherine Powell, Leeds College of Music.*



#### **'Aren't we [music] librarians lucky?'**

The 60<sup>th</sup> Anniversary of IAML was celebrated in Dublin this year: the annual International Conference was held at Trinity College between 24<sup>th</sup> and 29<sup>th</sup> July 2011. As every year the international IAML conference included presentations, two afternoons of Council sessions, various meetings of working groups and commissions, as well as what one would usually expect: presentations and poster sessions. IAML conferences throw into this mix concerts and the mid-conference afternoon of excursions.



Starting with these first, and to explain the title of this report: whereas I personally think that IAML has and should have a place as an organisation of information professionals, librarians, archivists or documentarists who deal with music, from my experience of library-related or other professional bodies, we music librarians are extremely lucky to have an organisation like IAML – or should this be that IAML 'is what it is' due to its members and those of us who are active in it? Whatever your take on this question, the above headline is actually a statement from a non-music/non-IAML librarian at Maynooth Seminary Library, which was the excursion I chose (along with a splendid visit to Castletown House, just outside Dublin). The Librarian in the Russell Library, Penny Woods, welcomed us with the question: 'Aren't we librarians lucky?' and gave the smiling group of conference delegates a reply to her semi-rhetorical question: 'We don't need to fill out fetching slips, but we can just go to the shelves and look at items.' She then showed us various impressive treasures, and warned us that hardly any of the music items in the Russell Library were represented by records in the online catalogue (the card catalogue is the key to finding items).

For most conference delegates, however, the more traditional conference schedule meant that Monday, Tuesday, Thursday and Friday were crammed with presentations within sessions ranging from 'Music libraries tomorrow' to 'From Lithuania to Sicily by way of Prague', and with variously themed poster sessions along the way. Before this avalanche of parallel sessions, set in motion by an opening, key-note and double-bill paper session, Pia Shekhter introduced and welcomed new delegates with a quick list of dos and don'ts – or just a quick warm welcome with a lot of nifty hints. I have been to a number of international conferences, but the following suggestions she gave should be on many novice conference attendees' crib sheet: 1. 'Don't be shy to talk to people!' 2. 'Find out what the organisation does, and get involved with it!'

Even with all the modern means of communication, face-to-face networking, when done well, is very useful and can also be fun. I had the pleasure of meeting and talking to several people I had only emailed, or had only read their messages on various IAML lists. Above all, this personal networking and exchanging of ideas seems - to me - almost more important than the presentations which could easily be shared via the internet or in *Fontes Artis Musicae*.

However, I will highlight a couple of the many papers I heard. Christopher Hogwood's paper on 'The Shadow of Handel: Creating the Geminiani Opera Omnia' revealed some interesting historiographical points, mainly that our undervaluing of Geminiani's output and then-contemporaneous (non-)impact is related to a number of factors. Hogwood illustrated this in a seemingly effortless presentation by sharing the fruits of his detective work to reveal various elements of the picture we have of the Italian composer. This was followed by a no-less entertaining presentation by Katharine Hogg on 'Handel in Ireland' – though some of the delegates might have felt a bit overwhelmed by the minute details of the various accounts and facts, Colin Coleman's carefully-planned readings of letters, newspaper clippings and reviews not only assisted Hogg's delivery of her paper, but were informative, intriguing and instigated some laughs.

I was invited to attend the joint meeting of the Publications Committee and the IT Committee meeting -- not a boring business meeting at all, as it discussed the pros and cons of the decision to move newsworthy content, previously reserved for the international newsletter, to the IAML international web site.

The next papers I heard were the intriguing papers by Karen E. McAulay ('Minstrels and metaphors: The hidden messages in early 19th century Celtic song collections'), a paper which hinted at the richness of meanings behind seemingly 'straight-forward' collections and the then-contemporaneous anxieties for authenticity; and Leanne Langley's 'Women in the Band: Music, modernity and politics of engagement, London 1913', a paper which not only challenged assumptions about early inclusions of women musicians in professional orchestras, but also a brilliant example of 'research as detective work'. In this respect, this paper was like Hogwood's on Geminiani, but Langley also used a detective novel-like structure, setting the scene of the 'crime' and then investigating questions about the event. Trying to summarise Langley's research here would be an insult to her hard work, but just to hint at things by repeating her core question: what motivated Henry Wood to employ 6 women in his Queen's Hall Orchestra? To obtain the detailed and written answer, we all have to wait to read Langley's book - currently in preparation - on London orchestral culture, 1880-1930.

Whereas the council session in which the representatives from various countries reported on each IAML branch's activities was partly interesting, one wonders whether it might have been even better if the highlights of the written reports (which need to be supplied to *Fontes Artis Musicae* later in the year anyway) could have been disseminated *before* the session, so that questions could have been asked, or the nearly two hours could have been used for more discussions and talks.



There was a lively discussion in the session titled 'The IAML Bibliography Commission: Current assessments and future directions'; chaired and organised by the outgoing chair of the Bibliography Commission, David Day, this session hinted at a future for music librarians, which some see as closely related to the use of technology for disseminating information, networking and creating online communities. Two little shoots indicating that the IAML tree for music authority also includes technological tools - which could make IAML flourish in the 21<sup>st</sup> century - were the idea of a [IAML Bibliography Commission](#) blog and an idea which got approval at the second Council meeting: Justin Andrews (University of North Texas) was tasked to lead on a project to establish a simple database which will link to digitised sheet music, where the database will act as search hub to the disparate digital collections of sheet music (a [prototype](#) is available for illustrative purposes only).

There is so much more I could write about this conference full of events, experiences and exchanges. However, all I should say in order not to go over my given word-limit is that next year's international conference is in Montreal: 22-27 July: hope to see you there.

Clemens Gresser



My objectives in attending the IAML 2011 Conference were to be involved in the advancement of knowledge in the discipline; to gain knowledge and inspiration from a variety of speakers; and to generate new ideas for my own institution's library service. I was keen to hear about the latest developments in academic music librarianship, and indeed in musicology in specialisms related to my own; to learn more about the International activities of IAML itself; and also, of course, to network with fellow professionals from not only our own Branch but also internationally.

**Sunday.** Having only ever been involved in the UK and Ireland IAML Branch, I wanted to attend the Conference right from the start on Sunday in order to observe a IAML Council Meeting. The President's report particularly referred to IAML's sixtieth anniversary - a good reason to look to the future of the Association. He also alluded to the global economic crisis, and its impact on branches worldwide. The merger of IAML's American branch with the MLA was noted and welcomed. There were further reports from the other officers, and reports on the relationships IAML enjoys with other organisations.

After a civic reception in Dublin City Hall, I visited a historical exhibition in the vaults, returning to Trinity via the historic statues of Daniel O'Connell and Thomas Moore, who would be mentioned in my paper.

**Monday.** Before the official programme began, newcomers to the International Conference were welcomed by Pia Shekhter, Secretary General, and urged to seek opportunities to become more involved. After this, I heard papers on Geminiani and Handel in Dublin (Christopher Hogwood) and Handel's 'Messiah' in Dublin (Katherine Hogg). Christopher Hogwood alluded to Geminiani's ballet, *The enchanted [in]chanted forest*, forthcoming in his new collected edition, which he said was ripe for performance by an enterprising producer. I introduced myself to Christopher afterwards, to find out more; the ballet would be ideal for RSAMD (soon to be the Royal Conservatoire of Scotland), as we teach ballet in addition to music, opera, drama and technical studies. I've since ordered a CD, emailing our Principal and senior staff to suggest the work for consideration. Coincidentally, I have also since been asked by a singer for a piece of music "as sung in the Dublin version of the Messiah"; I would not have realized he was referring to the first performance had I not heard Katherine's paper.

I subsequently heard papers on the [Contemporary Music Centre](#) of Ireland's Digitisation Project (Jonathan Grimes) and the [National Archive of Irish Composers](#) (by pianist Una Hunt), interesting and informative papers highlighting the advantages of digitisation. I had already made email contact with Una in connection with my own paper, and heard her paper on Thomas Moore at the Nineteenth Century British Music Conference in Belfast the Saturday before, so it was interesting to hear about another of her interests, and to learn that 53 piano pieces using Irish airs can now be downloaded from the NAIC. As it happened, the recording that Una concluded with was of a song that I was to mention in my paper.

After lunch, I gave the first paper of a session on Celtic music:- 'Minstrels and Metaphors'. Whilst my own PhD was in Scottish song-collecting, I extended my scope to talk about an aspect of Celtic song in the nineteenth century. By embracing Irish and also to a limited extent, Welsh song, I aimed to make the paper more interesting for an international conference based in Dublin. In fact, the additional research required for this paper (into the poet Thomas Moore, the United Irishmen literary movement, and key Welsh sources), has opened up interesting new horizons for future research. The paper was well-received; I was pleased when Una afterwards recommended Harry White's recent book to me, as pertinent to my researches.

Rosemary Richards, an Australian scholar from the University of Melbourne, also introduced herself to me,





as her research is into a repertoire contemporary with my own interests. My paper was followed by Almut Boehme, of the National Library of Scotland, talking about pirate editions of Scottish music; and Eleni Mitsiaki talking about the use of Joyce, Wilde and Yeats' poetry in popular music.

After tea, we heard reports from the national Branches. Although it has been suggested that these reports could have been distributed in printed or electronic format, the live presentation was valuable in putting 'names to faces', and surveying the wide scope of activities taking place globally.

Networking is an important part of any conference, so I enjoyed dinner with assorted UK and European colleagues.

**Tuesday.** Before sessions began, I dived into the Library to post my bibliography on the appropriate pages of my RSAMD [WhittakerLive](#) performing arts blog. A session by the Bibliographic Commission followed, discussing what music bibliography should be like in the Google age, and considering social media ways of promoting our service. A keen blogger myself, I introduced myself to David Day, outgoing Chair, to alert him to the blogs that I currently contribute to. If I were to be more involved in the work of International IAML, I think I'd be most drawn to this Commission; however, discussion about the structure of the Association later that day suggests that the Commission might not still exist in the same form. This is something I'd like to monitor. Next came a session on RILM, and I noted the Bibliolore blog; I've since set up a feed to WhittakerLive so that our users can benefit from the high standard of postings there. This was followed by a paper on musicology in Ireland (Maria McHale), demonstrating the recent growth of interest and commensurate progress made.

After lunch with colleagues, Jim Cassaro led a plenary on IAML's future. The sixtieth anniversary is an appropriate time for reflection and forward planning. Although an interesting and lively session, the beginning was rather too didactic; the delegates were lectured at length on change management and strategic planning. More worryingly, the closing slide (giving conclusions and an action plan) was evidently pre-planned before the session. This made the whole outcome feel like a foregone conclusion. Nonetheless, I was glad to have been present at such a key session and to have heard some of the important issues which concern people.

I attended Harry White's talk on the forthcoming [Encyclopedia of Music in Ireland](#) (Whittaker Library will be ordering this!); then an evening concert of cello and piano music by Ferenc Szucs and Una Hunt, in what must be one of the most elegant examination halls in Ireland or the UK. Again making the most of networking opportunities, I enjoyed dinner with UK and Australian colleagues, and our President, Roger Flury, from New Zealand.

**Wednesday.** I left early for the Airport, using the wait to draft a blogpost about IAML 2011. Returning to work, I uploaded my blogpost; and saved a range of useful links to my Diigo account (making them accessible from my android phone and computers; and simultaneously activating their transfer to Delicious and thence via another RSS feed to WhittakerLive). I've also joined the international IAML List so that I can engage in conversations about the Association's future and future international conferences. Getting to Montreal next year could be a challenge, but I have a year to explore opportunities.

*Dr Karen E McAulay*



Through a combination of a bursary from the MLT and support from my university, I was fortunate to attend the second half of the 2011 IAML conference in Dublin. My reasons for wanting to attend this conference were two-fold: first, as a PhD student in information studies at City University researching music classification, I wanted to hear about the latest themes and developments in music librarianship as well as have the opportunity to discuss my research with music librarians; second, I hoped that attending the conference would help maintain my involvement and interest in the management of concert programme collections.

Mark McKnight's paper on developing a controlled vocabulary for music was very stimulating. The paper gave a history of the pursuit of a controlled vocabulary for music, which after decades of attempts at creating such a vocabulary, highlighted the strong need for the current music vocabulary project. The central tenet of McKnight's paper was that any vocabulary has to separate "is-ness" from "about-ness"; while vocabularies such as the Library of Congress Subject Headings (LCSH) deal very well with "aboutness", indexing "is-ness" has languished. McKnight suggested that one of the important building blocks of "is-ness", medium, is the main point of departure for finding music materials yet has been neglected by traditional forms of access. Therefore the focus on "is-ness" in the current project for constructing a music vocabulary, part of the Library of Congress genre-form project for subject access, was highly significant.





The project utilises technology such as refinements in thesaurus-editing software and wikis, both for the construction of the thesaurus and for engaging with the public. McKnight concluded that while they are not quite at a stage of having a finished controlled vocabulary of music, this goal was finally, after many years, within sight.

However, other papers also touched upon issues of music classification even if this wasn't the main focus of the paper. For example, the fascinating paper concerning the Music Instruments Online (MIMO) project, given by John Scally and Rodolphe Bailly, discussed the evolution and running of this project. The project aims to document instruments from 11 partner institutions based in six countries in Europe, and is near completion with around 580 000 images and 4000 terms. The project created interesting challenges concerning vocabularies, and in particular sharing vocabularies across the different institutions and museums. The database uses a revised edition of the Hornbostel-Sachs classification for musical instruments; the project managers worked with the eminent organologist Jeremy Montagu to produce a suitable classification system for the database, who was concurrently working on a revised edition of the scheme. I found it fascinating that the Hornbostel-Sachs scheme, a mainstay of organological classification from 1914 onwards and highly significant to the history of organological classification, has now been transformed into a significant aspect of an online, Europe-wide database.

Updates on concert programme projects were given within the two working group meetings on performance ephemera (WGPE), and also in the paper given by Zoja Seyckovaon on concert programmes at the Bohuslav Martinů Institute. In the first WGPE meeting, Rupert Ridgewell updated the group on progress with concert programme projects over the last year. The focus of the meeting was looking at the new institutions database for the Concert Programmes Project database (CPP): for the first time, institutions can edit data, and new institutions can be simply added by CPP volunteers. The feature was demonstrated using an example of an institution from one of the members of the working group, Wienbibliothek im Rathaus. This example institution was added "live" to the institution database and the organisation then "appeared" instantaneously in the CPP. The potential for this new feature was discussed, and there was much interest from the international community represented in the working group to develop the CPP into a global, collection-level database.

The second WGPE meeting was held in conjunction with the Access to Music Archives working group. The first part of the discussion was particularly relevant to concert programmes research, as subjects included issues concerning creating a concert venues thesaurus and the possibility of creating a controlled vocabulary of concert programmes terminology. Finally, Zoja Seyckovaon's paper on a project at the Bohuslav Martinů Institute demonstrated the exciting potential of combining digitisation of concert programmes with carefully constructed metadata. The paper gave a historical account of the institute followed by a thoughtful account of the collection management policies associated with concert programmes. This culminated in a demonstration of how programmes are catalogued at the institute: the programmes are included on the library catalogue of the institute, but catalogue records include links to pdfs of the digitised programme. Interestingly, the user searches the catalogue by Martinů musical work; once the record for the desired musical work is retrieved a digitised copy of the programme can be viewed. The institute focuses cataloguing efforts on first performances of Martinů's works, significant performances of Martinů's works and performances of Martinů's works during his lifetime. One disadvantage of the chosen method, is that the only way to reconstruct the context in which the Martinu work was heard is through the pdf of the original programme, as performances of works by other composers are not catalogued.

Overall, through the formal presentations and working groups, as well as informal conversations with music librarians over various cups of tea and biscuits, I found much useful information and useful context for my research. I was very grateful for how much time some colleagues were willing to devote to discussing music classification: it was much appreciated! Sadly, most of the paper sessions that I attended did not have time for extended, or sometimes any, questions, and I felt that there were some missed opportunities to fully engage with the fascinating ideas and research which had been presented. There was also an unfortunate clash of sessions where a series of papers on the nature of higher education music libraries ran simultaneously with a very important session on RDA and other papers on the bibliographic control of music. Though clashes are unavoidable to some degree, maybe introducing "tracks" – for instance, "music librarianship", "musicology", "source studies" – as seen at events such as CILIP umbrella, might help avoid major clashes in the future. Notwithstanding this, I am very grateful to the MLT for the financial support which enabled me to attend the 2011 IAML conference.

*Deborah Lee*



A DAY IN THE LIFE OF  
RUTH WALTERS  
THE WESTMINSTER LIBRARIES MUSIC  
SERVICES CO-ORDINATOR . . .

... formerly known as The Music Librarian, The Music Library Manager, Her Upstairs.

Haul self out of bed for much needed tea but no sympathy from The Beloved, who promptly returns to bed for another hour of slumber.

Mad dash to share train with other sleep deprived commuters and vow that today I will not be irritated by i-Pods, mobile phones or lap-tops before I even get to work.

Arrive at work and after the daily head, enquiry, issue, cash, stray dog and abandoned broly count, we all sit down for the Team briefing, our chance to catch up on any newsworthy events and air problems. First up is a quandary over an orchestra who have had a catastrophe with our set of The Creation. Unfortunately, the church roof fell in post performance and buried the parts under several feet of asbestos laden rubble. Do we bill the orchestra for a replacement set or put it down to an act of God?

Next it's Music Library-events-brainstorming-time, (blue sky thinking on a Monday morning?) our programme covers everything from providing music workshops for children to sing-along sessions for pensioners. Having settled on a theme of "Love is the greatest thing - songs for royal weddings" for the latter, it's up to our house pianist (the youngest senior library assistant on the team and all round martyr) who "HATES PLAYING THIS STUFF!" (but he's a true professional so never lets it show) to select a few gems, study, memorise and play.

Post meeting and after sifting through the e-mails, replying to the desperate and ignoring the spam, we're open for business. A hectic day of piano bookings, our latest toy – Sibelius software – and of course a fun packed assortment of enquiries from the great unwashed:

"Do you have Shostakovichs' Nose?"

Pause to clear head of any hysterical one-liners and replace with some really sad thoughts. Run down three flights of stairs to our reserve stock to retrieve vocal score of said Nose.

"Oh, sorry, do you have one in German?"

Run down three flights of stairs for German version.

"Oh, silly me, I really needed the CD, still it keeps you fit doesn't it?"

Run down three flights of stairs to bang head against wall.

Several hours of running up and down stairs to satisfy a host of colourful enquiries, ranging from information about Tinie Tempah to a full score and a critical analysis of Parsifal (but only if the score comes in a handy pocket size and the analysis is in English), are followed by two bites of a sandwich and an industrial strength shot of caffeine.

Then it's time to change hats.... Having been given the dubious honour of responsibility for intellectual property in Westminster Libraries (oh lucky me) a year ago, I now have to indoctrinate my peers with regular doses of copyright law. I often extend the old adage of never working with children and animals to include using I.T. in presentations, but fortunately on this occasion the power point demonstration goes smoothly, I don't end up showing them my holiday snaps, and the question and answer session is the usual selection of "no you can't...buts", and "yes you can...howevers".

Back to my desk to catch up on yet more e-mails, try to ignore the meaningful looks emanating from my back-log, front-log and side-log, and make a mental note to tackle the twin headed monster of issues figures and budgets tomorrow. It's now time to take a few moments to worry about the future of Westminster Music Library, all the financial problems, service reductions and reviews that are currently knocking at our door. I will endeavour to keep a positive attitude despite having to navigate through some very uncertain and choppy waters, but for now my work here is done, so I'll shut the computer down and head for the door.

Another uncomfortable train journey back to the wilds of deepest Kent, home to a large glass of Cabernet Sauvignon, and maybe, just maybe tonight I'll manage to stay awake long enough to watch the ten o'clock news.

*Ruth Walters*



P E O P L E   A N D   P L A C E S

**People:**

After a long and illustrious career, Pam Thompson has retired from her position as librarian at the Royal College of Music (but very importantly not from IAML!). A little bird tells me the leaving do was very well attended and colleagues from both IAML and RCM have celebrated with great enthusiasm to the accompaniment of brass ensemble (or was it a brass band?). Some ceremonial refreshments may have been involved...

Peter Linnitt has left the BBC and has started in August as the new Royal College of Music Librarian. Welcome Peter!

Amelie Roper, Assistant Librarian at the RCM will also be leaving the RCM and is branching out into Cambridge College librarianship as the new librarian of Christ's College.



**Places:**

**Jazz at UEA Library**

The University of East Anglia's School of Music is to introduce a Duke Ellington jazz ensemble this Autumn, to complement its long-established symphony orchestra and choir, and its popular chamber choir. Lecturer and UEA PhD graduate Dr Vic Hobson said of the new initiative:

"In September we will begin auditions for a School of Music jazz ensemble modelled on the Duke Ellington Orchestra. The jazz ensemble will be open to all students in the university and also to our previous students and associated musicians. Using transcriptions of original Ellington recordings, it is intended, as far as is practical, to recreate the instrumentation, techniques and sound of the Ellington orchestra."

"Ellington's arrangements were collectively arrived at by the orchestra members, and each member of the orchestra brought to these arrangements their own unique musical voice. Consequently, the sound of the Ellington Orchestra changed as the size and personnel changed over time. Our first concert is on Friday 11 November in St. Andrew's Hall, Norwich, in conjunction with the UEA Symphony Orchestra, where we will be performing some of Ellington's earliest works in a programme titled "From the New World to Jazz" - a reference to Dvorak's prediction that a school of American composition would develop from the music of African Americans."

UEA Library has been happy to support this exciting development, and has purchased a selec-

tion of performance sets of Duke Ellington favourites such as *Black and Tan Fantasy*, and *Caravan*, to be used in performance together with the Jazz at Lincoln Center Library series of scores already in our collection.

UEA is also excited to announce that the School of Music is an Outreach Partner of the National Jazz Archive and has received a large collection of books and jazz journals. The books have been donated to UEA Library and will be used by Dr Hobson and his students in a 2<sup>nd</sup> year undergraduate module on Early Jazz and the Swing Era, this Autumn. A selection of core jazz titles, including *Down Beat* and *Jazz Journal*, has been given by the School of Music to the Library's Archives and Special Collections. Dr Hobson has scanned the contents pages of the journals to create a searchable database which will facilitate access by students, since many jazz journals are not comprehensively indexed in RILM Abstracts. The Archive will be launched on 20 August 2011 during the Annual Summer School of the National Youth Jazz Collective, held this year at UEA.

*Sarah Elsegood*  
Arts and Humanities Faculty Librarian  
University of East Anglia Library

**Royal Conservatoire of Scotland**

As of 1 September 2011, RSAMD (the Royal Scottish Academy of Music and Drama) will become the Royal Conservatoire of Scotland (which will NOT be abbreviated to RCS), and the website will be [www.rcs.ac.uk](http://www.rcs.ac.uk)

### BPF Archive Centre plans for 2013

2013 is the centenary of the birth of Benjamin Britten and to mark the occasion the Britten-Pears Foundation is about to embark on the building of an Archive Centre in the grounds adjacent to The Red House, the composer's Aldeburgh home. This project will occur in conjunction with plans to redevelop an extension that was added to their Library in 1993 to allow for a new exhibition hall. With the aid of architectural plans and photographs and also materials such as his writing desk, piano, books and furniture we also intend to recreate the studio, situated in a building next to The Red House, in which Britten worked. The composer oversaw the construction of the studio shortly after he and Peter Pears moved to The Red House in 1957, but he stopped using it for this purpose in 1970. As a consequence, the studio's physical interior and function(s) have altered considerably in the ensuing years. The restoration will see it returned to how it was in Britten's time. In addition to improving the conservation standards for our collections the new Archive Centre will provide readers with better facilities in which to undertake research. We hope to achieve all of this in time for the opening of the 66th Aldeburgh Festival in 2013.

To ensure the safety of the collections it will be necessary to store them in a secure environment while building takes place on site. We are therefore planning to close to readers for a period of 15 months, to take effect from the end of March 2012 until June 2013. During the closed period it will not be possible to offer physical access to any of our collections. We are therefore asking anyone planning research that requires access to original material in our collections to bear this in mind when scheduling their project timetable. From March 2012, during the closure, we will still operate our enquiries service

([enquiries@brittenpears.org](mailto:enquiries@brittenpears.org)) and provide as much of a 'long distance' service as possible. With no access to material in storage, however, there will inevitably be a small number of enquiries that will have to wait until the June 2013 re-opening.

The BPF would like to apologize for any inconvenience these arrangements may cause. We are sure that readers will understand that a building project of this size, on a site such as ours, will cause some disruption, and will agree that the long-term safety of the collection must be our first priority.

If you have any questions about our reader services over the coming two years, are planning research, or would like to know more about the building project please feel free to get in contact.

Nicholas Clark ([n.clark@brittenpears.org](mailto:n.clark@brittenpears.org))

*Dr Nicholas Clark  
Librarian  
Britten-Pears Foundation*

### News from Birmingham

You may have noticed mentions of Birmingham Central Library in regional and national media over the past few weeks. This was done primarily to highlight the new Library of Birmingham and the work needed to prepare the collections for the move; however, the collection which was featured was our music for silent cinema. This collection now comprises over 600 sets and as well as being a rediscovered hoard (!) it is also creating a significant level of interest within the silent cinema community.

However, before you send all your film music students in our direction, access to the collection will be very restricted upto the end of this year and it will then become inaccessible until we open in the new building in the summer of 2013. The material is only roughly sorted and is currently entirely unpackaged, so you will appreciate that we are really not in a position to deal with enquiries. How we will make the material available once we re-open has yet to be determined.

While it doesn't make any difference to the general situation of cuts and staffing reductions, it does highlight the music service and reinforces its importance in the minds of our senior managers.

I'll also take the opportunity to remind everyone of upcoming changes in our level of service.

Our ILL service will stop by the end of this year with any request for material extending beyond this date being refused. The service will not resume until late summer 2013.

Our performance sets service to our own users is available on Wednesdays and Saturdays only.

Sometime in September / October the Music Library will probably start closing on Mondays and Tuesdays to enable work on the collections. We will notify the IAML list when we know a precise date for this.

*Anne Elliot  
Birmingham Central Library*

### Foundling Museum Event

Friday 25 November 2011. The Foundling Museum hosts the 27th annual study day on Music in 18th-century Britain. The conference presents current research in music and related areas in 18th-century Britain. For more details, to offer a paper or to book a place please contact Claire Sharpe on [c.sharpe@ram.ac.uk](mailto:c.sharpe@ram.ac.uk), or Katharine Hogg on [handel@foundlingmuseum.org.uk](mailto:handel@foundlingmuseum.org.uk)

### Early Music Online

[Early Music Online](#) is the result of a pilot project to digitise 300 volumes of the world's earliest printed music from holdings at the British Library and make them freely available to all online. The project has focussed on the British

Library's holdings of 16th-century anthologies of printed music, as listed in RISM B/I (Recueils imprimés XVI-XVII siècles). The project will be officially launched at the end of September.

*Do you have any news on people, places, events or professional development?*

*Do you have any comments or suggestions for the Newsletter?*

*Please feel free to contact me any time on:  
[amljp2@cam.ac.uk](mailto:amljp2@cam.ac.uk)*

## D I A R Y   A N D   E V E N T S

Just as you are unpacking after Dublin, a date for your diary to continue the Celtic theme:

The 2012 Annual Study Weekend will be from Friday 13th - Monday 16th April.

Most sessions will take place at the Cardiff University School of Music & accommodation will be at the Thistle Parc Hotel in Cardiff city centre.

Cardiff is a vibrant & culturally rich city (it has a goodly number of music libraries too) with an opera house, concert hall, museums & much, much more.

The Conference Committee are planning an exciting & rewarding programme with perhaps the slightest element of Welshness too.

Further info will be available on the [website](#) a little later in the year.

## A W A R D   W I N N E R S

### Oldman Prize (2010):

Hermann Pötzlinger's music book: the St Emmeram Codex and its contents. By Ian Rumbold and Peter Wright. Boydell, 2009. ISBN 9781843834632

Hermann Pötzlinger was the university-educated schoolmaster at the monastery of St Emmeram, Regensburg in the mid-15<sup>th</sup> century. His music book, the so-called 'St Emmeram Codex' (now in the Bavarian State Library), was compiled in the years immediately following his graduation from Vienna University in 1439. It contains a unique cross-section of polyphonic vocal music not only from the West but also from Central and Eastern Europe. Amongst the 250 pieces are works by Dunstaple, Binchois and Landini as well as music by many local and otherwise unknown composers.

Rumbold and Wright's book presents an in-depth study of the manuscript and its musical contents. There are analyses of the paper, watermarks and scribal hands but the manuscript is also placed in the wider context of Pötzlinger's life, showing how music took its place alongside theology, philosophy and scientific texts in Pötzlinger's personal library: the result is a fascinating rounded picture of 15th century cultural and musical life.

### E.T. Bryant Prize (2010):

Lyons, Tricia. Evaluating the case for a Virtual Research Environment (VRE) for Researchers of Irish Composition. Thesis submitted in partial fulfilment of the requirements for the Degree of Master of Library and Information Studies. National University of Ireland, University College Dublin (School of Information and Library Studies)





## EXEC BRIEFING - AGM REPORT

**The future of IAML:** IAML Exec has been collating the responses received to the questionnaire about the future of (big) IAML. The responses were very valuable and for some issues very diverse. The summary of the responses has been taken to Dublin, where a one year working group on the future of IAML has been established. The international group will be chaired by Antony Gordon (Ag) and the input of the UK&Irl branch will form one of the many useful contributions to the working of this group. The aim is to obtain as many representatives as possible from a wide range of music librarians. All types of music libraries, all countries or areas and all age groups and levels of experience within IAML should be represented. More information on both UK&Irl and international activities will be posted on the respective IAML lists.

**Position papers:** Position papers are or will be sent out to organisations such as BPI, NMC, CILIP, SCOUNL, SCL, Research Libraries UK and the Arts Council.

**Music librarianship training:** Exec has been asked to help raise awareness of the music librarianship distance-learning module at [Aberystwyth](#), given by John Wagstaff. Information has already been circulated on the IAML (UK&Irl) list.

**Excellence award:** Application forms and guidelines for the next round of the Award in 2011-12 are in preparation.

**RILM self-submission:** A [YouTube video](#) on the RILM self-submission process had been posted online.

**Exec posts:** Nick Barlow has recently started in his post as the new Membership Secretary and Catherine Ferris as the new General Secretary.

**Asbestos in the British Library:** Richard Chesser had reported about the asbestos at the British Library at the recent AGM. June 2012 is likely to be the earliest date that music stock will be available again. This is due to the layout of the building.

**Public library national union catalogue:** There has been a press release from the Combined Regions and OCLC announcing a public library national union catalogue based on UnityUK libraries (148 out of 209). This will be created in two phases, with a catalogue of UnityUK libraries being available in Spring 2011 followed by the data being opened up to non-UnityUK libraries so that they might upload their data.

**IAML (UK&Irl) library:** Exec will be looking into options of making the library available to members again. This will involve finding an appropriate location and someone who would be happy to administer the library. Suggestions are welcome at this stage.

**Committee report: Trade and Copyright:** This committee has had a rather 'virtual' existence in the last few years. I'm hoping we can have rather more face to face meetings in the forthcoming year.

Some of you might remember me putting out a message on the IAML (UK&Irl) list regarding what you'd like the committee to tackle, and I was delighted to see so many responses, so there is clearly work to be done! We started with the shocking condition of so many sets of orchestral parts, particularly those available for hire, and what the publishers might be able to do to address this. We're lucky to have members on the committee who are able to raise this question at other meetings of the appropriate people, and so I'm hopeful that progress will be made, it might take a long time but we will get there in the end. (*Kathy Adamson, Royal Academy of Music*)

**Annual General Meeting:** As the branch was hosting this year's international conference in Dublin, there was no Annual Study Weekend. Instead we held a one-day meeting on 16 April at the Royal Northern College of Music in Manchester which included our Annual General Meeting. Some 30 people attended, which was perhaps a little disappointing given that the date had been fixed for over a year, but they did provide sufficient numbers of votes to constitute a quorate AGM.

Richard Chesser began the morning's proceedings by welcoming delegates. On behalf of the RNCM Geoff Thomason also welcomed them to Manchester and the college. Richard's address highlighted the continuing problems we face in a climate of financial stringency and cuts to specialist posts and collections, a theme echoed by some of the speakers in the Report and Information session which followed.

After a very fine lunch in the RNCM's new "Brodsky" dining area the AGM proper was held. This year there had been no need for a ballot for the seven elected posts on the Executive Committee and the following were elected unopposed: Catherine Ferris, Frances Metcalfe, Graham Muncy, Rupert Ridgewell, Roy Stanley, Geoff Thomason and Susi Woodhouse. Richard thanked those officers who were leaving their posts this year: Geoff Thomason (General Secretary), Tom Kearns (Outreach) and Mary Jane Steer (Membership) as well as Graeme Lockheart (Minutes Secretary). He also welcomed Nick Barlow as Mary Jane's replacement. The Treasurer's report and Annual report were received.

The AGM was followed by a highly informative session in which guest speaker Graham Cornish introduced a number of issues which affect copyright and music. Graham is a well respected authority in this area who has addressed members before on this subject at a previous ASW. On this occasion it was good to be brought up to date on what remains a complex area. (*Geoff Thomason, Royal Northern College of Music*)

