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E D I T O R I A L

C O N T E N T S	
Public Libraries Seminar	2
Academic Music Librarians' Seminar	4
RISM Ireland	5
Conference Committee	8
ASW reports	9
Awards	14
Reports from Montreal	17
People and places	24
Diary and events	31
Exec briefing	31

Over the past six months several events have taken place. There were of course the conferences: the ASW in Cardiff and the international conference in Montreal, so it seemed an ideal time to include a feature on the work of the Conference Committee.

IAML (UK & Irl) has been busy in many other ways as well and the Newsletter has reports on the Public Libraries Seminar and the Academic Music Librarians' Seminar, as well as on prizes, awards, and events, and I'm very pleased indeed that it also contains a great deal of news items from people and places.

There is no volunteer feature this time, but a news update from RISM Ireland. You may notice that quite a few of our old and trusted regular features such as "Desert Island" and "A day in the life" haven't made it into this issue. This is partly because we are gradually working towards a new Newsletter format and size: 3 issues a year instead of 2, with a stronger focus on news and professional updates. However, a good balance is key and there is scope for a wide range of any items of interest, so if anyone feels eager to contribute, please do get in touch.

Anna Pensaert

**P L E A S E S I R – I W A N T S O M E
M O R E !
M U S I C I N P U B L I C L I B R A R I E S
S E M I N A R**

Public librarians were left asking for “more please” after the recent Music in Public Libraries seminar hosted by Ros Edwards at the Henry Watson Music Library in Manchester.

Comments following the half day seminar included “can we have another one soon” and “could we make it longer” – like a good meal it was proof of a “tasty menu” when delegates ask for more again soon!



Participants of the seminar in Manchester

33 delegates – travelling from as far afield as Devon and Edinburgh - made the trip to a sunny Manchester on May 23rd to participate in the half day seminar, which ran from 1.00–4.30pm, the first to be held since 2009.

We were warmly welcomed by Neil MacInnes, Head of Libraries, Information and Archives at Manchester. The programme began with a short report and information session – including a very informative presentation from Mike McCusker and Rosalyn Wimpenny from Fresh Horizons, the social enterprise organisation who have taken on the management of the music sets collection formerly held at Wakefield. Lee Noon from Leeds Public Library also updated delegates on the move of Wakefield’s drama sets collection to Leeds. Ros Edwards and Alison Joyce each gave reports on the progress on their ‘new’ music libraries at Manchester Central Library and The City of Birmingham Library, respectively.

Pam Thompson led an interactive session on advocacy in music libraries – picking up on many of the themes she had covered at the recent ASW. One of the main points raised was that she wanted to know what the key issues were for library staff working with music collections. These would be fed through to IAML (UK & Irl)’s newly formed Advocacy Committee whose remit was to seek to present a public face to the value of music in libraries – working to build re-

spect for music collections and those who work with them.

As part of the advocacy session Ruth Walters from Westminster Music Libraries and Liz Wells from the Barbican Music Library came prepared to share examples of best practice from their institutions. These practical examples of best practice —of using music to build on the wider agendas of their public library services and their local authorities—were particularly useful for delegates.

Ruth talked about the programme of events in the music library; some like World War II sing-a-longs and carol singing attracting older audiences, while others link to local primary schools (through the Bridge to the Community Project) bringing children in to both perform and listen to live performance followed by children “treasure hunting” through the library for books and music on particular themes.

Liz talked about their work in partnership with Vital Arts, an organisation working to raise awareness of the benefits of music and the arts to improve health and wellbeing.

Peter Baxter, from Surrey Performing Arts Library, then chaired a session on developments in performance set provision in public libraries – there was an update on the Encore! database from Alison Joyce who also alerted us to an imminent questionnaire to update information on Encore participants - as well as a quick survey of levels of charges across authorities present at the seminar. This confirmed the view that there were wide variations in the level of charges and also the administration of these charges. Time precluded the discussion from exploring this subject any further or coming up with a strategy to tackle any problems these variations may cause in supply. To be continued on another day perhaps?

The seminar provided an excellent and rare opportunity for a large number of staff working with music collections in public libraries for networking, sharing experiences, successful solutions and seeking advice. We will certainly be looking to build on this successful event next year.

*Frances Metcalfe, IAML (UK & Irl), Courses and Education Committee
Information Services Librarian, Kent Libraries*

ACADEMIC MUSIC LIBRARIANS' SEMINAR

This year's Academic Music Librarians' seminar took place at Birmingham Conservatoire on 9 May. Fourteen people attended the seminar, including Francis Firth from the Conservatoire, to whom we extend our thanks for once again hosting the event and for his organisation behind the scenes. Last year's theme – the problems faced by non-specialists taking on the provision of music services – effectively suggested this year's. Consequently we turned the problem on its head and addressed the challenges faced by music specialists who are obliged to diversify into other subject areas. We also, as had been suggested, discussed the use of volunteers in academic libraries. We had five speakers.

Sarah Elsegood (UEA) spoke of her largely beneficial experience of taking on a larger subject portfolio, stressing the importance of generic skills, the advantages of greater library-academic liaison and the need to maintain an equality of service across disciplines. Sarah had begun her professional career as a music librarian at Nottingham University, where already she eventually found herself having to support other disciplines within the humanities. Having moved to UEA in 2003 as a Law Librarian, she had found her way back into supporting music through the redefinition of her post as Arts and Humanities Faculty Librarian. Although, ironically, UEA is mothballing its music department, a musical strand is present in several of the other disciplines which Sarah supports, for example in American Studies, which includes a jazz module.

Roger Press (Academic Rights Press) introduced new statistical analytical tools and how they could be used in a variety of subject areas, especially popular music.

Graeme Lockheart (King's College, London) discussed the problems of having only two people cover a wide subject base, and how his own user education programme had moved towards training in generic bibliographic skills rather than subject-specific ones.

I spoke about the challenges faced by the RNCM library in dealing with an increasing number of students with only very basic English and outlined some of the ways in which we have met them. These include separate library inductions, a language summer school which includes a library-based project, and the acquisition of graded "easy-readers" which present classic and modern literature in simplified English.

Charity Dove (Cardiff University), in her enticingly named presentation *The lifecycle of the sparkly duck*, took us through some of the pros and cons of using volunteers (interns) in her own library – and, it might be added (and inferred

from the title), in her own inimitable style. She highlighted the distinction between “volunteer professionals”, often retired library staff seeking to offer their services, and “professional volunteers”, who might be anything from teenagers seeking work experience to graduate trainee interns. The former presuppose a need for flexibility over matters like hours worked, the latter have to accept that they are not in any way replacing professional library staff. Charity pointed out that it is often easier to allocate to them finite rather than on-going projects, that music students in particular appear to need a lot of training in library skills, and that the paperwork involved in taking on interns can be daunting.

Geoff Thomason , RNCM

R I S M I R E L A N D

The following update on Irish RISM activities was presented at the RISM 60th anniversary conference in Mainz in early June.

Over the course of the past year, RISM activities in Ireland have been substantially reinvigorated to increase our national profile and entice people to become involved as RISM cataloguers and researchers:

- With the assistance of Richard Chesser and Sandra Tuppen in the UK and Laurent Pugin in Switzerland, we have developed a new RISM Ireland website and database which is currently in beta and will be launched later this year.
- We have extended our remit to cover nineteenth-century materials, as much of our national identity has its roots in the political and cultural dynamics of the nineteenth century.
- We have restructured the management of activities by redesignating our working group as a Steering Committee and defining those persons or institutions engaged in cataloguing work as ‘RISM Ireland Associates’.

The work of RISM Ireland is project-based, focusing on diverse areas of Irish musical life and individual institutional holdings. There are currently three projects underway: Music in the Irish Country House; Music for Mercer’s: The Mercer’s Hospital Music Collection and Charity Music in Eighteenth-Century Dublin; and Music in the National Library of Ireland¹.

1. With thanks to Dr. Karol Mullaney-Dignam and Triona O’Hanlon for supplying details of their projects to be included here.

Music in the Irish Country House—Dr. Karol Mullaney-Dignam (National University of Ireland Maynooth)

The ‘Music in the Irish country house’ project is currently funded by a personal fellowship awarded to Dr. Karol Mullaney-Dignam, a member of the RISM Ireland Steering Committee, by the Irish Research Council for the Humanities & Social Sciences (IRCHSS).

The objectives of this interdisciplinary research project are:

- to identify and catalogue the music collections of selected country houses in Ireland;
- to interpret the historical context within which these collections were assembled, utilised and maintained by the Irish landed elite in the eighteenth and nineteenth centuries;
- to create knowledge of and digital access to these primary sources, particularly through RISM;
- to work to preserve, interpret and present these sources for public consumption in collaboration with current house owners and custodians.

Gaining access to musical sources in country houses, particularly those which continue to function as private family homes, has been somewhat problematic. Thus, to date, the focus has been on the interpretation aspect. Project outputs have included public lectures, academic conference and seminar papers, as well as publications such as: *Music and dancing at Castletown, Co. Kildare, 1759-1821* (Dublin, 2011). It is hoped that these outputs will create greater appreciation of the cultural heritage value of music holdings in private ownership and facilitate greater access to these holdings in the future.

Music for Mercer’s: The Mercer’s Hospital Music Collection and Charity Music in Eighteenth-Century Dublin—Triona O’Hanlon (DIT Conservatory of Music & Drama)

The Mercer’s Hospital Music Collection comprises fifty manuscript and seven printed volumes of music. The manuscript collection dates from 1736 to 1771 and includes works by Handel, Green, Boyce, Purcell, Corelli and Humfrey. The printed collection contains works by Avison, Barsanti, Festing, Handel and Stanley, all of which were published between 1739 and 1741.

Selected works contained in the manuscript collection were performed at the Mercer’s Hospital annual and bi-annual benefit concerts, the first of which took place on 8 April 1736. The benefit concerts were established in order to provide important financial support to the hospital, which opened on Stephen Street, Dublin, in 1734.

The surviving contents of the collection are very significant as they provide evidence for the performance of Handel’s ‘Utrecht’ *Te Deum-Jubilate* HWV 278–9, his four coronation anthems HWV 258–261, two chapel Royal anthems HWV 250b and HWV 256b and orchestral anthems by Maurice Greene and William

Boyce, in eighteenth-century Dublin². The extensive adaptation of the surviving Mercer's parts, which includes the substitution of parts and the employment of a reduced scoring, contributes to knowledge of the practices and difficulties experienced in eighteenth-century performance, specifically in Dublin. The inclusion of the Mercer's sources in the RISM database was fundamental to the development of the Mercer's Hospital project and brings information regarding the content and pedigree of the collection into the public domain.

Music in the National Library of Ireland—Dr. Catherine Ferris (DIT Conservatory of Music & Drama)

This project, a collaboration between RISM Ireland, the National Library of Ireland and the DIT Conservatory of Music & Drama, seeks to locate and catalogue the pre-twentieth century musical manuscripts, scores and librettos in the National Library, with a preliminary focus on uncatalogued materials.

The National Library holdings comprise the country's most comprehensive collection of rare music materials and will represent the most significant addition to the RISM Ireland database. They have the potential to contribute greatly to our understanding of Ireland's multi-faceted cultural history and to place Irish musical history within an international context through RISM worldwide.

A scoping study has uncovered over 2,000 items containing over 17,000 pieces of uncatalogued music in the National Library. Of particular importance is the discovery of the parts of the first symphony composed in Ireland c.1816 by Paul Alday (c.1763–1835) which were previously thought to be lost. The work has not been performed since the 1820s.

I am currently undertaking a feasibility study to determine the practicalities of RISM Ireland cataloguing the uncatalogued collections within the National Library. It is our hope that the completed scoping study, together with this feasibility study will provide the requisite groundwork to enable a successful funding proposal for support of the cataloguing project

Dr Catherine Ferris, DIT Conservatory of Music & Drama

² The 'Utrecht' music was composed in 1713 and the coronation anthems were composed in 1727. Handel's Chapel Royal anthems *I will magnify thee* HWV 250b (1724?) and *Let God arise* HWV 256b (1726?). Anthem by Maurice Greene *Sing we merrily unto God* (1740). Orchestral anthem by (William Boyce *Blessed is he that considereth the sick* (1741).

I A M L (U K & I R L)
C O N F E R E N C E C O M M I T T E E
A D V E N T U R E S O F A N A S W

All done and dusted then. The 2012 ASW (13th–16th April) would be returning to the splendid venue of the Royal Agricultural College, Cirencester! This would be very straightforward as we'd had a very good ASW there a few years back. The contract had been signed and the deposit paid so we just needed to sort out a few speakers and perhaps we could now organise that visit to nearby Highgrove...

I got the phone-call in January 2011; The Royal Agricultural College had decided to adopt the semester system so our dates were no longer available. Would we like August? No we would not and it was therefore back to the drawing-board for the Committee.

It was fortunate that our newest member, Charity Dove of Cardiff University School of Music, conveyed an offer from the Head of the School, David Wyn Jones, for the use of the newly refurbished school as an alternative venue – an offer which the Committee quickly accepted. However, unlike all previous ASW venues, Cardiff did not cover accommodation, catering and some of the other elements essential to the ASW, so it was decided



Charity Dove at the ASW

that the Committee would tackle these and we would make our own arrangements, so our first site visit (on a day of constant heavy rain - quite a rarity for Cardiff, I'm told), turned out to be a real discovery day. We visited the School of Music where the builders were hard at work on the new Lecture Theatre and IT Suite and we were very impressed with the Concert Hall complete with its Foyer where we imagined our receptions and refreshments taking place.

Over the next few months we concentrated on finding a hotel at a reasonable price and within easy walking distance from the Music School, finding caterers to provide lunches, as well as arranging the more normal requirements for the ASW such as exhibitors, speakers and visits.

A couple of further site visits were necessary to view the finished facilities at the Music School, confirm and check out our preferred hotel and look at venues for the Annual Dinner as well as sorting details for tea/coffee breaks. With Charity as our Local Rep. we were indeed lucky to have someone who could deal with so much of the detailed planning. She was able to procure some wonderful presenters from within the Music Department and performers for the Saturday recital as well as designing the programme plus doing 101

other tasks (and seemingly her own library job as well)!

The Committee was to have two further meetings in London before the ASW (November and early January) when we finalised programme details, confirmed speakers, scrutinized menus, decided charges, and set the dates for the online bookings system which was expertly managed by our new Bookings Secretary, Richard Buxton, who also oversaw the final budget and acted as our coordinator with the hotel staff. Then that nail-biting bookings period – would we get enough delegates to cover our minimum number for the hotel deal that we had negotiated? Would we cover the numbers for the Annual Dinner at the agreed price? In the end, all worked out, although numbers were lower than for previous ASWs. The remaining members of the Conference Committee had also been toiling away with their allotted tasks to make sure all went well: Steven Dowd had arranged the presence of our splendid exhibitors, Alison Hall had sorted the details of our excellent speakers and presenters as well as organizing the Report and Information session and of course, Ellie Cody, our Secretary, who has the challenging task of keeping me on the straight and narrow, also organized badges, lunches, signage and the other myriad elements that contribute to a successful ASW.

Yes, there was a collective sigh of relief by the end of the last session on the Monday morning. All seems to have gone well and there had been a real buzz in all the sessions and during the social times in the hotel. Comments on the later questionnaire were generally appreciative and criticisms constructive with many of the suggestions already feeding into our planning for 2013.

See you in Leeds.

Graham Muncy

Chairman, Conference Committee

A S W C O N F E R E N C E R E P O R T S C A R D I F F , 1 3 - 1 6 A P R I L 2 0 1 2

My first IAML (UK & Irl) ASW was AGS (A Great Success). One of the many reasons being that I learned a host of new acronyms like CPD, BMIC, BPK and LoB! As an MMus Musicology student at the University of Leeds, I am interested in a career in music librarianship and thought attending the ASW would be a great way to 1) see what was going on in the field and 2) network.

The weekend more than met these two goals and I must offer thanks to the Music Libraries Trust and Oxford University Press for providing my bursary.

Upon arrival, my buddy, Ros Edwards (Henry Watson Library) immediately made me feel welcome and was only the first of many friendly, approachable people I was to meet.

The keynote speech by David Wyn Jones (Cardiff University) on the Traeg catalogue, captured my interest right away. He wowed us with his scholarship and alerted everyone to a significant yet little known resource for Classical period scholars. One thing I found most interesting from his talk was the gap between the accepted 'canon' and the actual popular repertoire of the day!

The reports and information session on Saturday morning was one of my favourite portions of the conference. Being a new comer to the field, it was informative to hear about the multitude of individual initiatives, building projects, and works in progress. It also became very clear that there are significant challenges to working in music libraries today like a lack of awareness and appreciation. However I was encouraged by the work and advocacy of IAML and Making Music, particularly with the Wakefield music library. Some resources that caught my attention were the resurrected IAML library now at Cambridge, and Cecilia, which I will definitely be making use of in the future for my own research. Sitting in these sessions was not only informative, it also sparked ideas about things to follow up. News of MLT's unused funds was duly filed away for future reference.

The talk on Cardiff's Special Collections by Charity Dove (Cardiff University), David Wyn Jones and Richard Chesser (British Library) was a brilliant journey through the acquisition and development of these unique music collections. It also gave me the idea to pursue a potential project with the Brotherton Library at Leeds to offer to help catalogue a collection of the papers of the regicide, Henry Marten, which I worked with last term. After the talk, I then had an opportunity one could only get at an ASW—to bounce this idea off you professionals during the tea break and get encouragement to go ahead!

The advocacy workshop led by Pam Thompson (Beckenham) was I think highly practical for everyone. Brainstorming with the collective library acumen present was a great way to generate ideas about how we can all be better advocates. One thread which stood out to me was the importance of communication. The adage 'don't reinvent the wheel'—oft quoted by my mother—springs to mind. Sharing knowledge between colleagues is a no-brainer and a CILIP-style virtual learning environment or a resource board in the member area of the website would be a good solution towards this end. As Pam said, everyone is dealing with the same issues, so why not share research, conclusions and experience?

An emphasis on Wales was another theme of the weekend. Cardiff tourist highlights for me included a tour of the Cardiff University music library, Llandaff Cathedral where our guide's grandkids tagged along for part of the tour, wander-

ing through Bute Park, and finding American Jif peanut butter for sale in one of the beautiful shopping arcades for approximately \$8 (about three times as much as in the US!). Many of the presentations were Welsh-themed. My awareness of Welsh rap increased exponentially after hearing Sarah Hill's (Cardiff University) talk on 'Mapping Welsh Popular Music'. The cross currents of Welsh language, urban American rap aesthetics and traditional Welsh music she explored were very intriguing and I can see why she would decamp across the pond to pursue them! Karen McAulay's (Royal Conservatoire of Scotland) presentation, 'Crowdsourcing the Celtic Bard', was brilliant and a real learning experience. I found her frank discussion of the results of her crowdsourcing endeavours very refreshing and, yes, I too found the YouTube bard with the cane entralling. This goes to show that even twenty-somethings can still be completely ignorant of the latest tech and web gadgetry! Talks like this are one of the important reasons to have study weekends, because we can learn from each other's experience and get new ideas to try out (like TikiToki timelines). Rachel Cowgill (Cardiff University) continued the trend of excellent talks by Cardiff University lecturers in her paper on English Eisteddfodau. Being an American fish out of water myself, I found her exploration of the migration of Welsh bards from south Wales all the way to the Lake District interesting. The fact that she gave homework in the form of her expansive hand-out was also very impressive!

The final thing I gained from attending the ASW was meeting such a skilled and experienced group of music librarians from most of the major institutions in the UK and Ireland. Beyond the obvious networking potential, the camaraderie and enthusiasm you had for each other and your work was an encouraging sight. I felt very welcomed and appreciated everyone who took an interest in a first timer. Goodwill and humour, never lacking in musicians I find, was very evident in Cardiff and I will be taking up a IAML membership as a result.

Megan Russ
School of Music, University of Leeds



How many times have I given the same advice to colleagues writing conference reports? "People don't want to read a straightforward list of what happened and when. They can get that from the programme. What they want to hear is how you engaged with the conference. What did you get out of it; what impressed you – or didn't impress you – and what could you bring from it which will influence your outlook once you're back at work?"

Sometimes we have to follow our own advice. As a IAML veteran of thirty years and a seasoned ASW and conference attender at national and international

levels, the idea of writing a report full of wide-eyed wonder at the newness of it all is out of the question. Comparisons, too, are unfair, although I'm honest enough to admit that the organisation of this year's ASW was beyond reproach, and that that played no small part in contributing to the success and enjoyment of the venture. It's going to be a hard act to follow, but I have every faith in our excellent Conference Committee that follow it they will, and with equal success – although even they acknowledge that negotiating extremely attractive hotel accommodation was providing something of a hostage to fortune.

The challenge, then, is to answer my own FAQs to others. In asking how I engaged with the ASW, I find myself looking to my own experience as both a researcher and one who tries to impart research skills to others. If they have taught me anything, it is to look at the totality of a body of information and to hone in on those aspects thereof which are of most relevance to me in that they not only provide answers to the questions I'm asking but open up the possibility of further questions which might be answered elsewhere. This critique is just as valid for a presentation at a conference or ASW as for any other information source. I am naturally drawn too to those presentations which have a research element – a statement I make in full knowledge that not all who attend ASWs would agree – and was therefore please to see a fair number of such sessions at Cardiff. If anything stands out from David Wyn Jones' keynote paper on the music publisher Johann Traeg, it is the extent to which the boundaries between music librarianship and musicology are blurred. Here was a man whose concern for the right ordering and dissemination of music in the world of late 18th century Viennese publishing and music making not only unconsciously provided a service to scholars of the future but reminded us that the history of western music is as much to do with its function in a social context as with composers and what they wrote.

Since a view of music in its social context is germane to my own research, it was good to see this informing presentations by other speakers. Sarah Hill's paper on mapping Welsh popular music might have appeared somewhat esoteric on paper but was anything but in reality. On a purely personal level, I found parallels between the use of Welsh-language folk or pop music as badges of regional identity and the cultural position of foreign musicians working in late 19th and early 20th century Manchester. On a more general one, I can well see resonances here for those working in the public sector who have to support quite specific cultural-linguistic graphics. Rachel Cowgill's paper "Borderland views of the British Musical Renaissance: the cultural politics of the English Eisteddfod" not only reinforced the importance of seeing music as part of cultural capital, but offered the opportunity to hear a speaker of proven academic standing for whom I have the greatest regard. Here was an object lesson to all of us in the importance of detail and in understanding the significance of the range of resources of which we find ourselves custodians. Karen McAulay's

area of research has virtually no overlap with my own, but it was beneficial to be introduced to a handful of web resources which I was not aware of but which could prove useful.

Turning to the more consciously Library-centred sessions, I do feel obliged to single out Pam Thompson's session on Advocacy for music libraries. Pam is, quite simply, the nearest thing we have to IAML royalty – and not just at national level – and her passion and enthusiasm for music libraries not only knows no bounds but has remained undiminished by recent retirement. Any presentation by Pam is more than worth listening to. On this occasion she didn't so much speak to us, but invited us to speak up about our own ideas which can feed into an advocacy programme – and, being Pam, she once again did so with that same enthusiasm which can inspire enthusiasm in others. We were not backward in coming forward, and not all suggestions invited us to pat ourselves on the back. We were quite brutally honest in highlighting some areas where we need to rethink our approaches; in engaging more with non-classical music, for example, or entering into greater dialogue with other bodies and individuals. This last point was taken up again by Annie Mauger, Chief Executive of CILIP. Here too was a speaker prepared to be open about areas where there was perceived to be room for improvement. She readily acknowledged that dialogue between CILIP and IAML(UK & Irl) as an Organisation in Liaison needs to become more of a reality, and that CILIP itself has to take on board the new reality imposed by cuts to library services across the board. It was encouraging to hear her express a wish for greater dialogue with specialist bodies like IAML, to confirm her belief that we music librarians have specialist skills not always understood even within CILIP and certainly not by many library authorities, and to stress the importance of the core transferable skills which we share. Like Pam, she reminded us that without our own proactivity, little will be achieved. We were indeed fortunate in Cardiff to have assembled a group of speakers able to present even the most factual of information in an engaging way. John Wagstaff's update on the distance learning course at Aberystwyth which directs from the very distant campus of the University of Illinois' at Urbana-Champagne might, in the hands of others, have been somewhat prosaic. John, however, doesn't do prosaic. I do have once again to declare a personal interest here; John is my Vice-Chair on IAML's Commission on Service and Training, so anything related to the training of music librarians is ipso facto of prime interest to me.

Another of the branch's liveliest speakers is Charity Dove, who quite frankly could even talk about metadata or consortial serials procurement in a way that made you sit up and take notice. Here she was on home territory, telling us about how Cardiff dealt with a very practical problem which most of us face at some stage. Making a special collection available to scholars involved finding it a new home, moving it, and sourcing both the funding and the staff to cata-

logue it – all of which finally solved the mystery of an inflatable giraffe which some of us had had dangled before us (the mystery that is, not the giraffe) on previous occasions. What made Charity's lively explanation of all this the more special is that she presented it effectively as a double act with David Wyn Jones, who was thus able to reiterate for forcefully the importance of the cross-over between librarians and academics which his paper on Traeg had hinted at. We should all be grateful to Janet Waterhouse, who has taken over at Huddersfield to carry on the sterling work undertaken there by her predecessor Richard Buxton, for bravely taking on the challenge of hosting the former BMIC collection, which is now known as the British Music Collection.

Janet is living proof that being comparatively new to the profession is no barrier to rolling your sleeves up and taking the initiative, or that being equally new to IAML(UK & Irl) is no reason not to become involved with branch activities. I also have cause to be personally grateful that Janet will be joining us on both the Courses and Education Committee and the Executive Committee.

Geoff Thomason , RNCM

A W A R D S

E . T . B R Y A N T P R I Z E

The 2011 Bryant Prize was awarded to Keith Brittle for "Music PAL - a bridge toward wider inter-library co-operation in Ireland?".

Brittle's dissertation was submitted as part of his Master's degree at University College Dublin. The thesis examines Ireland's Music PAL scheme, a co-operative arrangement launched in 2010 which aims to widen access to music collections throughout Ireland. The research combines information and statistics about the scheme with the analysis of interviews with 18 Music PAL coordinators to draw out themes relating to the scheme's implementation and progress so far.

The findings of the research make interesting reading for any librarians interested in developing and promoting co-operative library schemes. Although library staff themselves are positive about the benefits of co-operation, there is a feeling that the scheme's benefits have not been made clear enough to library users and the wider music community. While celebrating the success of establishing the scheme in the first place, Brittle argues that take-up has been inhibited by the scheme losing sight of the intended user, leading to a two-tier sys-

tem where public library members feel the scheme is not relevant to them. He proposes that "more commercial marketing strategies" are adopted to make the scheme's benefits better known, thereby increasing individuals' membership and use of Music PAL. The analysis of the interviews was a thoroughly good read.

The Bryant committee members commend this submission for being well researched and presented and for making some excellent points about an interesting and relevant topic. Considering the number of questions Brittle asked during the interviews, we were impressed how he focused on the information relevant to the theme and didn't get distracted by what must have been a vast amount of information which could have fed several more topics of interesting dissertations. The project is an extremely well-written and timely piece of research.

C . B . O L D M A N P R I Z E

The 2011 C.B. Oldman Prize was awarded to Professor John Rink and Dr. Christophe Grabowski for the *Annotated catalogue of Chopin's first editions*. Cambridge : Cambridge University Press, 2010. 750 p. : ill. ; 25 cm. ISBN 9780521819176 .

The prize winners have announced that they are currently preparing an expanded version of the *Annotated Catalogue* for release on the internet as part of the [Online Chopin Variorum Edition](#). This will build upon their ongoing research on the Chopin first editions in addition to making a number of search, comparison and classification tools available to users which the print version could not provide.



Prof. Rink receiving the Oldman Prize

I A M L E X C E L L E N C E A W A R D S

Presentations were made for the IAML(UK & Irl) *Excellence Award for Music Libraries* and, the *Personal Achievement Award* at the Annual Study Weekend in Cardiff on Sunday 15 April 2012.



Susi Woodhouse, convener

The Excellence Awards are presented by IAML(UK & Irl) every two years. They highlight and celebrate the good work that goes on in music libraries across the UK and Ireland. This year IAML(UK & Irl) has given awards to both outstanding libraries and individual librarians.

This year's judging panel, which is made up of experts from the music and library worlds, was chaired by Professor Jan Smaczny of Queen's University, Belfast: "The invitation to chair the 2012 Excellence Awards Panel was a huge honour for me" said Professor Smaczny, "I have always been a keen supporter of music libraries and the vital work they do. The work of the music librarian is key to all aspects of musical studies and this is a wonderful opportunity to recognise that."

Excellence Awards: Barbican Library, Birmingham Music Library, Cambridge



Award winners and Prof. Jan Smaczny

University Library Music Department and Pendlebury Library of Music, Gerald Coke Handel Collection, Hertfordshire Libraries Performing Arts, Oxford Faculty of Music, Plymouth Music Team Central Library, Royal College of Music, Royal Conservatoire of Scotland, Royal Northern College of Music, Somerset, Surrey Performing Arts, Westminster Music Library, Yorkshire Libraries & Information Music & Drama Service.

Personal Achievement Awards: Frances Metcalfe (Kent), Ken Francis (Berwick Male Voice Choir), Ruth Walters (Westminster), Steven Dowd (YLI), Stewart Parsons (Lancashire), Terry Day (Wandsworth).

I A M L C O N F E R E N C E M O N T R E A L J U L Y 2 2 - 2 7

It hardly seems a year ago that we were basking in the success of the conference that our branch organised in Dublin. It has indeed been a busy year and time has flown, so it was in June I found myself in the usual frenzy trying to prepare my own contributions for a conference, as well as well as leaving things in good order on my BL desk.



From the outset it was obvious that this was going to be a well organised conference. The main business of the conference took place at the Centre Mont-Royal, which was a professional conference centre, with the required numbers of rooms of various sizes, all with full AV support and – not to be underestimated for our purposes – a central foyer where everyone could mingle at coffee breaks and the exhibitors could display their wares. Over the road was McGill University, where some other sessions took place, and we stayed in hotels or other accommodation nearby.

The conference programme covered the usual wide variety of subjects, reflecting the diversity of IAML members and the work they do. Most of the sessions I attended were good and interesting, and all had something to offer. As a general observation I would say that the standard of presentation is improving, as this sort of thing becomes much more a part of our professional lives, and the tools to do so (eg Powerpoint, or whatever) make life so much easier. That's a very positive trend.

The UK&Irl contingent was conspicuous in a real and virtual (or do I mean virtuous?) sense. Of the 300+ delegates listed attending, 19 came from the UK. Not all of these were IAML members, of course (eg that number includes accompanying persons, exhibitors, speakers), but nonetheless a number of branch members took part in sessions either by giving a presentation or chairing a meeting. Rupert Ridgewell, who leads our own Documentation Committee and is Chair of the international Bibliography Commission, chaired two interesting sessions of six papers in total. Speakers included Loukia Drosopoulou, who is now cataloguing the Aylward, BBC and Mackworth music collections at Cardiff University for the JISC project we heard about at our own ASW in April; Paul Banks, from the Royal College of Music, gave a paper on the Lionel Bradley collection of annotated concert programmes, material which has received more attention as a result of the UK Concert Programmes Project, and Catherine Fer-

ris, our General Secretary, gave a paper courtesy of Skype on the value of newspapers to music research. In another session, Claire Kidwell, our Treasurer, reviewed – *inter alia* – how teachers use materials in a VLE, and what copyright issues arise. This was a masterly balance of substantive content and humour.

Of the other sessions that were of particular interest to me, one dealt with the Emile Berliner Museum. Berliner was someone who, I didn't realise until I acquired responsibility for music sound recordings at the British Library, was one of the early godfathers of the modern recording age. And I also listened closely to Robin Rausch's paper on the sometimes uncertain relationship between libraries and donors of valuable material; many of the points she made struck close to home. I was also fascinated to keep up (or at least to try) with the latest technological developments in the realm of music digitisation, optical recognition, analysis and retrieval. This was the subject of a day-long course after the formal IAML conference had ended, but in addition there was a session chaired by Antony Gordon during the week devoted to SIMSSA (Single Interface for Music Score Searching and Analysis) which is a project hosted by McGill. We also heard about the Music Treasures Consortium, a portal to images of music manuscripts and editions hosted by the Library of Congress, and a cross-platform portal to music materials in Prince Edward Island. In many cases there was too much to absorb at the time, so I have come away with lists of URLs and other references to investigate further.

For my own part, I chaired, with John Roberts (Berkeley, California) a joint meeting of the RISM Commission Mixte and Advisory Council. This was a working meeting to hear about current proposals from the RISM central office in Frankfurt, and to influence further developments being considered at the moment. It was a very useful meeting. One day we'll all be using the same systems and such meetings will not be necessary, but we are not there yet. There were other RISM sessions which were open to all, and I was most interested to see the demonstration of how in France their RISM material relates to the catalogue of the Bibliothèque nationale and Gallica, their repository of digital images. It all seemed so easy.

The final session for reporting here is one not without significance. It was the session for Board members and representatives of the national branches, and our agenda was to consider how best IAML should be governed. This is an issue first raised seriously a few years ago, but little real progress has been made. The landscape had been drawn earlier in the week in a plenary session led by Antony Gordon, and now it was our job to discuss and come up with some suggestions and possible answers. Once the doors were locked and there was no escape, we set to. The main issue to address was the fact that constitutionally Council is the authoritative body of the association, yet for too long it has wielded no real pow-

er. There is not sufficient space to summarise in detail the discussion that took place, but key was the realisation that we should have less reporting and more discussing, and two tiers rather than three in the organisational structure.

The outcomes of this meeting were fed back to the final Council session, which had one of the liveliest debates that I can remember. As a result, I understand that a small group will be designated to review options and to report recommendations to the Board next March. The branch Presidential report next year will no doubt report how all these issues have been resolved.

Richard Chesser, British Library



This year's International IAML conference was held in the beautiful city of Montréal, Canada. The conference venue at the Centre Mont-Royal provided excellent facilities, with adjacent rooms for easy transfer between parallel sessions, comfortable and spacious spaces both for the talks and for the conference exhibits and coffee breaks, and was practically located at the centre of the city and close to the conference accommodation sites. The conference programme included a good balance of papers and social and cultural activities:

Mark Leggott presented the project [Clamor](#) at the Fundación Juan March, Madrid. The project concerns the digitisation of the complete Foundation's collection of concerts of Spanish music, enriched with the inclusion of scores, programme notes, composers' biographies, letters and photographs relating to the concerts on one single site. Clamor's most important impact is the integration of different performance related media into one single digital collection.

The [Music Treasures Consortium](#), a collaboration between the Library of Congress, the British Library, the New York Public Library and others, was presented by Susan Vita and Jane Gottlieb. Libraries upload digital images of manuscripts, letters and printed editions from their collections. The project's most important impact is that it unites collections dispersed in various libraries and institutions, making it possible to view these as one unified collection. The project especially welcomes contributions from institutions that could complete a composer's collection or add a dispersed work. The project provides links with RISM and offers additional features such as images, the inclusion of letters and of printed sources, and covers a broad span of Western music repertoire. It currently contains over 1000 items with digital collections constantly being added, such as images from the British Library [Early Music Online](#) project.

Peter Sabor talked about the work at the [Burney Centre](#) on editing the journals and letters of Frances Burney and her father Dr Charles Burney. The presentation discussed problems addressed in editing Charles Burney's letters from the previous heavy editing they underwent by his daughter, including the deletion of sentences

or entire fragments of letters, as well as annotations by her, and ultimately the destruction of some letters. The centre at McGill University holds original letters as well as reproductions of letters held at other institutions, thus uniting sources on the Burney family, and providing an excellent environment for the collected study of the family's letters.

Documenting musical life: sources and research perspectives, offered an interesting and coherent session on different materials for researching and documenting musical life: concert programmes, private journals, and newspapers. Barbara Wiermann discussed surviving concert programmes from exam concerts during Mendelssohn's time at the [Leipzig Music Conservatoire](#). The exams were divided into private exams, where no audience was admitted, and public exams and soirées, which were attended by an audience. Such concerts were subsequently reviewed in contemporary newspapers. The repertoire performed at such exams included mostly works previously performed and published but occasionally also new or unpublished works. The presentation demonstrated records of concert programmes catalogued and touched upon problems in the current lack of detail in bibliographic records for such materials in library catalogues.

Paul Bank discussed the private notebooks and bulletins of the librarian and dedicated concert attendee Lionel Bradley (1897-1953), held at the [Royal College of Music](#), and their significant research potential for the study of concert life in London. Bradley's notes on performances in London span from 1936 onwards and include notebooks, bulletins, broadcast reviews and press reports. His writings include detailed descriptions and reviews mostly of opera performances including descriptions of settings and cast, demonstrating the author's excellent visual memory and attention to detail, providing an invaluable resource for the study of performance life in London during this period. The paper also touched on certain shortcomings of the author's reviews, most importantly their lack of detail for performances or repertoire that was not of great interest to him and their lack of political and social context.

Catherine Ferris discussed the importance of musical newspapers for the study of musical life, with their most important feature the context and unbiased reports they provide for concerts and concert life, thus complementing the frequent lack of political context and personal preferences of private diaries mentioned in the previous paper.

During the session *Music score searching and encoding* Vladimir Viro presented Peachnote, a Music Ngram Viewer and search engine equivalent to Google Books Ngram Viewer and Google Books search for music scores. Over 2 million scores are available on Peachnote which can also be searched by incipit, and the programme is designed to allow the annotation of scores and other features making it a useful tool for music analysis.

Andrew Hankinson and Ichiro Fujinaga presented the [SIMSSA](#) project that aims to unite and make searchable digitised scores both historic and modern. SIMSSA has developed the software Diva, which includes the OMR (Optical Music Recog-

dition) feature to allow content search in music scores. Other features of the software include high resolution for better viewing of manuscripts, rotating of images for viewing annotations, adjusting the contrast etc. It also enables editing the images online, and using scores for music analysis.

Laurent Pugin discussed the use of the [Music Encoding Initiative \(MEI\)](#) a digital, symbolic representation of music notation documents, based on the Text Encoding Initiative (TEI) by RISM. The presentation illustrated how the transformation of RISM data in MarcXML format into MEI, can allow metadata, encoded music notation and score searching to be combined into one platform. The session *Archiving Inuit and First Nations music in Canadian collections* discussed sound archives at the [Canadian Museum of Civilization](#). Of particular importance are recordings of ethnomusicological interest of original Canadian-Indian folklore. Judith Klassen presented the recordings of Julliete Gaultier, a singer of Canadian Folk songs, who was able to collaborate with curators at the museum and used recordings of Canadian-Indians as well as original Eskimos' costumes from the anthropological section of the museum for her performances of this repertoire. The archive also contains her correspondence with curators about performances and comments on the recordings offering significant potential for research in performance practice of this repertoire.

At the [RILM](#) session, Barbara Dobbs Mackenzie gave an overview of progress made in 2012. Her presentation focussed on the demonstration of the Author's Submission service on RILM where authors can view, amend, update and add abstracts of their own publications records, a service that will greatly assist the efforts of RILM to provide up-to-date and accurate music literature records. Kathleen McMorow presented recent work on musical scholarship in Canada, such as the listing of approximately 250 dissertations undertaken in Canadian Institutions since 1990, and discussed the results of this study in the subject areas researched, providing an analysis of Canadian musicological research by institution, subjects, approach, time periods and topics.

Salwa El-Shawan Castelo-Branco presented the making of the [Enciclopédia da Música em Portugal no Século XX](#), the encyclopaedia of music in Portugal in the 20th century. The encyclopaedia includes a large range of subject headings of Portuguese themes, providing an overview of research history in Portugal and political influences on research topics. It also includes entries on Pop, Rock and Jazz music and on performance venues, instrument makers and musical life in the 20th century. The primary criteria for the selection of entries were readers' interests, the public recognition of artists, the impact of individuals or institutions and the accessibility of information.

At the session on *Bolshoi Theatre, performing arts, and Radio-Canada: new developments, new approaches*, an interesting paper was presented by Boris Mukosey and Sergey Konaev on the reconstruction of the music library at the [Bolshoi Theatre](#). The paper discussed the cataloguing of over 8.000 items from archive and the preservation that items underwent during the process. All items

were digitised, but the digital images can only be viewed at the library and are not accessible online. The repertoire consists primarily of 19th-century ballet scores with some earlier 18th-century opera scores.

Teaching the teachers opened with a paper by Claire Kidwell on the increasing importance of VLE environments for teaching purposes and the simultaneous problems that arise from a lack of awareness by teaching staff of copyright issues.

In *Digital audiosystems, standards, archives*, Matthew Vest presented the results of a study comparing the use of physical CD recordings with digitised recordings at the [Indiana University's Cook Music Library](#), finding a high increase in use of the latter. He discussed the selection process of items for digitisation and benefits of digitising audio recordings.

Jared Wiercinski and Annie Murray presented the SpokenWeb project. The project team studied how scholars listen to sound recordings, in order to enable the design of a set of tools to reflect the needs of such specialised listening and enhance listening experience. In music these included repetitive listening, going back and forth in the music examples, the filtering of certain sounds out of an ensemble or orchestral sound, or the highlighting of text that is sung or spoken during listening and annotating a score.

The presentation of the enhanced [RidIM](#) database by Alan Green and Debra Pring demonstrated an impressive resource for music iconography, allowing a more detailed and refined searching of images by keywords such as date of creation, institution, artists, instruments, genre and others. The enhanced database also allows for the handling of specific copies of printed sources which are variable in dimensions, issue etc. The database, which will be released later this year, will be free of charge and submissions of records by institutions or individuals are welcomed.

At the open meeting of [RIPM](#) with Ben Knysak an excellent presentation was given on the e-library of Music Periodicals, a new publication series by RIPM. The e-library includes a monumental corpus of materials with approximately 4250 periodicals from about 1760 to 1960. It greatly complements existing music dictionaries as often it offers more citations for composers' names. It also provides access to translated materials, and also allows for cross language searching of terms. Periodical articles often included printed music and so the database also includes an immense amount of printed music. The talk included a discussion of the challenges faced by the RIPM team in locating copies of journals listed on the database and more specific of copies that were complete and in good condition; an explanation of the process the RIPM team undergoes after the location of a journal to enter copies on the database, and finally a demonstration of the use of the database.

At the [RISM](#) session, Klaus Keil presented new features of the Kallisto database. These include the incipit search as well as links to digitised manuscripts. It is also possible to search the database for watermark information and copyists' names. The database is free of charge and several records are added each month. RISM is planning to include the RISM CD-ROM of the A/I series to the database in 2014.

Elizabeth Giuliani presented the new RISM France database, part of the [Catalogue](#)

[Collectif de France](#) (CCfr) and launched in June 2011 . The database also includes records of printed sources, and links to images listed in the [BnF](#)'s digital library [Gallica](#).

An interesting additional paper was presented by John Lazos on manuscript sources in Archives in Mexico through the case study of J.A. Gómez (1805-1876), an organist at Mexico City Cathedral. The paper touched upon the poor conditions in which manuscripts and prints were currently held in some archives in Mexico and drew attention to the importance that these materials shed on musical life in Mexico during the time of Gómez, illustrating important links the composer had with important Western musicians of his time.

Cheryl Martin presented a paper on important manuscripts held at Canadian libraries, which were recently added to RISM, including a manuscript copy of Mahler's 1st symphony with Mahler's own annotations on it.

My own presentation at the session on *Current bibliographical projects* discussed the history of the music collection of King Friedrich Wilhelm II of Prussia from his time until today, focusing on aspects of cataloguing and archiving performance parts and scores from the 18th century, when the music was still performed at court, through the 19th century and today. The paper resulted from a 4-month study I undertook in 2011 at the [Staatsbibliothek zu Berlin](#) on the music collection of this Prussian ruler. I wish to thank the IAML (UK & Irl) branch for assisting me with the costs of attending the IAML international conference through the [Ian Ledsham Bursary Fund](#).

Overall, the papers at this year's conference reflected the continuing and increased importance of digitisation projects and the growing digital collections in libraries and archives, and the need to develop specialised software and tools for research purposes that allow the manipulation of digital images and recordings for score analysis and bibliographic research. There is also a need to improve cataloguing standards for research materials other than manuscripts and printed music, such as periodicals and concert programmes. The impressive progress that the 'R' projects are making, RISM, RILM, RIdIM and RIPM, was apparent and a common feature was their call for additional contributions by institutions and individuals to enrich and update their databases.

As a first time attendee of the IAML international conference I greatly enjoyed the inspiring and very friendly atmosphere at the conference, and the approachability of speakers and session chairs. It was also admirable to see the commitment and enthusiasm of all people involved in IAML. I look much forward to the next conference in Vienna!

Loukia Drosopoulou

PEOPLE AND PLACES

News from The Community and Youth Music Library

It is with great pleasure that I can report that we have recruited a new Director - Ruth Hellen, Past-President of IAML(UK & Irl), esteemed colleague and all-round Good Egg!

Secondly, due I'm sure to Ruth's awesome powers (but thanks also to Tony Lynes' techno-guru son-in-law), a long-standing gremlin on the [CYML web site](#) has been banished. The site advertises online access to the [catalogue](#) of vocal, orchestral and wind band sets held by CYML according to a menu of categories. For some time, clicking any category would default confusingly to the orchestral catalogue and access to other categories could then be achieved by clicking the appropriate part of a further tool bar. Now, however, access and swifter response is obtained by clicking any of the initial menu categories.

Tony Lynes has just completed a major stock-check of all vocal sets, and the web site catalogue will soon be amended to show fully accurate quantities of sets held. Need to consult this catalogue separately will hopefully be obviated when CYML vocal and orchestral stock appears on Encore! Word from one who combines techno-gurudom with divine authority, and who thankfully survived recent synchronised narrow-boating on the sun-kissed Thames, assures us that this will happen very soon. Needless to say, I shall be out, pealing the IAML bells, as soon as this comes to pass. It will of course still be necessary to access the web site catalogue to view the major CYML collection of wind band sets.

Finally, a recent modest funding success means that CYML is able to invest in some additional vocal sets. To whet your appetites, soon to be added to stock, and hopefully to appear on Encore!, will be 80 Handel, Israel in Egypt (Novello), 40 each of Handel, Four coronation anthems (OUP) and Vaughan Williams, Five mystical songs (Stainer & Bell), and an increase to 80 of the modern, legible Schott edition vocal scores of Orff, Carmina Burana.

Roger Taylor, CYML Administrator

Encore The Encore Project Group which is looking at options for further development has recently contacted all participants with a short survey. This is very good news indeed any we'll keep you posted in further Newsletter issues.

Yorkshire Music Library c/o Fresh Horizons Ltd

Following the major media campaign, the music collection of the Yorkshire Music & Drama library service, run by 12 local authorities as the Yorkshire Libraries and Information Council (YLI), has successfully found a new home with Fresh Horizons, a local social enterprise based in Huddersfield. The library is now known as the *Yorkshire Music Library* and has successfully moved to its new location.

Yorkshire Music Library plan to launch a dedicated website and ordering system for the service in August or beginning of September. Prior to this they are delighted to say that the catalogue is now available on line through the [Fresh Horizons website](#). Customers can now order music from the library by contacting the library on 0844 800 3331 or emailing enquiries@yorkshiremusiclibrary.org.uk



Rosalyn Wimpenny and Rebecca Nye

Once the reservation system goes on line, along with the launch of the new website, customers will be able to reserve music themselves via the catalogue. All current customers of the library will receive communication about the new on line service once the reservation system and website are available. Customers should contact the library with their email address, phone number and address, if they do not think the library has a current one, to ensure they receive all communication and updates regarding the service.

Rosalyn Wimpenny, Project Manager, said “We are almost there! It has been a major challenge to ensure the safe arrival of the music stock and to maintain orders whilst addressing the IT and technical issues surrounding an online system. Thank you to everyone for their support and we hope that we can retain the level of satisfaction from customers previously using the library”

New recruit Rebecca Nye has recently joined the library and is the main point of call for enquiries. Rebecca has a BMus (Hons) Degree, is a member of the RSCM Millennium Youth Choir and has a Choral Scholarship at Leeds Cathedral. Rebecca has worked as a Library Assistant for the Huddersfield University Academic Library and as a Music Library Assistant at the Leeds College of Music.

The Yorkshire Music Library is based at Front Line Services, Red Doles Lane Huddersfield, HD2 1YF. Collections must be made from this address and returns must come back to this address only. Please note that the Yorkshire Music Library is not responsible for parcels being mislaid if they are sent to any other address within the Fresh Horizons Group.

No wellies required for this Festival

To mark the opening of this year's BBC Proms Festival, [Westminster Music Library](#) played host to a fascinating talk by author Paul Campion about this most enduring of British musical institutions.

Founded over 100 years ago by Sir Henry Wood and Robert Newman, the Proms rapidly became a popular way for enthusiasts of all ages to hear a wide range of the world's greatest music. Over the years most of the world's top musicians have taken part in this amazing Festival - in the early days of the century at the Queen's Hall in London's West End and later at the Royal Albert Hall in Kensington. Proms audiences are the most enthusiastic anywhere and the concerts, broadcast nightly by the BBC, are heard in many countries overseas. Since Wood's time, celebrated conductors such as Sir Malcolm Sargent have led the BBC Symphony Orchestra, and in recent years many singers and players from further afield - including New York, Vienna and Moscow - have taken part. Yehudi Menuhin, Janet Baker and Felicity Lott are just a few of the great names to have participated over the last twenty seasons.

Our guests were also treated to a special exhibition of books, concert programmes and journals from the shelves of Westminster Music Library and Westminster City Archives, a selection of glorious musical excerpts, and some interesting facts about the Proms:

The first Prom concert in 1895 featured 25 separate musical items. Sir Henry Wood conducted 50 consecutive seasons of the Proms. In 1944 some Proms were broadcast from Bedford because of the bombing in London.

Jacqueline du Pré made her Proms debut at the age of 18 in 1963. In 1974 a member of the audience took over from baritone Thomas Allen who was taken ill during a performance. The Royal Albert Hall can accommodate over 5,000 people - but many millions hear and see the concerts on BBC radio and TV.

It may be raining outside, but this is one festival you won't need your water-proofs for.

Ruth Walters, Music Services Co-ordinator, Westminster Music Library



Paul Campion at the Westminster Music Library

News from the Gerald Coke Handel Collection

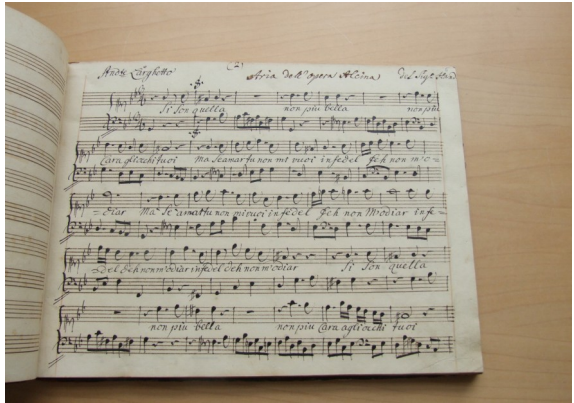
Autumn In Focus Display at the Foundling Museum : Francesco Geminiani (1687-1762) 27 September 2012 - 16 December 2012, 10:00 - 17:00 Free with Museum admission. Booking not required.

Italian composer, violinist and music theorist Francesco Geminiani was considered by contemporaries to be the equal of Handel and Corelli. Geminiani was a virtuoso violinist and published several important treatises, including *The Art of Playing the Violin*. This display marks the 250th anniversary of his death and includes the Museum’s portrait of Geminiani, manuscripts and printed music from the Gerald Coke Handel Collection, as well as items from private collections exhibited for the first time.

G. F. Handel, arias and trio from Alcina and Ariodante, c. 1733 Bought for £11,250 with the aid of a grant of £5,000 from the Friends of the National Libraries.

The [Gerald Coke Handel Collection](#) at the Foundling Museum recently acquired a manuscript (now accession number 7274) containing a selection of fourteen arias and a trio from Handel’s operas *Alcina* and *Ariodante*. Both operas were first performed early in 1735 and this manuscript has a dated ownership label on the front board from that year making it one of the earliest known sources after Handel’s autograph.

This hitherto unrecorded contemporary manuscript is beautifully bound in period Dutch floral wrappers pasted onto boards with a calf backstrip. It is written in three different hands, of which the two who copied the twelve arias from *Alcina* have been identified as “S1” and “S3” using Larsen’s identification of



G. F. Handel, arias and trio from Alcina and Ariodante, c. 1733 Purchased with the aid of a grant from the Friends of the National Libraries.

Handel scribes, and the copyist for the three arias from *Ariodante* is possibly “S4”. The copyists “S1” and “S3” also collaborated on manuscripts of the same two operas now in the Royal Music Collection (R.M.19.a.16 and RM.19.a.12 in the British Library). Although we do not know their actual names, the hands are

well-known as copyists working within the composer's scriptorium and are regularly identified in early manuscripts of the music of Handel and his contemporaries. The arias are notated for either soprano (prima donna) or alto castrato voice and strings, on systems of up to five staves, with bassoons indicated in the aria 'Scherza infida' from *Ariodante* and flutes for 'Mio bel tesoro' from *Alcina*, and occasionally just for voice and basso continuo. The characters in the opera are identified only in the trio 'Non è amor nè gelosia' from *Alcina*. The manuscript is catalogued on the [library catalogue](#).

The Gerald Coke Handel Collection has a complete manuscript of Handel's *Alcina* from the collection of the Earl of Shaftesbury, for whom most of Handel's works were copied in the scriptorium, on commission, shortly after the time of composition. Unlike the Shaftesbury manuscript (accession number 300) which is copied with one instrumental part per stave, leaving several staves on each page unused, this newly acquired manuscript does not leave much paper unused, suggesting it was for use rather than as a collector's item. It may have been copied for a performing musician although, unfortunately, it does not show any traces of performance history. Curiously, the Shaftesbury manuscript also contains dance movements from *Ariodante*, possibly revealing a new performance history as yet previously unidentified.

The Coke Collection also holds portraits of the singers Anna Maria Strada del Po, John Beard and Gustavus Waltz, who took the leading roles in the first performances of both *Alcina* and *Ariodante* at the Covent Garden Theatre in 1735.

Katharine Hogg, Librarian, Gerald Coke Handel Collection, The Foundling Museum

News from the Jerwood Library

The Jerwood Library's website is now posting images and guides to complement the small [exhibitions](#) mounted in the library itself.

Publications by IAML (UK & Irl) members

The third edition of Richard Turbet's *William Byrd: a research and information guide* has recently been published.

Good luck to...

James Clements, formerly Curator of Printed Music and Digital Curator at the British Library, who has recently moved to King's College Library, Cambridge.

Flying the IAML flag

It all started when we joined the St. Pancras Cruising Club. Did you know there's a mooring for 50-odd narrow boats a few hundred yards from the British Library and below the wall on top of which fast trains go to the continent?

The club organises trips down the Thames from time to time, and we were told a year or two back that we could apply to join the pageant. So we did. How we were selected no-one knows.



Leaving West India Dock in the morning, the water is getting choppier!



A Royal Salute

The organisers were very keen that we "represented" aspects of British life. We carried the Red Ensign of course, as well as the flags of the Pageant, the St. Pancras Club and the Diocese of Chichester, a "IAML (UK & Irl)" flag which was a hastily printed version of the branch logo on a suitable cloth. (Does this need an amendment to the constitution, Mr. President?).

Malcolm Jones



The Royal party



Passing Greenwich; Trinity College is behind that rather distinguished building

Thank you to Malcolm for providing us with photos of this amazing (and very wet) day.

'All the Bells' at the Surrey Performing Arts Library

Staff and members of the Surrey Performing Arts Library played their part in celebrating the start of the Olympic Games by performing '*Martin Creed's Work No.1197: All the bells in the country rung as quickly and as loudly as possible*' outside the library at 8.12am on Friday, 27 July 2012. A link to photographs of the performance can be found in the [News and Events](#) section on the library website.

IAML (UK & Irl) library

After having lived in boxes in a Dorking basement for some years, the IAML (UK & Irl) library has found a temporary home in Cambridge University Library. Good progress is being made in the unpacking (thank you Susi Woodhouse!) and we hope to be able to announce the reopening during 2013, the Branch's golden jubilee year. The IAML Library contains the largest collection of publications about music librarianship in the world and was established by John Wagstaff while he was Music Librarian at the University of Oxford.

Making Music Kirby Collection: Take 2

The Steering Group of the Making Music Kirby Collection met in June at the [Surrey Performing Arts Library](#) and selected another 44 vocal sets and 17 orchestral sets to add to the collection this year, including the *Mass in Blue* by local composer, Will Todd; *Selections from A Tender Light* by Paul Mealar; and *A Fancy of Folk-songs* and *The Shipping Forecast* by another local composer, Cecilia McDowall. The distinguished tenor and music editor, Neil Jenkins recently joined the Group, which also includes Robin Osterley (Chief Executive, Making Music), Adrian Bawtree and John Darker, in addition to Peter Baxter and Ellie Coady from the Library. The Group will meet again in 2013 to select more stock. Thereafter, the remaining funds will be used to maintain the Collection.

SEPSIG News

Ellie Coady took over as chair of SEPSIG (South East Performance Sets Interloans Group) in May 2012 following the retiral of Kathryn Durrans from Hampshire Libraries. The Group continues to flourish and the three net lending authorities (Surrey, Essex and Hampshire) each recently received 400 vocal scores of works in high demand and short supply. Works bought included *Look to the Day* by John Rutter, the *Five Hebrew Love Songs* by Eric Whitacre, and extra copies of the *Requiem* by Durufle.

SEMLIF (South East Music Librarians Information Forum)

Peter Baxter has decided to step down as convener of SEMLIF after four years in the post. SEMLIF provides staff working in music libraries in London and the South East with an opportunity to network with one another, exchange news and information, tour libraries they may have never visited before, and discuss topics that are often of national significance. The post is not very time consuming and involves booking the venue, publicising the meeting and chairing the meeting. Peter said that he would like to see SEMLIF continuing long into the future and would be grateful if people would contact him if they are interested in taking over (Email: peter.baxter@surreycc.gov.uk Tel: 01306 887565).

DIARY AND EVENTS

- Next year's Annual Study Weekend will take place 5th- 8th April 2013 at Weetwood Hall, Headingley, Leeds. [MLT Bursaries](#) will be available for both students and professionals and priority is given to those who would otherwise be unable to attend and who have no other sources of funding.
- Various courses are being planned with dates and venues to be confirmed. A sample of what we may expect from the autumn onwards:
 - Music Interlending course, late autumn 2012, possibly in Bournemouth
 - Managing a Music Library in the 21st century. Roy Stanley will give this presentation at University College, Dublin at a date tbc.
 - Possible visits to Huddersfield University in November (to coincide with the Huddersfield Contemporary Music Festival), the British Library in March 2013 and Chetham's School and Library in June 2013
- IAML (UK & Irl) will be celebrating its Diamond Jubilee next year (2013) . Celebrations and events are being planned and it is promising to be an exciting year.

EXEC BRIEFING

A selection of currently on-going projects:

RDA implementation. The implementation of RDA is gradually approaching and it is important that IAML (UK & Irl) can provide assistance and guidance. Possible examples would be increasing awareness by sharing RDA and FRBR bibliographies and linking to documents from the website, by providing training, and by ensuring information will get to those who need it.

Website redesign. Redesigning the webpage has been on the agenda for some time now and a dedicated group is working towards updating and improving our current pages. Hopefully something to look out for in our Jubilee year.

Strategic plan. The time has also come to come up with a new and focussed strategic plan. On an international level there has been much discussion on the future of IAML and we now need to reflect on the current and future role of IAML (UK & Irl).

Musicians' letters project. The report into the musicians' letters project has been submitted to MLT and we now await its publication online. An executive summary was made available at the ASW in Cardiff and Susi Woodhouse gave a report at the Information session. A summary will also appear in Brio.

IAML (UK & Irl) Treasurer vacancy

The Treasurer is one of the Officers of IAML (UK & Irl) with a place on the Executive and the Finance & Administration Committees of the Branch.

This is a 5 year post, commencing at the 2013 AGM.

The Treasurer's main responsibility is to manage the Branch's accounts both in the UK and Ireland. This includes receiving and monitoring payments to the Branch, paying invoices and reimbursing committee members' expenses. The Treasurer also provides the Executive and Finance & Administration committees with financial advice.

The Treasurer's principal liaisons are with the following individuals and groups:

- The Executive Committee

- The Membership Secretary concerning membership fees

- The Publications Officer concerning payments for the branch publications and subscriptions

- The Courses & Education Committee concerning payments for courses and meetings they run

- The Conference Committee concerning budgets and payments for the Annual Study Weekend

- The Brio Advertising Editor concerning publications advertising rates

- The IAML Treasurer concerning international subscriptions and other payment queries

- The Music Libraries Trust regarding the ET Bryant Prize and the Ian Ledsham Bursary

- The Excellence Award Administrator concerning the budget for the award

- The IAML (UK & Irl) Honorary Auditors

- The banks with which the Branch holds accounts (currently Bank of Scotland, Bank of Ireland and Santander)

In addition to the day-to-day management of the accounts, the main duties of the role occur at the following times in the calendar:

January

- Audit the previous year's accounts

- Propose sterling membership rates, through the Executive Committee

April

- At the AGM present the audited accounts, propose the Honorary Auditors for the following year and propose the membership fees for the following year

July

- Propose Brio subscription and advertising rates to the Finance & Administration and then Executive Committee

October

- Propose euro membership rates, through the Executive Committee

- Agree the budget for the following year

The full responsibilities of the Treasurer are outlined in the Branch Constitution, in particular, Article VIII / 2 and Article X