

**International Association of Music Libraries,  
Archives and Documentation Centres  
United Kingdom and Ireland Branch**

founded 1953



***Newsletter***

Number 66

October 2013

**Editor: Anna Pensaert**

**Publications Officer: Almut Boehme**

ISSN 0263-9939

**Editor: Anna Pensaert**

University of Cambridge

Pendlebury Library of Music, 11 West Road, Cambridge, CB3 9DP.

Tel. 01223 335183

Music Department, University Library, West Road, Cambridge CB3 9DR.

Tel. 01223 333072

e-mail: [amljp2@cam.ac.uk](mailto:amljp2@cam.ac.uk)

**Publications Officer: Almut Boehme**

Music Division, National Library of Scotland, George IV Bridge, Edinburgh,

EH1 1EW. T

el. 0131 623 3880.

e-mail: [A.Boehme@nls.uk](mailto:A.Boehme@nls.uk)

## E D I T O R I A L

<b>C O N T E N T S</b>	
<b>Diamond Jubilee</b>	<b>2</b>
<b>Volunteering at West Yorkshire Archive Service</b>	<b>4</b>
<b>IAML Vienna</b>	<b>6</b>
<b>Updates and developments</b>	<b>11</b>
<b>People and places</b>	<b>14</b>
<b>Diary and events</b>	<b>18</b>
<b>Exec briefing</b>	<b>19</b>

For our autumn issue, we have a wide range of news and developments, ranging from a volunteer feature to conference reports, from new online resources to exciting developments in UK libraries. All this in addition to our Jubilee news and events.

Did you know IAML(UK & Irl) is blogging? We now have yet another way of sharing news and hope we can boost this new initiative with many Jubilee and other contributions.

We have two deadlines approaching in November: one for the 2014 IAML(UK & Irl) Excellence Award for Music and one for the 2014 IAML International Conference in Antwerp.

We also have two vacancies on Exec.

So keep reading, enjoy and, most of all, take part in IAML(UK & Irl).

*Anna Pensaert*

## DIAMOND JUBILEE NEWS

October 2013 is a busy month for Jubilee events and activities!

A lunch for past and current presidents of the branch has been organised by Susi Woodhouse and will be held in London, Tuesday 8 October.

Saturday, 12 October will see me being a member of a panel discussing the availability of music for choirs and orchestra at the Making Music [Conference](#) in Birmingham. [We were also really pleased to hear that Making Music has agreed to publish an article about this topic by Frances Metcalfe in the next edition of their [Highnotes](#) magazine.] IAML(UK & Irl) will also have a stand at the conference, at which we proudly will be displaying our new jubilee roller banners.

I will then be giving a badged lecture about my library and the work of IAML(UK & Irl) for [CILIP in Surrey](#) at the [Surrey Performing Arts Library](#), on Wednesday, 16 October.

This event will be closely followed by the reception which is being held at the [Foundling Museum](#) from 6pm to 8pm on Tuesday, 22 October (see invitation). This is obviously the high point of the year. In addition to joining friends and colleagues to celebrate this achievement, there will also be speeches from myself, Robin Osterley (Making Music), and Annie Mauger (CILIP). [Howard Skempton](#) will also be talking about his composition (*Orpheus with his lute*), which is going to be performed by [Chantage](#) (former winners of the BBC Choir of the Year competition). Refreshments are being provided and a special cake has been baked by Geoff Thomason and iced by Nick Barlow's wife Trudy. It's going to be a wonderful evening and I hope to see lots of you there.

Forthcoming events include Richard Chesser and Peter Horton giving a badged Grove Forum lecture entitled, 'From Abbatini to Zuccelli: the history and holdings of the RCM Library special collections' at the [Royal College of Music](#) on Thursday, 24 October.

Do let me know if you are planning an event and you would like to borrow the jubilee roller banners.

Looking much further forward, we are planning to hold a National Music Libraries Day on the same day as [National Libraries Day](#) (Saturday, 8 February 2014) and would like as many libraries as possible to hold an event or do something special that day.

*Peter Baxter, President, IAML(UK & Irl)*



**IAML(UK & Irl) Diamond Jubilee Reception**

The International Association of Music Libraries (United Kingdom and Ireland Branch) would be delighted if you would join us to celebrate the Diamond Jubilee of the Branch and hear the first performance of *Orpheus with his Lute* by Howard Skempton, commissioned by the Branch to mark this occasion.

**Tuesday 22 October 2013  
6pm-8pm**

**at**

**The Foundling Museum  
40 Brunswick Square  
London, WC1N 1AZ**

Peter Baxter (President, IAML(UK & Irl)), Annie Mauger (Chief Executive, CILIP) and Robin Osterley (Chief Executive, Making Music) will give short presentations to mark the occasion, and Howard Skempton will talk about his composition which is to be performed by Chantage (former winners of the BBC Radio 3 Choir of the Year competition).

Refreshments will be provided.

IAML(UK & Irl) exists to represent and promote the interests of music libraries, music librarians and library users, encouraging cooperation between them and providing education and training. It organises an annual study weekend, meetings and courses, and publishes a journal and a newsletter.

Please RSVP to Mrs Megan Dyson

Email: [meganrdyson@gmail.com](mailto:meganrdyson@gmail.com) Tel: 07401 683164

Post: Resource Centre, Bruntcliffe School, Bruntcliffe Lane, Morley, Leeds, LS27 0LZ

Partners welcome

<http://www.iaml.info/iaml-uk-irl/>

*Diamond Jubilee Reception—Invitation to IAML(UK & Irl) members and prominent guests*

## RECENTLY LISTED MUSIC COLLECTIONS IN WEST YORKSHIRE

I recently began volunteering at the Leeds office of the [West Yorkshire Archive Service](#) and wanted to share my experiences and what I have been working on with the IAML(UK & Irl) community. As a music specialist I've requested to work on music-based collections and the WYAS staff have turned up several unlisted collections for me to list. I currently do one day a week as a volunteer. I work with an Excel spreadsheet, which can then be easily imported into the collection management system, Calm. My supervisor has given me a whistle-stop tour of Calm and I would like to get more practical experience of the software, since that is regularly listed on job descriptions.

That brings me to the reason I'm volunteering: principally to gain experience and skills that will help me get a job! In early spring, I contacted many libraries and archives in Leeds with speculative emails containing my CV and an enquiry about the possibility of voluntary work. Unfortunately it was very difficult to get any response to these but I managed to start a dialogue with WYAS and M&S Company Archive, both of whom I am now volunteering with.

Probably the most valuable thing I've gotten out of it has been the experience and the connections. I of course list my voluntary work experience on my CV, demonstrating that I'm proactive and serious about the field and also what skills I'm gaining. My voluntary work has been helpful in broadening my practical experience of library/archive work and pinpointing areas that I enjoy (or don't!) and that best suit my background/skillset. Namely, whilst I do enjoy the cataloguing work, I don't think I would enjoy doing it full time! Volunteering has also given me a deeper understanding of the field, different sectors and the work of archivists. Developing my professional connections has been great too. I can ask my supervisors and other contacts for advice (and sympathy) regarding job hunting and they have kindly alerted me to job adverts and offered to provide recommendations.

My work at WYAS has been exclusively music listing projects and although I have yet to discover any lost Vivaldi manuscripts, the collections are nonetheless interesting and diverse. Here are the projects I have been working on:

LC/WYAS1870 Leeds Leisure Services (1978-2001). This collection consists of the working files of the Leeds International Concert Season (run by the Music department of Leeds Leisure Services). The collection would be of interest to researchers of British orchestras and other performing ensembles, since many

were invited to perform in the concert series, including BBC Philharmonic, The Hallé, English Northern Sinfonia (aka Orchestra of Opera North), Bournemouth Symphony Orchestra, and many others. Some of the most interesting material relates to competitions originating in Leeds. The Leeds' Conductors Competitions (material covers 1983-1999) gives interesting portraits of up-and-coming conductors. The Tetley G.U.L.P. pub piano competitions (material covers 1990-93, 1996-98) which were staged in the Victoria Pub, Leeds, present a charming story of efforts to encourage a dying breed.

WYB339 Gary Cavanagh Collection (up to c. 2009). This collection consists of newscuttings, concert posters, notes and other material relating to Cavanagh's extensive research into the Bradford rock music scene, culminating in the book he co-authored with Matt Webster, *Bradford's Noise of the Valleys: A history of Bradford Rock and Pop 1967-1987* (Bank House Books, 2009). A distinctive feature of both the book and the collection are the 'rock family trees', which trace the connections and common musicians between various bands. Many of the bands are admittedly obscure (anyone remember Southern Death Cult?), but this collection would definitely interest the Bradford native or late twentieth-century British rock music researcher.

WYC514 Misc Records of the Northgate-End/Halifax Orchestral Society (1829-1908). This collection documents music making and concerts in the Halifax area during the nineteenth century. Misc 514/1 is a large scrapbook that includes mainly concert posters and programmes. This would be of interest to researchers of British amateur music societies since it offers a nearly comprehensive view of performance trends for classical choral and orchestral repertoire in nineteenth-century Yorkshire (e.g. lots of Handel oratorios!). Misc 514/2 is a record book for the Northgate-End Orchestral Society (1882-1908). Since it lists members' names and attendance, this item might interest a family historian with musical ancestors in Halifax.

Postscript: At the time of writing, WYAS is looking into adding these collections to the [Concert Programmes](#) database and [Cecilia](#) at my suggestion (and with a nudge from Rupert Ridgewell!). It would be great if my contributions were more widely available as a result.

Megan Dyson, Leeds

I A M L A N N U A L C O N F E R E N C E  
V I E N N A  
2 8 J U L Y - 2 A U G U S T

I greatly appreciated having the opportunity to attend the IAML [Annual Conference in Vienna](#), particularly as I have only ever attended the conference in Edinburgh (as one of the organisers) and part of the conference in Dublin in 2011.



Austrian National Library

I had never been to Vienna before, so it was very exciting to visit a city I had heard so much about, see some of the magnificent architecture, and hear some of the music written there.

The conference was held at the [University of Vienna](#), just a few minutes' walk from the historic centre. And it was wonderful that we were able to walk to many of the places we were visiting, or travel on their very efficient trams or the Metro.

I was lucky to be staying at a hotel that was almost on the other side of the street from the University. It was really quiet and it had air conditioning (just as it said on the website). And the latter was a bonus as the temperature was in the upper 30's all week. As the week went on, I realised there were music librarians from France, Australia and the USA also staying at the hotel and from then on I joined several of them for breakfast.

There were approximately 400 delegates including a large number from Austria. People were commenting about how many more people were attending from throughout mainland Europe because of the location, and there was also a large contingent from the USA and about 30 delegates from the UK.

I arrived on Sunday afternoon, as I had to work on Saturday, so I missed the first Council meeting and the first discussion of the report on the restructuring of IAML. However, more opportunities were to come and I had the bonus of being able to discuss it with Richard Chesser, one of its authors, on several occasions.

I am not on any working group or committee, so I was able to enjoy the plenary sessions and papers throughout the day from Monday to Friday. Apart from the plenaries, there are always multiple sessions going on at any one time. Conse-



quently, I had to plan what papers to attend and found myself attending one paper in one lecture theatre before moving to another to catch a further interesting paper.

Presentations I heard included papers on the development of the universal instrumentation code; neoScores (sheet music on tablet computers); downloading musical theatre scores; trade deals; the use of video to promote collections/events; thematic catalogues; and possible further developments in music discovery systems (ie. catalogues). However, it was also really nice to be able to support some of my colleagues who were giving papers at the conference, such as Deborah Lee talking about the classification of musical instruments; John Rink talking about 'Digitizing the Annotated Catalogue of Chopin First Editions'; David Bretherton talking about [Schenker documents online](#); Nicholas Clark talking about the [Benjamin Britten Library](#); and Loukia Drosopoulou talking about the [Aylward Collection](#).

Other members of IAML(UK & Irl) who also contributed greatly to the success of the conference were Ag (Antony Gordon) as Vice President, Rupert Ridgewell as Chair of the Bibliography Commission, Geoff Thomason as Chair of the Service and Training Commission, and Helen Faulkner as Chair of the Copyright Committee. And there are many others whose contribution to IAML on committees and working groups is very greatly valued.

Congratulations are also due to Ag, Joseph Hafner and Barbara Dobbs Mackenzie on their appointments as Vice Presidents and President respectively.

I didn't need to present the national report of the branch, which you can read on the [IAML website](#) and in [Fontes](#). However, I did attend the roundtable discussion between the board and national representatives which was chaired by Roger Flury (President). This was a great opportunity to meet the presidents of many of the branches in addition to discussing the themes that appeared in many of the national reports and the IAML restructuring report.

I also attended the meeting of the Public Libraries Branch, which was ably chaired by Carolyn Dow from Lincoln City Libraries in the USA. Again, this was a wonderful opportunity to meet old and new colleagues and we had a really interesting and fruitful discussion about how to make a music library an integral part of a city's arts community.

The Public Libraries Branch also organised a visit to the Vienna Main City Library, which contains a magnificent music library and is part of a building that also houses a Metro station and a rooftop café.

In addition to all these papers, sessions and visits, there was also a wonderful cultural and social programme. This included an opening reception at City Hall, a guided tour of the Austrian National Library, a concert at the Musikverein, a concert in the theatre of Schönbrunn Palace, and the final dinner at the Palais Ferstel.

There were so many exciting tours offered on Wednesday afternoon that it was difficult to choose. But, having been a fan of the music of Haydn for many years, I was really pleased to get a place on the tour that took a bus to Eisenstadt to visit his house and Esterhazy Palace. Something I will never forget.

The topic that dominated this conference, and the lead up to it, was the report on the restructuring of IAML and the second meeting of the Council certainly had an air of drama when this topic was discussed. However, it was overwhelmingly approved and work can now begin towards creating the new organisational structure.

As with most conferences, the week flew by and it was time to return home and look forward to Antwerp in 2014. Hope to see lots you there!

*Peter Baxter*  
*Surrey Performing Arts Library*



Esterhazy Palace



Haydn House—Eisenstadt

I A N L E D S H A M B U R S A R Y R E P O R T  
I A M L C O N F E R E N C E  
V I E N N A

This year the IAML International Conference was held in Vienna and, as was expected from a city with such an important music history, the programme was particularly rich in talks on historic music collections, several of which held in Viennese institutions or with links to Viennese history, composers and musical networks.

My professional work as a cataloguing librarian of historic music collections, coupled with my personal research as a musicologist on the dispersed manuscripts of the composer Luigi Boccherini, made the attendance of this conference particularly rewarding. The variety of papers presented on collections with an individual history and characteristics offered on the whole a broad view of the different ways and purposes music collections are formed, and the journey they undergo before ending up in a library, or becoming dispersed. For the latter, the conference also illustrated how libraries or special projects can assist to bring such dispersed collections together on one platform through e-repositories and online cataloguing for the practical benefit of readers.

Several talks covered interesting case studies of composers' collections such as the session of Viennese composers and their collections (the Médiathèque Musicale Mahler in Paris; the International Stiftung Mozarteum in Salzburg and the Arnold Schönberg Center in Vienna), as well as that by Nick Clark on Benjamin Britten's library. These talks illustrated the great importance of such centres for the study of an individual composer's life and work. Also, an interesting sub-theme of this topic were talks on composers' own libraries, with the paper by Balázs Mikusi on Haydn's library standing out.

Other speakers talked about how individuals' complete collections ended up in their libraries, and two papers that stood out in this respect for me were the ones by Danute Petrauskaite, who talked about her efforts to bring the collection of the Lithuanian emigrant in the USA Vytautas Strolia, who spend his entire life in his new country assembling material related to his homeland culture, back in Lithuania; a moving example not only of an individual's lifelong passion for collecting but also of a librarian's commitment to preserve this for the use of future generations. Also, the talk by Stefania Gitto who talked on the historic collection of the House of Habsburg-Lorraine in the Palazzo Pitti, now at the Conservatorio in Florence, and the incredible collection it contained of vocal and instrumental music –including 6,000 complete opera scores and performance parts in mint condition that Ferdinand III, Grand Duke of Tuscany was

able to assemble– a treasure no doubt for any library to have or researcher to study in one site as a complete and unique historic collection. This paper was part of a very interesting session on Aristocratic music collections.

Other sessions in the conference that stood out were the second session of the Bibliography Commission with all three papers presented of an excellent quality. Paul Banks talked about the unknown activities of the Viennese printer Josef Eberle. David Wyn Jones presented the catalogues and cataloguing practices of the Viennese music seller Johann Traeg, the ways by which manuscripts from his shop can be identified today, as well the importance of transferring Traeg's catalogues into electronic format in order to allow a better study of his practices and more effective searching of them by composer, genre, instrument etc. The final paper in this session by Patricia Stroh on Artaria's Early Beethoven editions was a most interesting bibliographical study of engravers' styles and the evidence that different copies of a printed edition can provide for the dealings of composers, publishers and engravers.

Following the increased emphasis that libraries give today in the digitisation of collections and online resources, several talks reported on such topics. Pietro Zappala's talk on online thematic catalogues was particularly informative in this respect, showing their advantages in terms of their practicality for updating or adding new information, the lower cost of production, as well as the additional features they provide to users such as links to manuscripts, audiovisual files, as well as better search options. The special features and benefits of online resources were also supported in other papers in the conference, and especially with the presentation of the Bach-Digital project, a project long underway, with catalogues of various members of the Bach family, and recent developments the linking of manuscripts and printed editions to audio files and video recordings in order to allow a better study or appreciation of the music viewed in manuscript.

Within this variety of talks on music collections I was happy my paper contributed on another aspect of these, that of mixed collections and the importance of disentangling provenance. My talk emanated from the cataloguing project I was engaged with at Cardiff University, and the collection belonging to the organist T.E. Aylward (1844-1933) which became mixed with additional items whilst originally held at the Cardiff Public Library, revealing a great number of important sub-collections and owners in 18th- and 19th-century Britain and their musical preferences. I was furthermore delighted with the paper by George Boziwick who presented a case study of exactly the type of repertoire that is predominant in the Aylward collection, i.e. music for domestic performance and especially for women, through the presentation of Emily Dickinson's music book held in the New York Public Library. His presentation was excellent in showing the musical training and

tastes of Dickinson through the repertoire contained in her book, the evidence from her correspondence referring to the music she owned and performed, and how music played an important part in her life and work. I hope that the cataloguing of the Aylward collection will assist to unveil, in a similar manner, owners' tastes and music activities in 18th and 19th-century Britain.

The IAML conference this year was a celebration of different collection types, their characteristics and research potential, offering to attendees a broad scope of these and the chance to learn from other colleagues the best ways to bring these to light through individual or joint forces. This was the second International IAML conference I attended and my interest in the work of IAML is continuing to grow; I hope I shall be able to attend many more conferences in the future, and I wish to thank the Music Libraries Trust for their kind support towards attending the 2013 one.

*Loukia Drosopoulou*

## U P D A T E S   A N D   D E V E L O P M E N T S

### *News from (international) IAML:*

More conference experiences can be found in the [conference diary](#).

The results of the elections for the positions as President and Vice-Presidents are:

President: Barbara Mackenzie, RILM Editor-in-Chief

Vice-Presidents: Johan Eeckeloo, Conservatory Brussels; Antony Gordon, British Library; Joseph Hafner, McGill University; Stanislaw Hrabia, Jagiellonian University, Krakow

### *Online resources:*

The [IMSLP/PML archive](#) recently passed the count of 250,000 free online scores.

The **Full English** was launched in June. The Full English is an English Folk Dance and Song Society (EFDSS) project that brings together 12 major manuscript collections for the first time in the most comprehensive free searchable digital archive of English folk songs, tunes, dances and customs in the world.

Apart from the creation of the largest searchable [digital archive](#) of early 20th century English folk arts manuscripts there will be a national programme of workshops, lectures, creative projects with schools, training and community events and the release of a CD of new and newly arranged music inspired by the collections.

For more information, you can visit the website and/or read Robert Athol's blog on [MusiCB3](#).



### ***IAML(UK & Irl):***

The nomination process for the **2014 IAML(UK & Irl) Excellence Award for Music Libraries and Personal Achievement Award** is open.

Do you want to sing the praises of YOUR music library or music library staff, but don't quite know how? Well, we may just have the answer for you. These awards, made every two years, are a valuable way of recognising the outstanding service by both libraries and individual members of staff and so raising your profile among managers and users.

The aim of the Awards is to highlight and celebrate all the good work that goes on in music libraries from supporting research to providing sets of scores for choral and orchestral societies. The awards are open to all music libraries and staff who work with music collections no matter what their sector, size or type. So whether your library is a small community library, a university or college library, a library in a school, conservatoire, orchestra or specialist society, then this award is for YOU.

The Awards are presented every two years. Nominations will be judged by a panel of experts from the music industry and we are delighted that Professor Jan Smaczny of Queen's University, Belfast will be chairing the judging panel again for the 2014 awards. Professor Smaczny says, "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 these awards are a wonderful opportunity to recognise that.” The range of music libraries is diverse: no two are alike, each reflecting and supporting its own user community, and there is much to celebrate.

Interested? Then go to <http://www.iaml.info/iaml-uk-irl/awards/excellence.html> for the General Guidance Document and Nomination Forms or email [iaml.award@gmail.com](mailto:iaml.award@gmail.com) for more details.

Remember, previous award winners can be nominated again – in this case the award will recognise continuing outstanding service provision.

**The deadline for 2014 nominations and submission of self-assessment forms is Friday 29 November 2013.**

*Frances Metcalfe, IAML(UK & Irl), Executive Committee Member, Kent County Council*



### **IAML(UK & Irl) is blogging!**

Over the summer IAML(UK & Irl) has set up it's own [blog](#). We have started modestly with some Exec members blogging, but we would welcome contributions from all members. This need not be limited to news, events and developments. We would also like to invite you to share your thoughts on anything that may have happened during your working day, training session, course... Remember the days when we had *A day in the life* as part of the Newsletter? It would be great to see this sort of contributions in our blog. So anyone who feels inspired to join in and blog, please [contact](#) the Newsletter editor.



IAML(UK & Irl) is represented in the recently launched [Music Research Consortium UK \(MRC-UK\)](#)

## PEOPLE AND PLACES

*Bodleian Music card catalogue now searchable online*

It is now possible, for the first time, to browse the card catalogues for the Bodleian's printed music collections without having to come to the Library. The cards have been scanned and the images made accessible online as a kind of virtual card catalogue: <http://canvas1.bodleian.ox.ac.uk/mmap/music-index.php>. This forms part of a project which will eventually see brief records for this material loaded in [SOLO](#), the online catalogue for most of Oxford's libraries.

AADE Mus. 64 e. 7 (4)  
 Aade bin i loschtig gsee. Appenzeller Tänze und Lieder [arranged] für 2 Altblockflöten...  
 Herausgegeben von...W.Keller-Löwy. [Score. Title-page in German & English]  
 Zürich, Verlag Musikhaus Pan  
 1981 ed.no. 248 cm.15x21 pp.20

Scanned card from the main card catalogue

Since 1992, all music scores acquired by the central Bodleian have been catalogued online and are therefore accessible through SOLO. Additionally, several retrospective conversion projects over the years have meant that a significant quantity of earlier accessions have been recatalogued, notably opera scores, a large proportion of our pre-1800 editions, music hall songs and a selection of important 20<sup>th</sup> century composers and collected editions. However, that still leaves approximately 75% of the Library's music holdings represented only by the bulky card catalogues which used to dominate the old Music Reading Room and now line the central aisle of Duke Humfrey's Library where the Music department is currently in exile, pending the completion of the transformation of the New Library building into the Weston Library in the summer of 2014.

A joint investigation in 2008-9 between Oxford and Cambridge, funded by the Andrew W. Mellon Foundation, concluded that a full recataloguing project would be prohibitively expensive but, in 2011, the Bodleian was fortunate to receive another Mellon grant to fund a more economical approach to making the rich Music holdings of the Library more widely accessible. Music teamed up with the Maps section of the Library (who have a similar problem to Music) and arranged for 536,400 cards to be scanned and the images sent away for the information on them to be keyed into a database. This task was outsourced to a company in the Philippines whose work is currently being checked and enhanced by a small team of editors in Oxford. Once that work is complete, by the summer of 2014, most of the data will be converted into brief MARC records and loaded into Oxford's ILS (Aleph), therefore becoming searchable and the items requestable via SOLO.



The virtual card catalogue is a by-product of this project. An interface has been developed to make the card images accessible online using 'flipbook' technology which allows access to the card 'drawers' at frequent index points. Once you have entered a 'drawer', you can browse the cards until you find what you are looking for. Each card image is displayed with an e-mail icon which allows registered Bodleian readers to request the item from its remote storage location to the Music reading room in Duke Humfrey.

In fact, several distinct music catalogues are included in this project. In addition to the main card catalogue (begun in the 1920s but incorporating much earlier material), the remains of the hand-written supplementary slip catalogue (now containing mostly minor Victorian editions received under legal deposit) can be found, along with composer and title indexes to popular music (ca. 1953-1991), and a partial index to printed music found in journals or other non-music publications. For the sake of completeness, included also are a small number of cards for microfilm sets and some individual music manuscripts available on film, along with a partial index to music manuscripts catalogued between about 1965 and 2009, but the legibility of some of these hand-written cards leaves much to be desired and the help of Music staff is likely to be needed to decipher and interpret them.

While this solution falls short of the ideal – the complete recataloguing of all music scores in SOLO which would see everything fully and consistently described and indexed – it is hoped that the result of this more pragmatic approach will be a considerable improvement on the present situation. Given that there is no obvious distinction between which material can be found in SOLO and what remains in the cards, SOLO should always be searched first when looking for any music scores but you should now remember to check the online card images if you can't find what you need in SOLO, provided it was published before 1992. If you still can't find what you need, it may be worth asking Music library staff as cataloguing practices over the years have often been quite obscure and what you want may not always be filed where *you* might expect to find it!

Links to the 'new' card catalogue can be found on the SOLO homepage. The interface has been released in its 'beta' phase and currently works best in Firefox and Chrome browsers. Functionality issues with Internet Explorer are being addressed and a few other minor improvements are planned for the coming weeks. Comments are welcome to [martin.holmes@bodleian.ox.ac.uk](mailto:martin.holmes@bodleian.ox.ac.uk).

*Martin Holmes, Alfred Brendel Curator of Music, The Bodleian Libraries, University of Oxford*

### ***News from the Surrey Performing Arts Library***

Ellie Coady has joined the First World War Centenary Working Group of Surrey Libraries and has contacted all our groups that have an email address to see if they would be interested in organising a joint event.

Graham Muncy put up an exhibition at Leith Hill Place (the childhood home of Vaughan Williams) to promote the library. The library has also been working with the Vaughan Williams Society to promote the concerts they are holding at the house.

The final batch of new stock being added to the Making Music Kirby Collection has been arriving over the summer and staff have been very busy processing it so it is ready for the choirs who are using it this autumn. 1,500 scores have been added this year alone, and 166 vocal sets and 37 orchestral sets have been added over the past three years. Work is now underway to update the list of stock in the Collection and on Encore!

The library hosted a networking event run by Making Music for their members in the South East on Monday, 2 September at which Peter spoke about the library and Ellie gave a tour.

Lois Cremen (Senior Library Assistant) organised a very successful play reading event on Saturday 14 September during the Mole Valley Heritage Weekend. This was accompanied by an exhibition about the Dorking Dramatic and Operatic Society (DDOS) and characters in costume from a forthcoming DDOS production of *Pride and Prejudice* greeting library users.

*Peter Baxter, Surrey Performing Arts Library*

### ***'Behind the Lines' WW1 project at Westminster Library***

*Behind the Lines: the music and composers of the First World War* is a year long programme inspired by the centenary of the First World War. It has already received very good publicity, including articles in the [London Evening Standard](#), [BBC Music Magazine Website](#), [Gramophone](#) and, more modestly, the [IAML\(UK & IrI\) blog](#). We are already looking forward to hear more about the many events.

**Roger Taylor**, who has recently celebrated a significant birthday, has retired from the [Community and Youth Music Library](#), although he continues to contribute as a volunteer from home.

Roger's enormous contribution to IAML and music librarianship has been, perhaps, most significant in the field of outreach, especially his pioneering work on behalf of music librarians in Albania. On a lighter note, his after-dinner speeches were particularly memorable - no-one was safe from his wit; he also had the happy knack of being able to chair a meeting while apparently asleep. (Ruth Hellen)

He has co-authored a publication on [Hubert Harry](#).

It is with sadness that we have had to say farewell to **Gill Jones**, former music librarian at Cardiff University, who passed away in June.

**CALL FOR PAPERS / POSTERS  
IAML ANTWERP (13 - 18 JULY)**

The International Association of Music Libraries, Archives, and Documentation Centres (IAML) will hold its annual conference 13-18 July 2014 in Antwerp, Belgium. The [Programme Committee](#) encourages proposals for [papers or presentations](#) on subjects related to music, collections, or library issues. This year there will be a focus on Belgian libraries and collections, music, and publishers but presentations of a more general nature are also welcome. Papers that focus on popular or traditional music of all genres English, French or German.

The IAML Programme Committee is also calling for applications for [poster presentations](#). Poster sessions place an expert on a given topic directly in front of conference attendees, many of whom will find great value in the ability to speak with the presenter. There is no limit to the range of subjects that can be presented as a poster, and any topic can be arranged and displayed in a visually interesting manner. Such sessions provide an opportunity for members of the Association to share their work in an informal setting. Younger members are especially encouraged to apply.

The deadline for submission of proposals is **15 November 2013**.

## DIARY AND EVENTS



2013-2014 is the IAML(UK & Irl) Diamond Jubilee year. Updates and reports on events will be posted on the website, the mailing list and of course in the IAML(UK & Irl) Newsletter.

For updates and more information on courses, visits and presentations, please contact the head of the courses and education committee, Geoff Thomason.

- |                 |   |
|-----------------|---|
| 16 October 2013 | Badged event: talk at Surrey Performing Arts Library by Peter Baxter  |
| 22 October 2013 | Jubilee Celebratory Party – Foundling Museum, London  |
| 24 October 2013 | Badged event: <a href="#">Grove Forum</a> at the Royal College of Music by Richard Chesser and Peter Horton   |
| 25 October 2013 | Visit to <a href="#">Chetham's school and library</a> and the opportunity to visit Manchester's <a href="#">Portico Library</a>                       |
| 5 February 2014 | Badged event: <a href="#">Friends of Cambridge University Library</a> . Music archives talk and launch of the T. Dart Archive by Christopher Hogwood. |
| 8 February 2014 | National Music Libraries Day  |

## EXEC BRIEFING

Exec has two vacancies to fill!

### **IAML(UK & Irl) General Secretary**

IAML(UK & Irl) is seeking a new General Secretary who can start in the next month or two as Catherine Ferris, who has done the job superbly, is having to step down.

The General Secretary is one of the senior officers of the branch and serves on the Executive Committee and the Finance and Administration Committee. The postholder organises the meetings of these committees and the Annual General Meeting. They also assist the branch President with the compilation of material for the Annual Report and arrange for it to be printed and circulated.

The postholder is required to be a personal international member of IAML.

If you are interested in this post, a full job description is now available on our website and further information is available from Catherine. Anyone who would like to apply should contact me.

Peter Baxter



### **IAML(UK & Ireland) Publications Officer**

Are you interested in volunteering for IAML(UK & Irl)?  
Do you enjoy working internationally?

If so, we'd like to hear from you.

The post of Publications Officer of the K & Irl branch of IAML will become vacant in April 2014 when the current post holder completes her term of office.

For further information on the role please see the website and/or contact the current post holder:

Almut Boehme, National Library of Scotland, George IV Bridge, Edinburgh, EH1 1EW, Tel. 0131 623 3880, a.boehme@nls.uk