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EDITORIAL

The end of the Diamond Jubilee year is gradually approaching and this issue reflects on some of the activities and events that have taken place, starting with a blog on the Jubilee Reception by Susi Woodhouse and continuing with a wide range of reports, news and updates.

I would like to draw special attention to the information about the upcoming conferences: the ASW in Cambridge and the IAML international conference in Antwerp. We hope to see many of you at either, or both, for our annual opportunity to catch up and share professional experiences. We now have all the usual social media up and running and we hope this will prove to be a good framework for some additional discussions and contributions.

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Anna Pensaert



DIAMOND JUBILEE EVENTS



HOME IAML(UK & IRL)

November 13, 2013 by sw508

AT THE EVENT: THE IAML(UK & IRL) JUBILEE RECEPTION



Anniversary cake

Picture the scene: a gathering of the glitterati of the music library world together with many honoured guests all assembled at the Foundling Museum under the watchful-yet-kindly eye of Handel. A harmonious hubbub, a concerto of chatter, a chorus of celebration... Why? Because on October 22nd 2013, the United Kingdom and Ireland Branch of IAML celebrated its Diamond Jubilee.

There was much to celebrate and old friends to remember, much news to catch up on and new friends to make. Peter Baxter, our President asked us to raise our glasses to all the Branch has achieved from training courses for all levels of skill, to advice and guidance packs, to our online services *Encore!* and *Cecilia*, to the work on the ISMN, our journal *Brio*, to the alliances we have built with others in the music world over the years. We did so, gladly! Annie Mauger, CEO of CILIP was warmly eloquent paying tribute to the important role music librarians play not only within the professional arena, but in contributing to a civilised society, enriching the cultural life of the nation. Peter Lawson Chairman of the Board of *Making Music* was equally warm, stressing the strong ties the two organisations have and the goals and aspirations we share.

The climax of the evening was the world premiere of *Orpheus with his Lute* a specially-commissioned anthem by Howard Skempton, published by OUP, to celebrate our Jubilee and musicians everywhere. Movingly performed by Chantage and their Director James Davey, former winners of the BBC Radio3 Choir of the Year competition, I'm sure I wasn't alone in trying discretely to dab an unbidden tear from my eye.

Happy 60th to the Branch!

Susi Woodhouse, IAML(UK & Irl) Past President 2001 – 2004.

Now all we need to make this little post complete is a picture or two...



After the party...

[About these ads](#)

RECENT POSTS

'A small sensation' at Trinity College Dublin: the Erfurt Enchiridion (1524)
 Greetings and Happy New Year from the Conference Committee!
 Friday Night Is Music Night celebrates 90 years of the BBC Music Library
 Music Libraries Trust bursaries for IAML (UK & Irl) Annual Study Weekend
 IAML (UK & Irl) Excellence Awards for 2014

RECENT COMMENTS



Cambridge's mu... on At the event: the IAML(UK...

anjlp2 on At the event: the IAML(UK...

ARCHIVES

January 2014
 November 2013
 October 2013
 August 2013
 July 2013

CATEGORIES

News
 People
 Places



IAML(UK & IRL)

'A small sensation' at Trinity College Dublin: the Erfurt Enchiridion (1524)

FOLLOW BLOG VIA EMAIL



PRESIDENT'S REPORT

Reception I hope that all of you who attended this event will agree this was probably the highlight of our Diamond Jubilee year. The venue was magnificent, the speeches were inspiring, the singing was sublime, the cake was delicious, and it was so nice to see so many friends and representatives of other organisations.

Many thanks to Annie Mauger of CILIP, Peter Lawson of Making Music and the composer Howard Skempton for their speeches, and also to Katharine Hogg, Peter Linnitt, Megan Dyson, Geoff Thomason and Trudy (and Nick) Barlow for all their assistance in making this such a successful event!

It was lovely to welcome Lena Nettelbladt of the Swedish Branch of IAML to the Reception and it was very kind of her to present us with the gavel. I have been using it at the meetings of the Executive Committee. We have been in correspondence several

times and she recently sent me a copy of their [newsletter](#), which includes an article about our Reception and a picture of their gavel.



IAML gavel

Skempton - Orpheus with his Lute The piece we commissioned to mark our Diamond Jubilee was published by [Oxford University Press \(OUP\)](#) shortly before the Reception and is available to buy for £1.60. OUP describe it as follows, 'This is a simple and elegant miniature in characteristic Skempton style, with graceful choral homophony, seamlessly fluctuating time signatures and hypnotic, meandering harmonies'. There is a sample page on the OUP website, which shows our dedication, and they say the piece is 'easy to moderately difficult'. OUP are planning to record the work for their 2014 free promotional choral sampler CD, which will be sent to choral directors around the country (in addition to being given away with magazines and at conferences) and should be available in June. I thought the piece was stunning when I heard it being performed by Chantage at the Reception and it was so nice to hear Howard talk about it before it was performed.

The Executive Committee decided to send 30 copies of this piece to libraries around the country. They have been sent to Belfast Central Library, Edinburgh City Libraries, Kent Libraries, the Library of Birmingham, Manchester Libraries, Surrey Performing Arts Library, Westminster Music Library, the Yorkshire Music Library, and the library of the Association of Irish Choirs. So there are copies available all over the UK, in Ireland, and via interlibrary loan.

In addition to the performance at our Reception, it was also performed at Trinity College Dublin in December and there will be another opportunity to hear it after the Annual Dinner at the Annual Study Weekend in Cambridge.

Many thanks to Griselda Sherlaw-Johnson, Simon Wright and all the staff at OUP for all their assistance with this commission and thanks also to Howard Skempton for his wonderful composition.

Presidents' Lunch

This took place at Pasta Plus, a family run Italian restaurant beside Euston Station, on Tuesday 8 October and was a truly wonderful occasion! Eleven presidents attended together with some partners, but Miriam Miller was sadly unable to attend.



Following a glass of prosecco, we had a wonderful home cooked meal in this extremely nice restaurant. Malcolm Jones said a few words to mark the occasion and David Thompson (Pam's husband) took lots of photographs which you can see on our [Flickr](#) page. Many thanks to Susi Woodhouse for organising such an enjoyable lunch!

Making Music I attended the Making Music Conference at the City of Birmingham Symphony Orchestra Centre in Birmingham on Saturday, 12 October where I had a IAML(UK & Irl) stand in the exhibition

area and was on a panel with Tim Brooke of Faber Music talking about, 'Where's your music from?'. This was very worthwhile as quite a lot of people came to talk to me at the stand and the room for the panel session was full.

Making Music is planning to start a campaign to encourage their members to support their local music library and they published an interesting article about music libraries in the latest issue of their *Highnotes* magazine.



National Music Libraries Day – 8 February 2014 Many thanks to everyone who organised an event, exhibition or activity on the day! And to those who tweeted and promoted the event on social media! I've already been incredibly impressed by the activities that were organised and hope to provide a fuller report soon.

Peter Baxter, President IAML(UK & Irl)

RMA RESEARCH STUDENTS CONFERENCE 2014

When I attended the RMA Research Students Conference in Southampton last year I noticed that there were several practical workshops timetabled to complement the research papers. They dealt with a number of professional issues, but there was nothing on the role of music libraries as research support. Spotting an opportunity both to showcase the numerous resources which have come about through IAML initiatives and to promote the branch in its Diamond Jubilee year, I offered to host a workshop at the 2014 conference in Birmingham. I was delighted that the organisers were keen to take up the offer (and accept my proposal for a research paper!).

Thus I presented a workshop “How music libraries can support your research” at the conference on 7 January. This was given as a badged event and organised as a plenary session of the conference. I was able to introduce the role of IAML at international and national levels and focussed on some of the resources for which IAML has been the driving force. These included the “R” projects and Hofmeister XIX as well as Cecilia and the Concert Programmes Project. Although most of those attending were aware of both RILM and RISM, several were unfamiliar with both RIPM and RIdIM, and certainly with the other resources I covered. I stressed the growing links between the musicological and music library communities, not least through the formation of the [Music Research Consortium](#) and hope I might have whetted a few appetites for viewing academic music librarianship as a possible career choice for those with a music research background. The response was very encouraging, not least in that positive feedback came from seasoned academics as well as students.

Geoff Thomason, Royal Northern College of Music

CAMBRIDGE’S MUSICAL RECORDS

On Wednesday 5 February, [Cambridge University Library](#) was host to a joint event; the [Friends](#) of the University Library had kindly agreed to work together and include a [IAML\(UK & Irl\)](#) Diamond Jubilee badged event on their programme. The theme was music archives, with a specific focus on the launch of the [Thurston Dart Archive](#).

[Christopher Hogwood](#) and [Greg Holt](#) were our speakers and they gave a fascinating talk, illustrated by music performed by [Margaret Faultless](#), Emily Ashton and [Francis Knights](#).

Cambridge University Library holds a wide range of archival materials relating to music: composer archives, music scholar archives and performer archives all contain a diversity of materials relating to the life and work of the individual person. Many of the archives have a

connection with Cambridge, and contain unique documents and research materials crucial to the study of British musical life.

The [Thurston Dart Archive](#) is one of many examples. It contains correspondence and papers, photos, draft chapters, sound recordings, music manuscripts and edited printed scores. Although this particular archive can never be comprehensive with history leading to so much of the potential material to be either dispersed, sold or in the worst case lost, the diversity of the content does give us a flavour of Dart the music scholar (working on [John Bull](#), corresponding with colleagues and students), Dart the editor (going through several stages of proofs), Dart the performer, and last but not least, Dart as an individual, supporting and encouraging a whole new generation of music scholars.



Dart playing
the viol

Both speakers contributed their own recollections of Dart and the impact he made and this made the evening extra special. One of the highlights was the excellent illustration of Dart's work and views on music and music scholarship by the performance of Henry Purcell's, Sonata in G minor Z 780 in two versions: as a 'Violin Sonata', edited and the piano accompaniment arranged by Frederick Bridge for a supplement to the Musical News of 30 May 1903 and as a 'Trio Sonata', edited and the obbligato bass viol part reconstructed by Thurston Dart for The Purcell Society (Novello, 1959). Having the music performed as it would have been in 1903 and, with additional part, in 1959 respectively was very well received by the audience.

I would like to thank everyone who has been involved in making this evening such a success.

Anna Pensaert, Cambridge University Library.

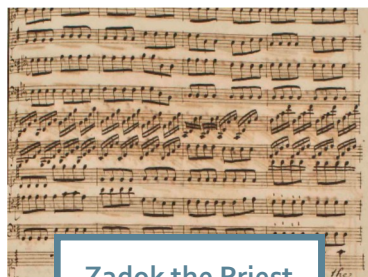
PEOPLE AND PLACES

BY GEORGE! HANDEL'S MUSIC FOR ROYAL OCCASIONS

An exhibition at The Foundling Museum, 6 February – 18 May 2014

No composer has been more closely associated with the British monarchy than German-born George Frideric Handel (1685-1759). His anthem *Zadok the Priest* has been performed at every coronation since that of King George II on 11 October 1727, while Handel's *Water Music* was performed by the Academy of Ancient Music on the River Thames at the Diamond Jubilee of Queen Elizabeth II.

In the 300th anniversary of the coronation of George I, the first Hanoverian king, this new exhibition explores Handel and his music for royal occasions, drawing on the Gerald Coke Handel Collection at The Foundling Museum, and significant loans from major institutions including Lambeth Palace, Westminster Abbey, the National Portrait Gallery, the Royal Society of Musicians and the British Library.



Zadok the Priest

Handel enjoyed the patronage of three British monarchs during his lifetime: Queen Anne, George I, and George II. Employed by George I when he was still the Elector of Hanover, Handel had the advantage of knowing the new king before he ascended the British throne in 1714.

The king did not speak English and Handel had arrived in England in advance of his Royal employer, so would have been more familiar with British protocols. Although he was not appointed Master of the King's Musick, Handel was favoured by George I and his family, while the appointed Master was left to compose music for smaller, less significant occasions. He tutored the royal princesses and composed music for almost all important royal events. Handel went on to compose the coronation anthems for George II, as well as the *Music for the Royal Fireworks* and the famous *Water Music*.

Exhibits include paintings of the Royal Family and the 1727 Order of Service for the Coronation of George II, annotated by the Archbishop of Canterbury. Musical instruments of the period will be displayed alongside autograph manuscripts including *Zadok the Priest*, the *Ode for the Birthday of Queen Anne*, and *Lessons for Princess Louisa*, which Handel composed to teach the Royal princesses to play the harpsichord. Rarely-seen documents from the archives of Westminster Abbey give an insight into the organisation of major Royal events.

By George! is accompanied by a series of public events, including an evening concert by the Academy of Ancient Music, introduced by Christopher Hogwood, as well as lunchtime concerts and Sunday afternoon talks; please see the [museum website](#) for further details.

Katherine Hogg, Gerald Coke Handel Collection

IN TUNE: MUSIC EXHIBITION AT TRINITY COLLEGE DUBLIN

Trinity College Dublin appointed its first Professor of Music in 1764. Garret Wesley, Earl of Mornington, was a violinist, keyboard player and composer who in 1758 had set up the Academy of Music, an amateur musical society which gave concerts in aid of charitable causes. On 7 July 1764 the Board of the university awarded Mornington the degree of 'Doctor in Musick', and a week later elected him Professor.



Earl of Mornington
© Stratfield Saye
Preservation Trust

Trinity College Library decided to mount a major music exhibition to celebrate the 250th anniversary of this important event. ***In Tune: a millennium of music in Trinity College Library*** aims to reveal the richness of the Library's music holdings by highlighting a selection of its most significant treasures, many of them unique or extremely rare. The Library's music collections have been built up over the course of four

centuries, and in their range and diversity reflect a thousand years of Irish and European musical history. The exhibition is arranged in five sections:

1. Early Music Treasures The Library's earliest collections contain significant musical items. These include medieval liturgical manuscripts, music of the Reformation, and domestic music from the Elizabethan era. These sources also illustrate the development of musical notation and music printing in its early experimental stages.

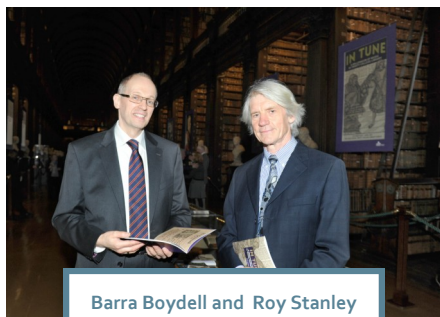
2. Music in 18th-century Dublin The first performance of Handel's *Messiah* in Fishamble Street on 13th April 1742 was a highlight in the busy musical and social calendar of Dublin at this time. TCD's collection reflects this wide array of musical activity: royal birthday odes at Dublin Castle; benefit concerts in aid of Mercer's Hospital and other charitable institutions; cathedral and college chapel music; popular stage works; and the visit of Handel in 1741-2.

3. Irish Folk Music and Song Edward Bunting's *A general collection of the ancient Irish music* (Dublin, 1796) has been described as 'the most influential publication in the history of Irish music'. Thomas Moore used Bunting as a source for many of his Irish melodies, and later collectors followed Bunting's example in transcribing traditional tunes directly from folk musicians. George Petrie published his collection in 1855, including the tune generally known as the 'Londonderry air', and James Goodman transcribed over 2000 tunes from a variety of sources. Such collectors made a vital contribution towards saving an essential element of Ireland's musical heritage for future generations.

4. Collection Expansion Music collections have increased rapidly since the beginning of the 20th century. The purchase of Ebenezer Prout's music library in 1910 was the first deliberate effort to improve coverage in this area, and the acceptance of printed music under legal deposit brought further sustained growth. Music of all genres is collected and preserved – from plainchant to the most recent pop albums.

5. Modern Irish Masters Trinity College Library has built up a rich body of material from some of the most prominent Irish composers of the 20th century. Four composers are represented in the exhibition - Ina Boyle, Frederick May, Brian Boydell and Gerald Barry, and

the Library also holds works by Arthur Duff, Gerard Victory, Edgar Deale, Colin Mawby, and James Wilson. These collections together constitute a major representation of Ireland's modern musical and cultural heritage.



Barra Boydell and Roy Stanley
at the opening

The exhibition was opened by Prof Barra Boydell, joint editor of the recently-published *Encyclopaedia of Music in Ireland* (Dublin: UCD Press, 2013), whose father Brian was Professor of Music (1962-1982) and is featured in the display.

The exhibition is accompanied by a programme of related lectures and concerts. Amongst the lecture topics are the Goodman collection of Irish folk tunes (Nicholas Carolan); music at Trinity College Chapel (Kerry Houston); Thomas Moore (Una Hunt); Ina Boyle (Ita Beausang); and 20th-century Irish composers (Mark Fitzgerald). The Royal Irish Academy of Music Chorale gave a pre-Christmas concert of music related to the exhibition and the College, which also marked the Britten centenary with a performance of the *Ceremony of carols* and the IAML(UK & Irl) Diamond Jubilee with the Irish premiere of Howard Skempton's *Orpheus with his lute*.

The final concert will be given in the Examination Hall on 13 March, when the Callino Quartet will perform works by three composers whose manuscripts are included in the exhibition – Gerald Barry, Ina Boyle and Brian Boydell - as well as the third quartet of Dmitri Shostakovich (who received an honorary MusD from Trinity College in 1972).

The exhibition, which runs until 1 April, is available [online](#).

Roy Stanley, Music Librarian, Trinity College Dublin

CECILIA AND CONCERT PROGRAMMES DEVELOPMENT PROJECT

IAML(UK & Irl) members will need no introduction to the Cecilia and Concert Programmes database, which have become essential fixtures in the web landscape over the last 7-10 years, but there is no harm in a little recap by way of introduction:

Cecilia is IAML(UK & Irl)'s online searchable database of descriptions of music collections in libraries, archives and museums throughout the UK and Ireland. Its creation was funded in 1999 by a grant from the BL Cooperation and Partnership Scheme, the Research Support Libraries Programme and the Museums, Libraries and Archives Council. At present there are descriptions of over 1800 collections from about 600 institutions available. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up to date by the relevant institution. It continues to be a source of information for all manner of purposes from academic research to family history and greatly appreciated by those who use it.

The **Concert Programmes** database is the result of a three-year project (2004–07), funded by the Arts and Humanities Research Council which was hosted by Cardiff University and the Royal College of Music. Building on data compiled for a scoping study commissioned by the Music Libraries Trust (2002-3), the database provides descriptions of concert programme collections held by leading libraries, archives and museums in the UK and Ireland. It has revealed the international scope of the holdings of many contributing institutions, thereby attracting users not only in the UK and Ireland, but also in many other countries worldwide. In 2013, there were 27,704 visits to the site from 116 countries. As a result, interest has been expressed by members of the IAML Working Group on Access to Performance Ephemera to contribute data for equivalent collections in other countries (including Germany, Spain, Sweden, and Italy).

During the course of the past year, discussions have been ongoing concerning the need to make improvements to the shared technical environment within which Cecilia and CPP operate to bring both services into line with current practices. Thanks to a generous dona-

tion and further financial support from both MLT and IAML(UK & Irl) it is now possible to implement these changes.

Whilst the core RSLP collection level description relational databases will be retained, technical developments will be made in order to allow for a significant increase in data held and for the searching of that data to be much more efficient and effective. The data held will also be interoperable in such a way as to make use of existing linked data, available via the 'cloud' and exportable to other relevant services.

Users will find a much-improved experience through a redeveloped interface, with the potential to offer multi-lingual texts; a more sophisticated search functionality including the ability to drill down using facet selection or to refine by categories, a portal style front end with social sharing opportunities such as tagging, linking, blogging, a twitter feed, user comments; improved visibility via major search engines and through other large-scale cultural portals such as the UK's [Culture Grid](#) and the EU's [Europeana](#); and both services will be compatible with smart phones. Work is being undertaken by Orangeleaf Systems Ltd, who have hosted both services for a number of years.

It is hoped that the new-look services will be available in time for the 2014 IAML conference in Antwerp after which we hope to welcome other branches of IAML as contributors to these services. Delegates at the Annual Study Weekend in Cambridge in April should also watch out for an exclusive preview!

Susi Woodhouse (Cecilia)

Rupert Ridgewell (Concert Programmes)

NEWS FROM THE SURREY PERFORMING ARTS LIBRARY

It's been another busy four months at the Surrey Performing Arts Library where, in addition to working on the stock and attracting new members, we're almost entering the second year of a review of the library which is looking at how we make the library even more successful.

The library hosted the Ralph Vaughan Williams Society Annual General Meeting on Sunday, 13 August 2013. Very appropriate, because of our RVW collection and exhibition, and because he lived in the area for so long. A packed Vaughan Williams Room enjoyed an interesting AGM before hearing a talk by a former President, Stephen Connock, enjoying some refreshments, investigating the sales tables, and buying the new RVW mug.

We are trying to work more closely with the Surrey Music Hub and hosted a CPD session for singing teachers on 21 October 2013. In addition to hearing about new developments in teaching singing, delegates were treated to a talk about the library and a tour of the building.



We have been working really hard to produce a list of our sets we can put on our website and hope this will come to fruition later this year. We also hope to completely re-vamp our website and set up a Facebook page.

As mentioned in the last *Newsletter*, the Making Music Kirby Collection is now complete following three years of stock selection and processing, and a booklet listing all the stock is now available on our website. It's been a real boon to the library and some of the stock has been so popular it's hardly been on the shelves. Making Music are about to give the Collection some more publicity, which we hope will also increase the profile of the library.

We mounted an exhibition for Britten 100 showcasing the amazing amount of material available that is available in the library in addition

to the special postage stamp and 50p piece.

As many of you will know the theme of this February's LGBT History Month is 'music' and to celebrate we worked with the Programme Team of Surrey Libraries to organise an exhibition and talk about Ethel Smyth in addition to an exhibition of other materials by LGBT composers. The talk was a great success and was attended by one of the relatives of the composer.

Peter Baxter, Surrey Performing Arts Library

SEPSIG (SOUTH EAST PERFORMANCE SETS INTERLOANS GROUP)

SEPSIG consists of a group of library authorities in the South East that loan and borrow performance sets from each other for free, and in turn contribute £300 a year each to a pot that is used to buy sets for the group. The library authorities that currently subscribe to SEPSIG are: Bracknell Forest, Brighton, Buckinghamshire, East Sussex, Essex, Hampshire, Isle of Wight, Kent, Milton Keynes, Oxford, Portsmouth, Southampton, Surrey, West Berkshire, Wokingham

SEPSIG meets twice a year, once for the AGM, and once for a stock selection meeting to decide what music to buy with the money, and then the top 3 lending authorities to the group receive these sets into their stock. We had our stock selection in November 2013 and bought the following sets (located in the following libraries):

Hampshire

MacMillan: Strathclyde Motets 1 - 40 copies
MacMillan: Strathclyde Motets 2 - 40 copies
Mozart: Requiem (Barenreiter) - 40 copies
Mozart: Requiem (Barenreiter) - orchestral set
Jenkins: Armed man (choral suite) - 10 copies

Essex

Bach: Magnificat in D and E flat (New Novello) - 40 copies
Jenkins: Armed Man (full version) - 40 copies
Elgar: Spirit of England - 40 copies

Brahms: Requiem (New Novello) - 40 copies

Surrey

Bach: Magnificat in D and E flat (New Novello) - 40 copies

Jenkins: Armed Man (full version) - 40 copies

Elgar: Spirit of England - 40 copies

Jenkins: Armed Man (choral suite) - 20 copies

Mozart: Requiem (Barenreiter) - 40 copies

These sets are available via inter-library loan.

Ellie Coady, Librarian, Surrey Performing Arts Library

RESOURCES

The Dublin Music Trade, a resource detailing the *who*, *what*, *where* and *when* of the historic music trade in Dublin has been available online since last September.

HOME

WELCOME TO THE DUBLIN MUSIC TRADE

A CONSTANTLY DEVELOPING RESOURCE DETAILING THE *WHO*, *WHAT*, *WHERE* AND *WHEN* OF THE HISTORIC MUSIC TRADE IN DUBLIN

SEARCH RECORDS

- Simple Search
- Advanced Search

BROWSE RECORDS

- By Name
- By Date
- By Street Address
- By Business Type

IMAGE GALLERY

Open Digitised Dublin Music Trade Card Index

THE DUBLIN MUSIC TRADE - 1850

Numerical Table of Music Trades in Dublin

APPROXIMATE

MUSIC PRINTING, PUBLICATION, SALES

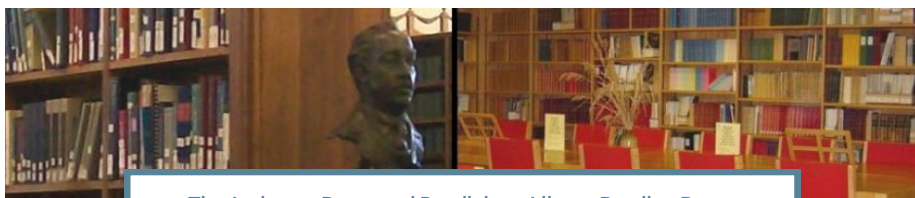
MUSICIANS

Screenshot of *Dublin Music Trade*

There is currently a major dispute going on between DIAMM (Digital Image Archive of Medieval Music) and IMSLP (International Music Score Library Project) over the latter's copying of free manuscript images from DIAMM with consequent invalidations of DIAMM's contracts with some owning libraries. IAML has posted a summary with useful links.

DIARY AND EVENTS

The 2014 Annual Study Weekend will take place in **Cambridge 11-13 April**. The [advance programme](#) is available and [booking](#) is open until **14th March 2014**. Either side of this 'core' ASW visits and tours will be available for those who can stay longer to experience some of the delights that the city and region have to offer. The Public Library Seminar and Academic Librarians' Seminar will also take place in Cambridge on Friday 11 April.



The Anderson Room and Pendlebury Library Reading Room

Music Libraries Trust bursaries for the IAML(UK & Irl) Annual Study Weekend are available.

The Music Libraries Trust is pleased to award a limited number of bursaries to students and library staff who would like to attend the annual study weekend held by the International Association of Music Libraries (UK & Irl) this year, 11-13 April 2014, at Fitzwilliam College, Cambridge. Priority is given to those who would otherwise be unable to attend and who have no other sources of funding.

Details of the MLT bursary application procedure including the application form can be found at: www.musiclibrariestrust.org or contact Megan Dyson (bursaries administrator) at bursaries@musiclibrariestrust.org. **Final deadline for MLT bursary applications is 28 February 2014**



This year's international conference will take place in **Antwerp, 13-18 July**. A [preliminary programme](#) is available.

EXEC BRIEFING

- * Roy Stanley, Music Librarian of Trinity College Dublin has been appointed General Secretary of IAML(UK & Irl). We would like to thank Catherine Ferris for all her hard work over the past years.
- * There is a vacancy for the post of Publications Officer, starting in April 2014. More information is available on the IAML(UK & Irl) [homepage](#).
- * Karen McAulay is the new website working group convenor and we have great expectations for upcoming developments.
- * Exec has embarked on a mission to review how IAML(UK & Irl) can be the most efficient and helpful professional organisation for music librarians/music information professionals and it will be looking closely at the structure of officer posts and committees.
- * Nominations for the 2014 IAML (UK & Irl) Excellence Award have now closed with a total of 15 institutional nominations and 4 personal achievement nominations having been received. Of the institutional nominations 7 are from public libraries, 3 from special libraries (one of these from Ireland), 3 conservatoire libraries and 2 academic institutions. The judging panel will be meeting at the beginning of March to make the final decisions over which nominations will be successful. It is great to receive so many nominations this year.
- * The [IAML\(UK & Irl\) blog](#) has since its soft launch in July received 11 contributions. Any feedback and input remains welcome. International [IAML](#) has recently launched a new way of distributing news: it is pulling together news posted by branches worldwide on [paper.li](#)