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# EDITORIAL

Although music might for a majority of people not necessarily come to mind when commemorating World War I, music libraries and archives contain a treasure trove of relevant information and primary sources and the War has definitely put its mark on many of our composers. Westminster Music Library has realised a fantastic project *Behind the Lines – The music and composers of the First World War* and we are very pleased to start the autumn issue with this contribution.

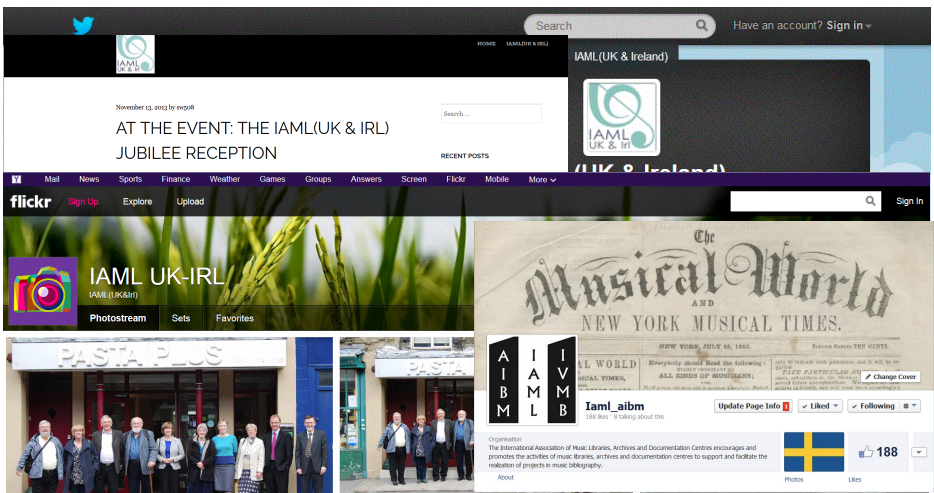
We also talk about user education (a very topical subject when the academic year kicks off) and various music library and IAML developments.

IAML(UK & Irl) has vacancies! Check out the Exec and President's reports for more details.

*Anna Pensaert, Newsletter Editor*

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## BEHIND THE LINES

Over the past year, having received a grant from Arts Council England, Westminster Music Library has been working in partnership with the Royal Philharmonic Orchestra (RPO) to deliver *Behind the Lines – The music and composers of the First World War*.

The poets of World War One - Sassoon, Owen, Blunden – are familiar to most people, while books about the War such as *All Quiet on the Western Front* and *A Farewell to Arms* have become bestsellers. But the work of composers who fought in the trenches has largely been forgotten. My vision was to deliver an extensive programme of music workshops for Westminster and RBKC families, school children and adults, inspired by the music and composers of the First World War. These workshops would feature familiar names such as Ralph Vaughan Williams, who at the age of 41 when war broke out could have avoided active service, but chose to enlist in the Royal Army Medical Corps, and also less well known composers like Ivor Gurney, who served as a signaller and considered himself a composer first and a poet second.

Composers who had fought in the War were heavily influenced by their experiences. Arthur Bliss dedicated his choral symphony 'Morning Heroes' to his brother who died in combat. Vaughan Williams' work 'A Pastoral Symphony' was written as an elegy to fallen comrades. Gustav Holst, whose ill health prevented him from enlisting, wrote 'Ode to Death' in response to composer friends who had died in the War. In the end it was hard choosing just seven to research in depth and feature on our website:

[www.musicbehindthelines.org](http://www.musicbehindthelines.org).

Since the start of *Behind the Lines* in October 2013, we have held music workshops for Surestart families, children from primary and secondary schools across Westminster and RBKC, and local community groups and organisations such as Open Age and Streetwise Opera. Our workshops became such a feature of our work in Westminster Music Library (conducting in depth research and facilitating the events) we felt that we ought to end the project on a challenging, innovative and memorable note.

On the 4th August 2014, the 100<sup>th</sup> anniversary of the day war was declared; we opened a four day *Behind the Lines* creative summer school, due to end with a grand finale performance by participants alongside musicians from the RPO at St John Smith's Square.

The summer school featured two of our First World War composers who were also good friends, Maurice Ravel and Ralph Vaughan Williams. Ravel had wanted to be an air-bomber, but was rejected because he was too small; he was finally allowed



to become an ambulance driver, and he saw and experienced the horrors of the front-line at first hand. Vaughan Williams was a stretcher-bearer, who also knew the unimaginable tragedies of the trenches. Both of them made their war-time experiences part of their music; Vaughan Williams in his 'Pastoral Symphony', and Ravel in his suite 'Le tombeau de Couperin'. These works would be the focus of the summer school, using them as inspiration to create a new work for our final concert.

Pupils from schools across Westminster and adults from local community group Open Age all contributed material for the final work, which was performed in front of an audience of VIPs, family and friends. From the opening chords to the incredibly moving finale - an off-stage performance of *The Last Post* - what started out as a lot of disconnected ideas, transformed



into a very moving and fitting tribute not only to our chosen composers, but also our many First World War heroes.

Although the project has officially ended, we aim to continue *Behind the Lines* events over the next few years, starting this autumn with a WW1 popular song workshop as part of Westminster's Silver Sunday activities, an exclusive Vaughan Williams workshop funded by the Vaughan Williams Charitable Trust, and an exhibition of Westminster Music Library's Ivor Gurney scores and literature at the South Bank Poetry Library.

A short film about the project can be viewed at: <http://youtu.be/Tm5lQ3l7coQ>

*Ruth Walters, Westminster Music Library*

## **IAN LEDSHAM BURSARY RECIPIENT REPORT**

Receiving an Ian Ledsham Bursary made it possible for me to attend and speak at the IAML 2014 Conference in Antwerp – an opportunity for which I was very grateful, as I am not normally able to attend international conferences.

Although the conference ran from Sunday 13<sup>th</sup> to Friday 18<sup>th</sup> July, I was scheduled to make my presentation on Monday 14<sup>th</sup>, and I had to budget my time around this commitment. I travelled from Glasgow via Heathrow on Sunday, flying back from Brussels in the early evening on Tuesday 15<sup>th</sup>.

I was away just 60 hours, and I was determined to squeeze every last drop of benefit out of the experience. Although I couldn't attend the Council sessions or the opening reception, I was glad to hear the keynote speakers at the opening session for all attendees on Monday. The opening speaker was Jean-Pierre Rondas, a former Classical Radio producer with VRT in Antwerp, who gave a scene-setting talk that deftly put Belgium into geographical, historical and linguistic context. The next two papers saw us looking first into the near-future with a concert presentation by Jonas Coomans about neoScores (a web-app displaying musical scores on any de-

vice) – and then to the preservation of past treasures. Pierre Delsaerd (University of Antwerp) spoke about heritage libraries and historical research, telling us decisively that, “A heritage librarian should also be a library historian as well”, and stating that librarians with a research profile are better able to understand their patrons’ needs, quite apart from the patrons’ right to expect heritage materials to be curated by experts. These words resonated for me. Subsequent parallel sessions, generally put together by a particular commission, committee or branch of IAML, entailed making choices. I tried to ensure that my choices suited the Conservatoire library and research contexts in which I work.



In fact, the session occupying the second half of Monday morning attracted most delegates, since the other scheduled events were meetings of a working group and the Publications Committee, but presentations on various aspects of Big Data and music research ideally suited my interests. The first two were particularly useful: first, Stephen Rose introduced ‘A Big Data History of Music’. Rose referred to Franco Moretti’s historical literature research and 2005 monograph, ‘Graphs, Maps, Trees’, in which Moretti made an analysis of novelistic genres. Statistical analysis from existing bibliographical records is quite controversial, but Rose demonstrated that applying similar techniques to the Early Music Online database revealed interesting results. It is an appealing approach.

Next, Sandra Tuppen, from the British Library, spoke about the challenges of reconciling bibliographical metadata from different generations and categories of music catalogue records – a fascinating glimpse into the huge amount of work going on behind the scenes to produce the catalogue records that we see online.

In the first session of Monday afternoon, I wanted to hear the presentation on Repertoire International de la Presse Musicale (RIPM) by Benjamin Knysak and H. Robert Cohen, because it is a database to which my library does not subscribe, and I was curious to know more about it. However, with my research interest in traditional music, I also wanted to hear Monica Boni talk about “Visuals madrigalisms” in

the *Maggio drammatico*: snapshots from a folk music archive. I slipped out before the end of the RIPM presentation, and was able to catch the tail end of the folk archive talk, adequately satisfying my curiosity.

I was the third speaker in the second session; before that, I heard Claire Chantrenne speak about the musical instruments museum in Brussels, and Cecile Cecconi about the Erard, Pleyel and Gaveau online archives of these instrument makers' technical documents etc. Cecconi's paper was an interesting introduction to an archive that I knew nothing about, and I'll hopefully remember it if I ever get a reference query on the topic.

I myself spoke about the AHRC (Arts and Humanities Research

Council) project to which I'm seconded for two days a week over three years. With partners in the Universities of Glasgow and Cambridge, my contribution is to an investigation into late 18<sup>th</sup> and early 19<sup>th</sup> century Scottish fiddle tune-books and their accompaniments, and the purpose of my presentation was simultaneously to introduce the project; to describe our meth-



odology and progress; and to demonstrate a successful collaboration between musicology and music bibliography. My doctoral research was into Scottish song-collecting contemporary with the fiddle tune-books we're now exploring, but it's fair to say that my bibliographical expertise is valued at least as much as my musicological background. I had the opportunity to invite feedback about what would be most useful in the web-resource currently being developed, and I've since submitted my edited paper to both Brio and Fontes (with the approval of both for the dual-submission), which will introduce our work to a larger audience again.

Having given my paper, I was glad to spend the evening dining with a few other delegates.



On Tuesday morning, I was again torn as to which session to attend, as the Programme Committee had parallel sessions which both interested me. I managed to hear Christopher Scobie's talk on ephemeral music at the British Library, before dashing to hear the rest of the simultaneous session on musical instruments, catching the end of Mariko Matsue's talk about the Low Countries carillon – a 'representative musical heritage of the region'. I was envious of those delegates able to hear these unusual instruments actually being played later in the week. Annelies Focquaert then spoke about an historic organ console now at the Antwerp Vleeshuis museum, followed by Astrid Herman talking about 'Representations d'Adolphe Sax'. In all these, the slides added significantly to our enjoyment of what were fascinating topics in their own right.

I've made so much use of RILM over the years that I was delighted to discover Barbara Dobbs Mackenzie and two European colleagues leading a session about it in the latter part of the morning, and I have subsequently communicated with the RMA, receiving an invitation to write about RILM for the RMA Newsletter in an attempt to encourage British musicologists to take a more active part in indexing their own publications for the common good.

It was hard to drag myself away, but I had a bus and then a couple of planes to catch, so I had my lunchtime *frites* for the second day in a row, then headed home. The conference arrangements and the welcome of the organising team had been exemplary, and I'm sure everyone would have left the conference energised, having taken away much to think about and plenty of new ideas.

*Karen McAulay, Music and Academic Services Librarian/Postdoctoral Researcher, Royal Conservatoire of Scotland*

## IAML ANNUAL CONFERENCE—ANTWERP

It hardly seems a year since the IAML Conference in Vienna. This year the conference was in Antwerp and it was wonderful to have the opportunity to visit the city and also see some of Belgium.

It was also quite exciting to travel on Eurostar for the first time and really nice to meet Richard Chesser, Claire Kidwell, and Rupert Ridgewell at St Pancras and be able to share the journey with them when we arrived in Belgium.

My bed and breakfast (Camesina) was one of the nicest places I've ever stayed. It was close to the tram and bus stops; only ten minutes walk to the conference venue; and appropriately located on Mozartstraat.

The conference was held at the [Royal Conservatoire of Antwerp](#) whose former Chief Librarian was our esteemed *Newsletter* editor, Anna Pensaert. It is on the outskirts of the city and has impressive facilities including a lot of small meeting rooms, lecture halls, a chamber recital room, a large concert hall, and a rather nice restaurant with views over the surrounding area.

As usual, everything was incredibly well organised and the local conference team did a terrific job looking after everyone and making sure everyone knew where to go and were not left behind. They also provided lots of wonderful treats during our coffee/tea breaks including the IAML chocolates made especially for the conference. I was particularly taken by the large gong that was used to summon everyone to the next session.

The conference started with presentations about music in Belgium, which were immediately followed by the founders of [neoScores](#) demonstrating how much their digital sheet music product had developed since they gave a presentation in Vienna.

Over the course of the week I also attended presentations about information literacy courses; social media in public libraries; crowd-funding; musical activities with young children in public libraries; music score processing; conservation work on scores we were later to

hear performed 'live'; Wikipedia; and web archiving, etc.

Once again, it was really nice to support other delegates from the UK that were giving presentations including Stephen Rose (Royal Holloway) and Sandra Tuppen (British Library) talking about Big Data - a hot topic at the moment; Karen McAulay on the [Bass Culture](#) project and the collaboration between musicology and music librarianship; and Claire Marsh (read by Claire Kidwell) on library catalogues in the 21st century.

The roundtable discussion between the IAML Board and National Representative held first thing on Tuesday morning covered a lot of topics including the [National Reports](#); the proposed changes to the Constitution and Rules of Procedure; the new Advocacy and Membership Committees; the new IAML website; and participation in social media.

I also attended working meetings of RIPM; the Working Group on Access to Music Archives; the Public Libraries Branch; and the Advocacy Committee. This gave me the opportunity to learn more about what some of them do and hear about their plans for the future. It also gave me some quality time with public librarians talking about the issues that seem to be facing public music libraries all over the world and planning how we can put on helpful presentations in New York.

Amidst all this hard work, there were several opportunities each day to network with other delegates and there was also a full social programme.

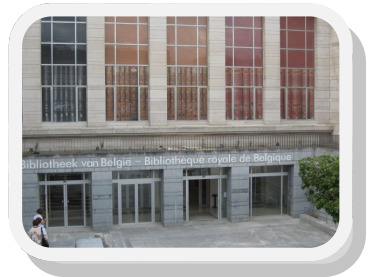
The latter started with the opening reception at the [Elzenfeld Hotel](#) where we sang a [beer canon](#) especially composed to mark the occasion and went on to include a concert of Flemish violin music at [AMUZ](#); a carillon concert in [Mechelen](#); concerts every lunchtime by students or former students; a concert of music by Luc Van Hove given by the Royal Flemish Philharmonic conducted by [Martin Brabbins](#) (the famous British conductor who talked very enthusiastically about the importance of music libraries and librarians); and the final dinner on a boat.



The tours lasted the whole of Wednesday this year. It was difficult to choose which one to attend, but I eventually decided to go on one of the trips to Brussels where we visited the Royal Conservatory of Brussels, the Royal Library of Belgium and the Muntpunt public library, before traveling to Mechelen for the carillon concert.

The topic that dominated this conference, just as it did last year, was the proposed new organisational structure and revised rules of procedure for IAML. These were ably presented throughout the week by John Roberts (who was made an Honorary Member during the Conference) assisted by Richard Chesser (Chair of the Constitution Committee). There was certainly an air of drama at both meetings of Council and the General Assembly, and one of the meetings came to a halt while rules of procedure were discussed. However, the proposals were approved and a new committee was established to carry on the work.

Many members of IAML(UK & Irl) greatly contributed to the success of the Conference including Antony Gordon, Chair of the Programme Committee; Rupert Ridgewell, Chair of the Bibliography Commission; Geoff Thomason, Chair of the Services and Training Commission; and Helen Faulkner, Chair of the Copyright Committee. Congratulations are also due to Claire Kidwell who has taken over from Helen as Chair of the Copyright Committee.



Other memories of the week include the van serving frites at lunchtime; the ice cream cart that suddenly appeared one afternoon and started handing out free ice creams; the preponderance of Italian restaurants; the heat (but not as hot as Vienna); and the magnificent trams rattling down the street.

Once again, the week flew by and it was time to return home and look forward to New York in 2015. It is a long way to go, but it would be good to see you there!

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

# UPDATES AND DEVELOPMENTS

## *Free our history*

The Libraries and Archives Copyright Alliance (LACA) has launched a campaign to highlight the difficulties libraries and museums face as a result of unpublished works remaining in copyright to 2039. Aim is to ask the UK Government to reduce the term of copyright protection in unpublished texts to the author's lifetime plus 70 years. You can sign the petition on: <http://www.cilip.org.uk/cilip/advocacy-campaigns-awards/advocacy-campaigns/free-our-history>

## *IAML Library Handlist now available*

We're delighted to say that we can now offer a handlist of materials held in the IAML Library. You can find it on our website at [http://www.iaml.info/iaml-uk-irl/resources/library\\_handlist\\_2014.pdf](http://www.iaml.info/iaml-uk-irl/resources/library_handlist_2014.pdf).

The IAML(UK) library was set up in 1992 by IAML(UK), in response to a need on the part of music library and information professionals for ready access to information in their subject. The establishment of the library, and its initial list of holdings, was reported on by John Wagstaff in his "Introducing ... the IAML(UK) Library", *Brio* 30 (1993), p. 63-66. At present, the Branch library is housed at Cambridge University Library where it can be consulted by appointment. The library is a rich source of information not only on every conceivable aspect of the history and practice of music librarianship internationally, but also on related topics and provides a valuable research resource for members. Donations of suitable material to the collection are most welcome and to discuss this or for further information on using the library, please email [iaml.library@gmail.com](mailto:iaml.library@gmail.com).

## *RISM survey*

RISM Central Office is carrying out a survey about their [online catalogue](#) with the aim of finding out about users and user expectations. The survey will be open until 18 January 2015. It can be accessed on <http://goo.gl/forms/p40bcrZcJI>

# RAISING THE BAR:

## A TARGETED USER EDUCATION POLICY

We hone our user education skills every year – indeed, every time we give a presentation – but the perennial problems of student indifference and seemingly insurmountable scheduling difficulties always seem to loom large. I should explain that our initial library tours are admirably short and snappy - simply brief introductions to the library space, service, and our own availability and expertise.

Until a couple of years ago, the subject librarians also shared a session with the IT trainer, spending a few minutes after the IT induction to introduce the catalogue and draw attention to where electronic resources would be found on our website. Another separate session for music students gave live demonstrations of a few key e-resources, particularly Oxford Music and our streaming services. This seemed like fairly good coverage, given that we didn't want to overburden the students during Fresher's week. Concentrating on the resources most likely to be needed in the early weeks of term seemed a sensible plan.

However, the shared IT induction session didn't really work – with the introduction of the virtual learning network, it was clear that more time was needed to explain that, leaving insufficient time for the catalogue searching. Furthermore, the students tended to be too restless to concentrate on the arcane intricacies of an online catalogue. It was clear that as many students resorted to catching up on social media – or blank incomprehension, particularly for international students whose school English had not prepared them for keeping up with guided group catalogue searches.

As for the e-resources session, it appeared that despite our best efforts, students never really considered it essential – the message that it was compulsory was not getting through, and attendance was never as much as 50%.

This year (2014-15), we've turned our user education on its head. Students are more likely to attend sessions endorsed by their tutors, so we needed to work more closely with tutors. Moreover, since liaising solely with administrative staff had effectively been leaving

academic staff out of the loop, we've incorporated a two-pronged approach, drawing on the administrative staff's knowledge of their academic colleagues' teaching schedules, but making direct contact with tutors when it came to the provision of targeted training.

Before every autumn trimester, the Conservatoire has a three-day teaching and learning conference, attended primarily but by no means exclusively by teaching staff. Support staff are more likely to drop into relevant sessions rather than leaving their offices for the entire conference. Much preparation went into our two sessions for the Schools of Music and Drama, Dance, Production and Screen, both of which were first given to our library colleagues, thus combining practice for us and staff development for the team. Unfortunately, our conference presentations were timetabled at the twilight session when the main business was over, and attendance was worse than poor. Two music staff came, one at a time, as we were packing up, so that presentation wasn't given, although the conversations were worthwhile; the drama presentation reached only a few more teachers.

The only answer was an individual, targeted approach. Direct contact was made by email, leading to meetings with tutors, or further follow-up emails. This is actually part of a broader marketing strategy aimed at increasing e-resource usage, and encompassing featured resources on our catalogue homepage, bookmarks and post-cards, and increased social media activity.

As frustrating as it was to have prepared the conference presentations with very limited uptake, we have been able to use them in scheduled meetings with academic colleagues. More importantly, our evangelical zeal is beginning to get results. October 2014 has seen more meetings, and more invitations to speak to students at the beginning or end of regular lectures. We're consulting with tutors as to which resources to focus on, and will hopefully be asked back when essays are assigned.

The proof of the pudding will, of course, be in the eating. Can we drive up the usage figures by sheer determination and hard work? Equally, can we translate a more intensive social media strategy (more of the social, as much educational, and heavier promotion of the electronic media), into greater reader engagement?

Last summer, a student asked where we “kept” our electronic resources. The answer, “in cyber space” went completely flat, and it took further explanation to assure them that the e-resources were all on the web and not on a shelf in the library. It would be good to think that we might have raised the bar just a little by next summer. Watch this space!

*Karen E McAulay, Royal Conservatoire of Scotland*

Karen McAulay on Twitter @karenmca

Whittaker Library on Twitter @whittakerlib

Blog <http://whittakerlive.blogspot.com>

Facebook <https://www.facebook.com/wheesht>

## PEOPLE AND PLACES

Congratulations to **Jacque Cooper** (West Berkshire Libraries ) who has been named **Public Librarian of the Year 2014**. An interview with Jacque on her achievements is available in [PublicLibrariesNews](#).

Congratulations to **Kathryn (Kathy) Adamson** who has been awarded an **Honorary Fellowship** by the Royal Academy of Music where she is the Music Librarian. Kathy has in the past fulfilled the offices of international Treasurer and President of the UK & Ireland Branch.

**Tony Lines** passed away on 12 October after a tragic accident. Many of you will know him from the incredible amount of work he did for the Community & Youth Music Library over many years, his attendance at meetings of SEMLIF, or the presentation he gave at this year's Public Libraries Seminar in Cambridge. He will be very sadly missed. <http://www.theguardian.com/society/2014/oct/22/tony-lynes>



## ***University Freshers' Fairs***

During the course of September Charlotte Jones and her colleagues (Barbican Music Library), Anthony McDonald (Westminster Music Library) and I attended Freshers' Fairs at Trinity Laban, the Royal Academy of Music and the Royal College of Music. The Barbican and Westminster are regular faces at Freshers' Fairs, but this year they very kindly allowed me to tag along. We attended with the aim of raising awareness of our specialist libraries and in Westminster's case to encourage students to join the library there and then. The Trinity Laban Freshers' Fair was in the rather echoey students' union building but it was great to talk to music *and* dance students. The Royal Academy and Royal College Freshers' Fairs were in very beautiful rooms and we were delighted to spot Professor Robert Winston walking around at the Royal College! Each Freshers' Fair was a great chance to meet new students and tell them all about each library and what we can offer them (and persuade them that Surrey isn't that far!). Lots of leaflets and chocolate were handed out and I went home each time very tired but having had a great day. I followed my London debut by attending the Freshers' Fair at the University of Surrey with a colleague. A professional banner and leaflet about the Surrey Performing Arts Library had arrived just in time, which was really great and made our stand more eye-catching. The day was extremely busy with students of all subjects, but we spoke to a great number and even joined some up there and then. Really looking forward to attending them all again next year!



*Ellie Coady, Surrey Performing Arts Library*

# PRESIDENT'S REPORT

You will find my report about the IAML Annual Conference in Antwerp elsewhere in this *Newsletter* and you can also read the [National Report](#) I wrote about the Branch's work in 2013 on the IAML website and in a future issue of *Fontes Artis Musicae*. However, I wanted to take this opportunity to update you about some other things.

## ***Organisational Review of the Branch***

I am incredibly grateful to Susi Woodhouse in particular and all the members of the Finance and Administration Committee for their work on the Organisational Review of the Branch.

The aim of this Review was to ensure the structure of the Branch reflected the work it needed or wished to undertake and work is done in a cost-effective fashion. Work started after the meeting of the Executive Committee in October 2013 and, following discussion at several meetings, the final report was accepted by the Executive Committee in July 2014.

The only changes proposed in the Review and approved by the Executive Committee were a reduction in the numbers of meetings of all committees from four to three [additionally, the Finance and Administration Committee will only meet once a year unless another meeting is necessary]; a more streamlined agenda for the meetings of the Executive Committee; and the establishment of a Communications, Public Relations and Publications Committee (CPRP).

Roy Stanley and the chairs of other committees have already planned the dates of meetings in 2015. Roy has also very successfully adapted the agenda for the meetings of the Executive Committee so we focus our discussions on important topics or items that need decisions. The only proposal that still needs to be implemented is the establishment of the CPRP Committee.

You will see an advert for the chair of CPRP Committee later in the *Newsletter* together with adverts for several other posts in IAML(UK & Irl). If you are interested in any of these posts please do not hesitate to contact us. It would be a good thing to list on your CV and we would be delighted to hear from you!

## ***Communications, Public Relations and Publications Committee***

I thought it might be a good idea if I explained a little about why we decided to establish this committee.

We felt it was really important that we raised awareness of the work of the Branch to try and influence future developments in libraries and also attract new members. At present much of this falls on the shoulders of the Press and Publicity Officer and we thought it would be good if it was shared by others, and we had a committee that oversaw all our publications, whether print or electronic. Hence the CPRP Committee. The Committee will consist of the following posts:

- The Branch President/General Secretary (ex-officio)
- The CPP Chair
- The CPP Secretary
- The Membership Secretary
- The Press and Publicity Officer (supported by a separate working group)
- The Brio Subscriptions Manager (formerly Publications Officer)
- The Newsletter Editor
- The *Brio* Editor
- The Website Officer

We recognise that it will take some time to establish this committee and ensure it has an achievable work plan, and we hope it will begin work in April 2015.

### ***Making Music/Music Libraries Campaign***

We have been working very hard to support [Making Music](#) and all they and their members have been doing to support several public music library services that are currently under review. As you know, we have also written to propose ways these services could continue to be available and I have just attended one of the review meetings in Somerset.

Making Music are also planning to mount a music libraries campaign to significantly heighten awareness of the music libraries that exist all over the country in the hope that this will help avoid any further reductions in service. They are planning to start by surveying both music library staff and their members so they have all the information they need before mounting this campaign in conjunction with lots of partners. So, watch out for the survey and future developments.

Making Music gave me the opportunity to attend their spring and autumn conferences and have a stand for IAML(UK & Irl). It was wonderful to have the opportunity to meet a lot of their members and develop my knowledge about their organisation and things like the PRS

or the BBC's Ten Pieces. It was also very nice to have the opportunity to have a really good conversation with Sophie Anderson from the Yorkshire Music Library who also had a stand at the autumn conference in Derby.

I have been asked to write an information sheet for Making Music about borrowing sets of music from public libraries. So, please let me know if you have any ideas.

### ***Musicians' Company Debate***

I attended this debate at LSO St Luke's in London on 30 June 2014, which started with a lecture about the state of music education by Richard Morrison (music critic of *The Times*). This was largely based on his article on the subject which appeared in the July 2014 issue of the *BBC Music Magazine*. Afterwards, I managed to have a brief conversation with him and he said he would be very happy to promote music libraries in future.

### ***Skempton – Orpheus with his Lute***

I am really pleased that Oxford University Press have included a performance of the piece we commissioned from Howard Skempton to celebrate our Diamond Jubilee on their 2014 Choral Sampler CD. You can ask them to send you a CD or listen to it as a download.

<http://global.oup.com/uk/music/cusserv/freeCDs/>

It is a wonderful piece and it would be really good if the libraries that received vocal sets donated by the Branch (The Association of Irish Choirs, Belfast, Bournemouth, Edinburgh, Kent, Birmingham, Manchester, Surrey, Westminster, and the Yorkshire Music Library) promote the work and let me know about any performances.

### ***Postscript***

I could not end without mentioning that a lot of the work done by Monika Pietras (our Treasurer) complements the work of the Organisational Review. Consequently, we now have budgets and workplans for 2015 for IAML(UK & Irl) committees and working groups, which enabled her to prepare the 2015 budget for the Branch. She also restructured the Treasurer's Report to help us see more clearly the different aspects of our income and expenditure. Many thanks to everyone who enabled these things to happen!

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

## DIARY AND EVENTS

The ASW will take place in Birmingham at the Aston University Conference Centre, 10-12 April 2015.

The ASW will be preceded by the Academic Music Librarians' Seminar and the Public Library Seminar on Friday afternoon, 10 April 2015.

### ***National Music Libraries Day – Saturday 7 February 2015***

The second National Music Libraries Day (NMLD) is going to be held on Saturday 7 February 2015 (the same day as the National Libraries Day) when once again we plan to raise awareness of the fabulous libraries we all have around the UK and Ireland.

I was incredibly impressed with what was organised last year and I am delighted that Mandy Winter from Somerset and Barry Meehan from Bournemouth are joining me to help organise an even bigger event in 2015.

Please think about organising a concert, talk, event, exhibition, competition, or tour that day (or sometime during the previous week) and doing what you can to publicise it including contacting your local newspaper and radio/television station and taking some photographs.

We will post more messages about NMLD on the email list, but please let me know if you already have plans or would like some advice.

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

# EXEC BRIEFING

## **E.T. Bryant Memorial Prize**

Entries are invited for the E.T. Bryant Memorial Prize 2014. The prize is awarded for a significant contribution to the literature of music librarianship by a student or group of students of Library and Information Science, or to a librarian in their first five years of music librarianship. The closing date for submissions is Monday 15 December 2014. Full details on how to submit are available on the [IAML webpage](#).

The prize will be awarded at the Branch's Annual General Meeting to be held on Saturday 11 April 2015 at the University of Aston, Birmingham.

IAML(UK & Irl) has several **vacancies** to fill and we would like to invite you to consider putting your name forward.

## ***Chair of the Communications, Public Relations and Publications Committee***

IAML(UK & Irl) is looking for someone with an interest in publicity, publications, social media and websites to establish and chair the Communications, Public Relations and Publications Committee. This committee will cover all matters concerning raising awareness of the Branch and will include the Membership Secretary, the Press and Publicity Officer, the Newsletter Editor, the Brio Editor and the Website Officer. This is an exciting opportunity for someone who enjoys working with other people and has experience of these areas and chairing committees. For further information, please contact the President of IAML(UK & Irl) [peter.baxter@surreycc.gov.uk](mailto:peter.baxter@surreycc.gov.uk)

## ***Brio Subscriptions Manager***

The Brio Subscriptions Manager is one of the appointed officers of the branch and serves on the Executive Committee which meets three times a year, in February, June and October, usually in London. The Brio subscriptions manager is the main contact for publica-

tions of the branch. S/he is required to be a personal member of IAML at international level. The term of office is five years and expenses involved in carrying out the duties of the post are reimbursed.

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](mailto:a.boehme@nls.uk)

### ***IAML(UK & Irl) Newsletter Editor***

The Newsletter Editor edits and publishes the branch's Newsletter and also oversees and manages the blog. IAML(UK & Irl) is looking for an enthusiastic member interested in collecting news and professional information and distributing this to its members. The Newsletter Editor will be a member of the CPRP committee and the post will be open to both personal members and staff working at institutions with institutional membership.

For more information about the post, please contact the current Newsletter Editor on [iamlukirl.news@gmail.com](mailto:iamlukirl.news@gmail.com)

### ***Conference Committee members***

The Conference Committee is looking to recruit new committee members. This could be your chance to make an impact and contribute to one of IAML(UK & Irl)'s high-profile activities. The Conference Committee would welcome new members - established music librarians or particularly newer professionals - who could help develop our excellent 'Annual Study Weekend' programmes. If you feel that you are creative, imaginative and would like to develop your networking/professional skills, then this is for you! If you would like to join, or have any questions, please email the Committee Chair [frances.metcalfe@kent.gov.uk](mailto:frances.metcalfe@kent.gov.uk).

### ***Brio Advertising Editor***

Brio is looking for a new Advertising Editor. This role provides an excellent opportunity for networking with music publishers, suppliers and other organisations as well as contributing to the work of IAML (UK&IRL). For more information or expressions of interest, please contact the current Advertising Editor on [e.russell@me.com](mailto:e.russell@me.com).