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EDITORIAL

This issue is my last as IAML(UK & Irl) Newsletter Editor. I have enjoyed working on the Newsletter very much indeed but the time has come to move on to pastures new.

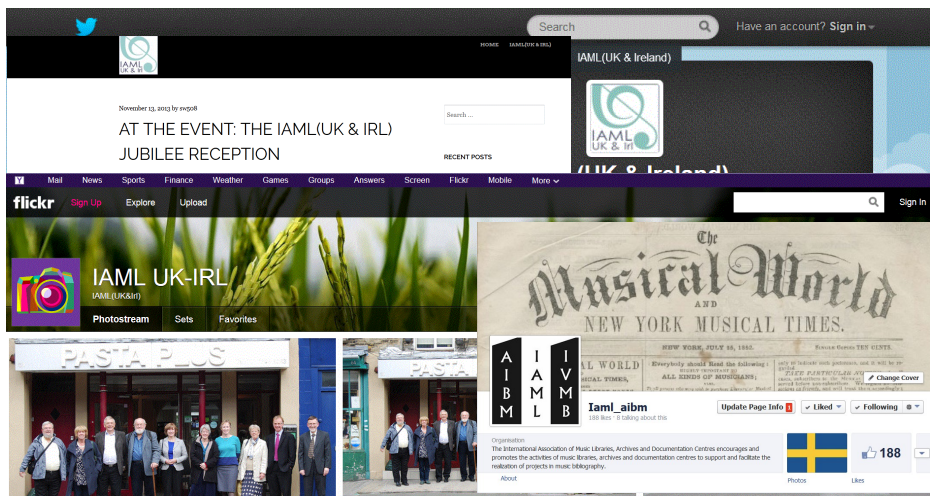
I would like to say a very big thank you to everyone who has contributed to both Newsletter and blog. Without your input they couldn't continue to exist so do keep up the good work!

In this issue we look forward to the upcoming ASW and as ever share news and resources from the music library world. We also have some very exciting IAML(UK & Irl) vacancies so if you always wanted to be involved but were afraid to ask, this is your chance.

Anna Pensaert

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ORPHAN WORKS LEGISLATION IMPLEMENTED IN THE UK

29 October 2014 saw the implementation of legislation to facilitate the use of orphan works in the UK. An orphan work is defined as a copyright work or performance for which one or more of the rights holders either cannot be identified or cannot be located, thus making it impossible to seek permission for use of the work.

Use of orphan works is now permitted under two different routes: the implementation of the [EU Directive 2012/28/EU](#), or under the [UK Licensing Scheme](#).

The EU Directive provides an exception which allows educational establishments, museums, publicly accessible libraries and archives to use an orphan work for non-commercial purposes after conducting a diligent search. It should be noted that this exception excludes stand-alone artistic works (e.g. photographs, paintings etc.) After having performed a diligent search, the orphan works must be registered on the OHIM website. The Directive is implemented through the [Copyright and Rights in Performances \(Certain Permitted Uses of Orphan Works\) regulations 2014](#).

The second route is the UK Licensing Scheme. Once again a diligent search is required, but where this scheme differs from the Directive is that it is not limited to any particular kind of establishment, it includes stand-alone artistic works and an orphan work can be used for both commercial and non-commercial purposes. However, this comes at a price – an administration fee and licence fee are charged, with licences lasting for seven years in the first instance, with the potential for renewal. The Licensing Scheme has been implemented by the [Copyright and Rights in Performances \(Licensing of Orphan Works\) Regulations 2014](#).

The UK IPO has published [guidance](#) on how to conduct a diligent search.

Claire Kidwell

This text was first published on 28 November 2014 on the [IAML\(UK & Irl\) Blog](#)

THE LAST POST: A TRIBUTE TO THE FIRST WORLD WAR GENERATION

In this anniversary year of the outbreak of the Great War, communities across the UK have been commemorating the lives of those who lived through and died in the conflict.

For our part at Westminster Music Library, we in the past year have been exploring the music from the wartime period in our project *Behind the Lines**; and our participation in Superact's Last Post Project was an apt culmination.

Fittingly stationed between Remembrance Sunday and Remembrance Day

was our poignant "The Last Post" evening. It was our great pleasure to be involved in this project, the initiative of arts organisation Superact (with support from the Department for Communities and Local Government, and funded by the Heritage Lottery Fund). Ours was just one of over 230 such events taking place up and down the country between 4 and 18 November, all featuring an all-important rendition of that well-established remembrance tradition: the Last Post.

More information can be found at: www.thelastpostproject.org.uk.



The Last Post began life humbly, as a bugle call to mark the end of the day in military camps in an era before soldiers had watches. Over the course of the nineteenth century it started to take on a memorial role, being played at the funerals of those killed in battle. During the First World War, as the numbers of those dying grew rapidly, this haunting tune was played with increasing regularity, and now has a central role in the remembrance of the war dead.

Interest in our Last Post event was huge and we were soon so fully booked it was standing room only! The audience of local residents was augmented with the forces of South Westminster and Church Street Community Choirs whom we were delighted to welcome to add extra depth and harmony to the singing. The singing was led by yours truly with fine accompaniment from Anthony - our Senior Librarian Assistant - on the piano.



The evening began with a sing-along featuring all the old favourite First World War songs. Audience, staff and the choirs were in good voice as we launched into *It's a long way to Tipperary* and *Pack up your troubles* – classic uplifting songs from early in the war, reflecting the nation's optimism and hope in a swift resolution. It

soon transpired, though, that the war would last longer than any had dared to conceive. The country's musical output became more reflective, giving voice to a greater determination and perseverance. Our programme represented this trend with inclusion of the beautiful and wonderfully nostalgic *If you were the only girl in the world*, *Keep the home fires burning* and *Roses of Picardy*.

We then belted out *Oh! It's a lovely war* from the satirical music hall show which, when written, tapped into the increasing cynicism as the war dragged on. When the Americans entered the war they brought their popular songs over with them and we joined in rousing versions of *Over there* and *There's a long, long trail*.

To give our singing voices some rest, our songs were interspersed with readings from Ruth. We heard poems and letters home – some humorous, some sad, but all poignant, reflecting the varying experiences of those who lived both through the trenches and on the home front.

Our final song was, perhaps inevitably, the ever popular *Good-bye-ee*, but the evening's climax was still to come. As the applause died down, hidden from sight behind the bookshelves, came the words of Laurence Binyon's poem 'For the Fallen', movingly recited by Senior Library Assistant Andrew Chew. You could hear a pin drop. After a moment's pause we heard the opening notes of the Last Post. The audience spontaneously stood in re-



spect as this ever-moving bugle call, brilliantly played by Saturday Assistant Jon Frank, broke through the still silence. As the music came to an end, we paused for two minutes' reflection.

And so our tribute to the First World War generation came to a close. The contrast between the lively sing along and the intensity of the Last Post at the end was stark and heartrending.

Here are some comments from members of the audience:

"A lovely evening with readings and songs and a very moving Last Post"

"Wonderful to have a singing event! Very nostalgic and very moving"

"Wonderful – released all sorts of emotions- excellent readings by Ruth. Whole concert was well thought out and performed"

Finally, we would like to extend our gratitude to South Westminster and Church Street Community Choirs for their support.

Here are Andrew and Jon performing The Last Post:

<https://www.youtube.com/watch?v=CV88jaBC5QE>



THE MUSIC AND COMPOSERS
OF THE
FIRST WORLD WAR

* Between September 2013 and August 2014, to mark the 100th anniversary of the outbreak of the First World War, Westminster Music Library teamed up with the Royal Philharmonic Orchestra for a programme of workshops focusing on composers who lived through and were influenced by the conflict.

Funded by Arts Council England, *Behind the Lines* featured interactive and creative workshops for adults, families and primary and secondary school children and concluded with an inter-generational Summer School and final performance at St John's Smith Square. Using the resources and collections of Westminster Music Library and the expertise of its staff, the workshops were facilitated by a team of musicians from the RPO.

Ruth Walters, Westminster Music Library

HELP THE BRITISH LIBRARY SAVE OUR SOUNDS

Amongst the literary treasures held in the basements of the British Library sits an extraordinary collection of sounds. From recordings of extinct species, voices from the past, to music across all genres, the British Library's sound archive is held on more than 1.5 million physical items, just waiting to be heard.

However, these audio collections are under threat. Produced on media that in many cases have become unstable over time, they are at risk both from physical degradation and from the obsolescence of technology to replay them. These risks face all recorded sound collections, across the country; from boxes of forgotten cassette recordings to professional archives.

Professional consensus is that we have approximately 15 years in which to save our sound archives before they become unplayable and are effectively lost. The solution is to digitally preserve them, but the scale of the task required is considerable and time is running out.



The British Library has therefore launched a new programme, entitled *Save our Sounds*, to raise awareness of the crisis facing audio collections, and to raise the funding to digitise and digitally preserve the most fragile and unique recordings. At the same time the Library needs to ensure that new systems are developed for the acquisition of future sound production in the UK.

Save our Sounds has the following key aims:

- To preserve as much as possible of the UK's rare and unique sound recordings; not just those in our collections, but also key items from other collections across the UK
- To establish a national radio archive that will collect, protect and share a substantial part of the UK's vibrant radio output, working with the radio industry and other partners
- To invest in new technology to enable the Library to receive music in digital formats, working with music labels and industry

partners to ensure their long-term preservation.

To get the programme underway, the British Library is initiating a project to collect information about the UK's recorded heritage with the aim of creating a directory of sound collections in the UK.

Our aim is to be comprehensive; to search out sounds that exist in libraries, archives, museums, galleries, schools and colleges, charities, societies, councils, broadcasters, businesses and in your homes. And we're not just interested in large collections: a single item might be just as important as a whole archive.

By telling us what you have, we can understand more about the breadth of the nation's collections and the risks that they face, and this will help us plan for their preservation, for future generations. So if you think you might have a rare or unique collection of sounds, or just a recording that should be preserved, let us know!

The census is live now and will run until the end of March 2015.

You can read more about *Save our Sounds* at www.bl.uk/save-our-sounds and our survey of sound collections, including how to send us your information, here: www.bl.uk/projects/uk-sound-directory

You can follow the British Library Sound Archive on Twitter via @soundarchive and tag with #SaveOurSounds

Adam Tovell, British Library

IAML/IAML(UK & IRL): NEWS APPEAL

In addition to our IAML(UK & Irl) Newsletter, Blog and list you can learn more about IAML(UK & Irl) and 'big' IAML on Facebook, Twitter, IAML-L and the iaml.info website. I would like to repeat a recent appeal: if you come across any music and/or library-related stories that you think deserve a wider than UK audience please consider sending them to the editor Jennifer Ward webeditor@iaml.info who is always on the lookout for interesting content. Please also continue to send UK and Ireland News to the newsletter editor at iamlukirl.news@gmail.com. If in doubt, contact both!

PEOPLE AND PLACES

Ellie Miles (née Coady), Librarian at the Surrey Performing Arts Library, is delighted to announce her marriage to Anthony Miles on 19th December 2014. The wedding took place at the Weald and Downland Open Air Museum near Chichester on a bright and crisp Winter's day. Twenty-five of Ellie and Anthony's closest family and friends attended and the ceremony was followed by afternoon tea. Ellie and Anthony were then waved off on their honeymoon which they spent in the Bath area. All in all a perfect day!



It is with sadness that we report that **Dr. Anthea Baird**, long-time music librarian at the Senate House Library, University of London has recently passed away. After completing her doctoral thesis *Aspects of secular music and music-making in the Pay-Bas méridionaux during the lifetime of Charles-Quinte (1500-1558)* at Queen's University Belfast in 1958 she went on to work in the Acquisitions and Cataloguing Department at the Senate House Library. She succeeded David Brown as music librarian in 1962 and when she retired in 1991 (29 years later) she was succeeded by Ruth Darton. She was highly regarded by many music researchers and she was helpful and encouraging to colleagues. She edited a collection of *Twenty-Nine Chansons* by Pierre de Manchicourt, which was published by A-R Editions, and published the article "Changes in the literary texts of the late 15th and early 16th centuries, as shown in the works of the chanson composers of the Pay-Bas méridionaux" in *Musica Disciplina*. In addition, she compiled a *Union list of periodicals in music in the libraries of the University of London and some other London libraries*.

Peter Baxter, President IAML(UK & Irl)



*Peter Baxter and Tim
Neighbour*

It is with great sadness that we report the death of Oliver ('Tim') Neighbour. He died peacefully in hospital on 20 January having been admitted just over a week before. Tim retired as Music Librarian from the British Library nearly 30 years ago, but he continued to be a lively presence in the world of music libraries and musicology. He was a noted scholar particularly of Byrd and Schoenberg, but his life's work was building the music collections at the British Library with a passion and skill that few can match. To those who followed his footsteps in the department he continued to give un-failing support and was a great friend. He recently presented to the Library his own remarkable collection of music manu-

scripts, which he had brought together over more than 50 years in order to enrich and complement our existing collections. It was typical of him that he did not wish to draw attention to this act of extraordinary generosity, but it gives me great pleasure that such a consideration no longer binds me.

Richard Chesser, British Library



The **Foundling Museum** currently has a small exhibition 'Portraits from the Royal Box' which displays four portraits from the Royal Society of Musicians - of Handel, Corelli, Geminiani and Daniel Purcell - which are not usually on public display. Documents relating to the history of the paintings since the eighteenth century, and to the oboist Redmond Simpson, who donated the paintings to the RSM, are displayed alongside the portraits. There will be lunchtime talks and concerts, including performances as part of the London Handel Festival, during the exhibition period.

Further details at foundlingmuseum.org.uk

Katharine Hogg, Foundling Museum

HOW TO SURVIVE A MUSICAL CHRISTMAS WITH THE UNDER 5s—SOME ADVICE FROM WESTMINSTER MUSIC LIBRARY

First of all, get to know a Children's Librarian who has a wealth of experience dealing with our younger customers, preferably one who has an arsenal of bells, whistles, shakers, story books, Santa hats and patience.

Next, request / cajole / bribe / threaten a Senior Library Assistant who just happens to play the piano that entertaining tiny tots with Christmas songs will be life affirming / fun / look good on his CV / essential if he wants to take any more holidays.

Discuss your programme with both of the above. This can be anything from carols, songs, games and stories to blackmailing a librarian into dressing up in a red suit, or all of the above. Songs should focus on the joy of giving, even if your young participants are hell bent on snatching fistfuls of presents out of Santa's sack and bawling if they are denied access.

Which leads me on to Santa; he will require a "green room" (aka Music Library Office) in which to change into costume, apply make-up and practice "yo-ho-ho-ing". This is best confined to a *locked* room for fear he is spotted mid-transformation by an unsuspecting child who will then know that Father Christmas is really just something parents tell their children, and is in fact a big, red suited fib. Once you have all your participants sitting comfortably (this may need some practice, many small people are far happier when jumping up and down, running about or pulling tinsel off the Christmas tree) you can open up proceedings with any number of songs from Jingle Bells to Winter Wonderland, in my experience it really doesn't matter what you sing as long as it sounds festive. However, it's probably best not to scare the living daylights out of them by encouraging them to sing along to the Sex Pistol's interpretation of "White Christmas".

But back to Santa. If you have organised things properly, he will now be ready to emerge from his "grotto" bearing gifts and generally spreading good cheer. Once you have ensured that his disguise is suitably convincing (false beard on chin, distended stomach in

place and not identifiable as the cushion from the staff room) pipe him in with a festive song such as Rudolph the red-nose reindeer. Be prepared for cries of delight, shock or horror, your participants will not have seen the like before so they may react differently. Just assure them that this really IS the one and only Santa, he HAS travelled here especially all the way from The North Pole to give out presents at Westminster Music Library, and no way is it just a member of staff who is looking for his “big break” in the acting world.

He should be equipped with a sack of presents which can be anything from cuddly toys to colouring books, do make sure they are childproof as many of them will be chewed rather than played with. Once distributed (you may need to deal with some present swapping, not every little girl will be delighted at receiving an Action Man), Santa may be called upon for photo opportunities by the (by now bemused) parents/guardians and it will be a real test of skill to keep the subject a) still, and b) pointing in the right direction. With the photo call complete, Father Christmas can now wave goodbye (more music and songs maestro please), depart back to his “grotto”, and sit and wonder whatever happened to the notion of a “sensible job”.

At this point you may wish to read a story, but do remember that your participants will most likely be getting tired and hungry and will have no qualms about making this known. Very loudly.

Finish up with a grand finale, several verses of “We wish you a merry Christmas” should do the trick, then

thank your lovely participants for coming, tidy up the scattered tinsel and wrapping paper, and restore the library back to peace and tranquillity.

It is vital that you thank all the staff, particularly the Children’s Librarian and the Senior Library Assistant, after all, Christmas comes around every year...



Ruth Walters, Westminster Music Library

DIARY AND EVENTS

10 April 2015	Public Library Seminar	Aston University, Birmingham,
10 April 2015	Academic Music Librarians' Seminar	Aston University, Birmingham,
10-12 April 2015	Annual Study Weekend	Aston University, Birmingham,
21 May 2015	Visit to Westminster and Guildhall libraries	London
21-26 June 2015	IAML/IMS conference	The Juilliard School, Lincoln Center, New York

The Music [Libraries](#) Trust is pleased to award a limited number of bursaries to students and library staff who would like to attend the ASW to be held at the University of Aston, Birmingham in April. Priority is given to those who would otherwise be unable to attend and who have no other sources of funding. **The application deadline is Friday 27th February 2015.** Both full and part bursaries are available, which include up to £70 for travel expenses.

Please contact Megan [Dyson](#) for further details. The full conference [programme](#) is available on the IAML(UK & Irl) website.

Announcing The 2015 IAML(UK & Irl) Annual Study Weekend

Aston University, Birmingham
10th – 12th April 2015

Public and Academic Library Seminars

Friday 10th April

Annual Study Weekend Conference

10th – 12th April

Optional Professional Activities

Thursday 9th and Monday 13th April

BIRMINGHAM – Vibrant and Diverse

Britain's second city has long been a hub of vibrancy and innovation. An exciting mix of nationalities, culture, faith, and ideas coexist in a city where almost half the population is under the age of 30. Expect the unexpected here!

Birmingham is a city with a strong industrial heritage but is also justifiably proud of its long and distinguished cultural and musical heritage – oratorio festivals were held from 1759 and developed into the famous triennial music festivals. Notable first performances in Birmingham included, in 1837, Mendelssohn's *Elijah* – conducted by the composer himself. More recently while Sir Simon Rattle shaped the City of Birmingham Symphony Orchestra into a world class orchestra British rock music and heavy metal were also being shaped by the musicians of Birmingham.

Birmingham's innovative and courageous heart has been seen recently in the opening of the new Library of Birmingham - a unique centre for knowledge, learning and culture and one of the largest libraries of its kind in Europe.

Our 2015 Annual Study Weekend will take place at the modern 4 star Aston University conference facilities just a short walk from the city centre.

The ASW will follow last year's successful format with the core programme running from Friday afternoon to Sunday lunchtime. All the usual features of the ASW will be on offer – a variety of presentations, Report and Information sessions, library visits, Quick-Fire sessions and a new panelled discussion on digital trends and their impact on music provision. We are also excited to announce that the Saturday morning session will take place at the new Library of Birmingham with an opportunity for a guided tour and presentation.

With ASW costs kept to the same level as last year I hope to welcome many of you to the vibrant city of Birmingham in April 2015.

Frances Metcalfe, Chair, IAML (UK & Irl) Conference Committee



PRESIDENT'S REPORT

The last three months seem to have flown by.

Consultations

Consultations are underway in Somerset, Birmingham and Bristol about the future of these library services. IAML(UK & Irl) has been doing everything it can to support them and I would urge you to do likewise. The voice of the users is very important, so we are grateful to Making Music and all its members for the substantial support they have given to these libraries. This appears to have had an effect in Leicestershire where Making Music is working with several local authorities to find a solution that will allow these services to continue to operate. You can find a lot more about what Making Music are doing on their [website](#). In addition to these consultations the Branch also submitted evidence to the [Sieghart Review of the Public Libraries](#) and the working group developing a [National Strategy for Scottish Public Libraries](#).

BBC Radio 6 Music Celebrates Libraries

It was really wonderful that Guy Garvey of the pop group Elbow (and BBC 6 Music) had the idea of celebrating libraries for two weeks during November (8-21 November) on BBC 6 Music and he managed to persuade the station's music editor, Julie Cullen to go ahead. It was marvellous that they celebrated reopening of the newly refurbished Manchester Central Library with live programmes and additional programmes were also broadcast on Radio 3 It got quite a bit of media attention and I heard lots of trailers for it on Radio 4. Charlotte Jones from the Barbican Music Library, myself, and Matthew Woodward from Leeds Music Library were interviewed in the 'Good Day, Bad Day' feature on the Steve Lamacq Show and I thought his live broadcast from the British Library on Friday 21 November featuring staff from the Sound Archive was one of the best radio programmes I've heard and should be nominated for an award. There is a nice feature about this on the [BBC website](#) and CILIP Update also included an article about it in the December/January issue.

IAML Library Handlist

Another development since the last Newsletter was the publication of the [Handlist](#) of the IAML Library on our website. As a former user of the Library, I think it is wonderful that it is available once again thanks to the University of Cambridge offering it home after it was in storage for many years. I am also very grateful to Susi Woodhouse for re-assembling it when it arrived in Cambridge and compiling the Handlist!

New Appointments

I am delighted to announce that:

Peter Linnitt (Royal College of Music) has been appointed as Chair of the newly established Communications, Public Relations and Publications Committee (CPRP).

Margaret Jones (Cambridge University Library) is taking over from Anna as the Newsletter Editor and blog supervisor.

Ian Davis (British Library) is taking over from Antony Gordon as Listserv Owner.

Ellie Miles (Surrey Performing Arts Library) has taken over from Frances Metcalfe as convenor of the IAML(UK & Irl) Excellence Award.

Many thanks to Anna, Antony and Frances for all their hard work and congratulations to all the new postholders.

Vacancies

Although we have filled some of our vacancies, more officers of the Branch will be stepping down at the AGM in April and new opportunities have arisen in the CPRP committee.

Brio Editor. As [Brio](#) Editor you will be responsible for the publication of the IAML(UK & Irl) academic journal. This is a very exciting five-year post offering a unique opportunity to develop a wide range of professional skills. We are looking for someone with experience in editing who would feel comfortable in dealing with the current practical issues of producing a journal and has a clear vision of how to continue offering high quality content. Please contact the current editor, [Katharine Hogg](#), for more information.

Brio Subscriptions Manager and Advertising Editor. Two posts recently turned into one and redefined in the context of the CPRP Committee. You will be part of the CPRP Committee and hold a term of office of five years. You will be the main contact for publications of the Branch and look after Brio subscriptions and advertising. For further information on the role please contact our current Publications Officer [Almut Boehme](#) and/or our current Advertising Editor [Edward Russell](#).

Press and PR Officers (2). The previous post of Press and PR Officer will be redefined within the new CPRP committee and be shared between two officer posts as well as other committee members. There will be plenty of opportunities to liaise with a wide variety of people and to build on networking and communication skills. You will have a keen interest in recent developments in music libraries and the music information environment. For further details please contact [Peter Linnitt](#) (previous Press and PR Officer and Chair of CPRP).

These posts provide so many opportunities for you to develop new skills, work more closely with fellow music library staff, pick up new ideas, and enhance your CV. Anyone can apply and travel expenses are paid. So, why don't you get in touch to hear more and apply for one of the posts? I did it ages ago and my career has been significantly enriched by all the experiences I've had over the years.

Peter Baxter
President IAML(UK & Irl)