

International Association of Music Libraries,

Archives and Documentation Centres

United Kingdom and Ireland Branch

founded 1953



Newsletter

Number 71

June 2015

Editor: Margaret Jones

Membership secretary: Nick Barlow

ISSN 0263-9939

Editor: Margaret Jones

University of Cambridge

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

Tel. 01223 333077

e-mail: mj263@cam.ac.uk

Membership Secretary: Nick Barlow

41 Belluton Road, Knowle, Bristol
BS4 2DN

e-mail: membership@iaml-uk-irl.org



EDITORIAL

As you might expect following the ASW, the June newsletter is a packed one, with plenty of information from Birmingham. I found it fascinating to read so many reports, all with different approaches. Hope you enjoy them all, I think they give a real flavour of the diversity of the ASW.

There are updates on what happened at the public and academic libraries seminars; and a fascinating article from Paul Campion, a past master of the Worshipful Company of Musicians, about their new online database, which sounds very exciting.

Thank you to everyone for supplying news and views both for the newsletter and for the IAML blog. Please keep it coming,

Margaret Jones

Contents

President's report	2
Preserving Harmony	6
ASW 2015 reports / MLT bursary winners	10
Music in Public Libraries Seminar	30
Academic Librarians' Seminar	33
Diary and events	35
C.B. Oldman prize	36
Prize winners	37
Exec briefing	39

PRESIDENT'S REPORT

Once again, time has flown since the last *Newsletter* and this perhaps reflects how much goes on in our own libraries and the work of the Branch.

Annual Study Weekend & Public/Academic Seminars

Many thanks to Frances Metcalfe and all the members of the Conference Committee for organising another splendid ASW! It was very interesting to hear presentations on a wide range of topics as well as the theme of the weekend (*New libraries: what can we learn*). As ever it was action-packed and a lot of people have told me how much they enjoyed the weekend and found it very stimulating.

I am also very grateful to Ros Edwards/Frances Metcalfe and Geoff Thomason for organising the very successful public and academic library seminars that preceded the ASW.

If you have never been, or it's been a while since you last attended, you would certainly find it very worthwhile and a wonderful opportunity to network with colleagues you may have only spoken to on the phone.

Making Music Library Campaign

This has continued and is spearheaded by Barbara Eifler, its Chief Executive.

Barbara spoke about their survey of music libraries at the ASW and she also handed out a report on the survey and their campaign to support music libraries under threat.

They have been very proactive with all the library services under review and they have also been encouraging their members

to let them know about any problems and participate in consultations. Barbara also wrote an article entitled *Save our libraries*, which was published in the May 2015 issue of *Classical Music* magazine.

Their support is invaluable and much appreciated, and we have been doing what we can to support them and brief them about how libraries work.



Encore!

As many of you will have noticed, there are a lot of new entries on Encore! together with a lot of new locations for works already listed. This is thanks to the work being done by Ceri Mann, which has been funded by the Branch and the Music Libraries Trust, and that work will continue until the autumn of this year.

Meanwhile, following the departure of Ruth Hellen as convener of the Encore Working Group (to whom we owe a great deal of thanks for all her work over many years!), this Group has been disbanded and their work has been taken on by the Documentation Committee. Several members of the Working Group have joined the Committee which is now carrying out some research about how to make Encore! more sustainable and will submit a report to the Executive Committee in October 2015.

Volunteers

I am delighted to report that we've made very significant progress in filling our vacancies. There was a lot change this year and it's very encouraging to see some new faces and young people!

Some people are still being notified of their appointment following the meeting of the Executive Committee on 8 June 2015, but the lists on the website will shortly be updated.

Meanwhile, I'm delighted to announce that:

- Martin Holmes (Bodleian Library) has become the new editor of *Brio*.
- Rebecca Nye (Royal Academy of Music) has become the Brio Subscriptions and Advertising Manager in addition to her role as Minutes Secretary of the Executive Committee.
- Adam Taylor (Royal Academy of Music) has become a Press and PR Officer on the Communications, Public

Relations & Publications Committee (CPRP).

I am very grateful to their predecessors (Katharine Hogg, Almut Boehme, and Peter Linnitt) for all their hard work and for the support I know they will give their successors.

In addition:

Oldman Committee: Clemens Gresser has taken over from Adrian Yardley as Convener and Sarah d'Ardenne has joined the committee.

E.T.Bryant Committee: Lucy Rose has taken from Terry Day as Convener and Anthony McDonald has joined the committee.

Finance & Administration: Almut Boehme has joined this committee.

Many thanks to everyone who volunteered!

Annual Report & National Report

The [Annual Report](#) is now available on the website of the Branch and will shortly be sent to the great and the good.

In addition, you may also want to read the [National Report](#) on the IAML website. This is a comprehensive report on the activities of the Branch, which will also be published in *Fontes Artis Musicae*.

IAML Annual Conference

I'm currently busy preparing for the IAML Annual Conference at The Juilliard School in New York, 21-26 June 2015. It's sure to be an interesting joint conference with the International Musicological Society and I'm looking forward to meeting lecturers I've not seen for a while. I'll write more about it in the next *Newsletter*.

Peter Baxter
President IAML(UK & Irl)

“PRESERVE HARMONY”

OR RECORDING OUR PAST



The badge of the Worshipful Company of Musicians

‘Preserve Harmony’ is the appropriate motto of the Worshipful Company of Musicians, one of the City of London’s ancient Guilds, and the only one with a direct connection to the performing arts.

The Company received its first Royal Charter from King James I and VI in 1604 but during the following reign it was rescinded,

thanks to the machinations of Nicholas Lanier, a courtier and musician in the King's Band. Lanier was also the first Master of the King's Musick, appointed in 1626, and very jealous of his position.

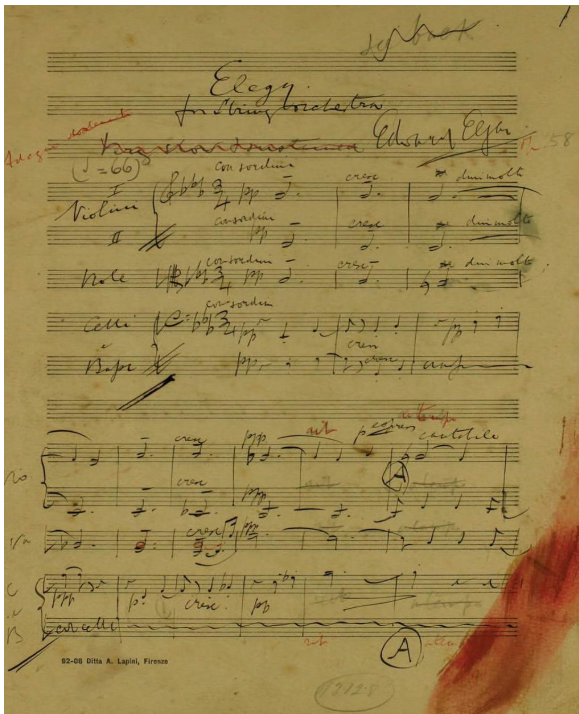
Unfortunately the surviving archives of the Musicians' Company do not go back to the early 17th century, though a later copy of the original Charter does survive. It was not until 1950 that the Company was granted a fresh Charter by King George VI. With its 420 liverymen, or 'full members', (both women and men), the Musicians' Company is now one of the largest in the City.

The main Musicians' Company website is: www.wcom.org.uk

In 2011 the Company decided that the greater part of its archives, which date mainly from the 19th century, should be handed over to the care of the Guildhall Library, the repository for many unique and historic documents, where they could be stored in optimum conditions for their preservation. An inventory was prepared and can be viewed at: http://media.wix.com/ugd/afb017_54eb163db83846d68a3ffab179e4dc98.pdf

(Some items which had been deposited at the Library in earlier years are to be found on other listings, also available online).

Among the most highly-prized treasures in its archives, the Company specially values several manuscript scores by notable composers. These included Elgar's *Elegy* or *Dirge*, composed as a memorial piece for the Junior Warden, Revd Robert Hadden, whose sudden death in 1909 was a great loss to the Company. The work was first performed at the Mansion House on 13 July 1909 and is still played every year at the Company's annual Evensong in St Paul's Cathedral, in memory of members who have died during the preceding year. Having originally mislaid the manuscript, Elgar eventually sent it to Mr Arthur Hill, a Court member, apologising for 'the red ink disaster on the first page' – a large blot, still clearly visible at the lower right corner! (<http://www.wcomarchive.org.uk/#!elgars-elegy/c1z8n>)



Elgar's "red ink disaster". Courtesy of the Worshipful Company of Musicians

Another manuscript score by Elgar, his almost-forgotten *Marching Song*, composed in 1908 at the request of the Court, never achieved the popular success of his *Pomp and Circumstance March No 1*; but it, too, is safely kept in the Library's vaults.

Sir Arthur Sullivan's manuscript of the famous Victorian song *The Lost Chord* is also in our archives, passed through a direct line from the composer to his close friend Mrs Fanny Ronalds. She left it to the great contralto Dame Clara Butt, who sang and recorded the song, and it was Butt's husband, the baritone Robert Kennerley Rumford, who gave the score to the Musicians' Company in 1950, having been Master in 1933-4.

Other manuscripts by Sir Edward German and Herbert Howells are also in the collection, including *A Hymn for Saint Cecilia*, composed for the Company in 1960, the year in which Howells was Master.

Many other treasurable items are held in the Company's archives such as paintings, regalia, and mementoes of musicians past and present. In 2013 the Company decided that further research should be undertaken about its early membership and commissioned ROLLCO (Records of London Livery Companies Online) – <http://www.londonroll.org/> to prepare a detailed database of all traceable Musicians' Company Freeman and Apprentices from earliest City records up to 1900. This database was completed in

2014 and is now available for all researchers and historians to see online, along with similar records from several other Livery companies. It was then realised that here was an ideal opportunity to create a Company Archive website and since the autumn of 2014 much information has been compiled for all to see. www.wcomarchive.org.uk.

A major aspect of this website project was the photographing of over 2,600 pages from the Court Minutes Books, from 1772 (the earliest surviving volume) up to the end of World War One in 1918. Company Freeman David Herbert spent many hours on this task and creating the website. These books provide a fascinating glimpse not only into the workings of the Company but also into social and political matters during those years. David then photographed the principal manuscript scores, linking them to You Tube online performances of the relevant music, including Elgar's own recording of his *Elegy* (mentioned above), recorded in 1933.

Over time yet more treasures will be added to the Company Archive website. These will include a pair of scissors which, it is believed, belonged to Beethoven - a gift to the Company many years ago - and a letter written by a young Richard Strauss when he was preparing to go and work at the Bayreuth Festival. Portraits, documents and even a silk handkerchief, printed with the score of a prize-winning Coronation March from 1902, will all be available for all to see online.

This project is proving to be a great research facility for all who have an interest in the history of the City of London, in music and in the workings of one of the country's great musical charitable organisations – The Worshipful Company of Musicians. Let us 'Preserve Harmony' indeed!

Paul Campion, Past Master Worshipful Company of Musicians

The Worshipful Company of Musicians Archive is at www.wcomarchive.org.uk. For further information and contact details please go to the site.

ASW 2015



Futuristic new library in Birmingham. Photo by Margaret Jones

In April I attended 2 days of the IAML UK and Ireland branch Annual Study Weekend along with my manager Ruth. This was a fantastic opportunity to meet other library staff working in specialist music libraries both in the public and academic sectors, and to gain a greater understanding of Music Librarianship in the UK.

Held at the Aston University Conference Centre in Birmingham the weekend was centred around a number of presentations and interactive sessions held by staff from institutions such as the British Library, Trinity Laban and The Royal College of Organists.

Major highlights (for me) included a panel discussion concerning the ever present issues surrounding the impact of digital technologies on libraries. It was fascinating to hear perspectives from both publishers (Simon Wright - Oxford University

Press & Roger Press - Academic Rights Press) and librarians (Claire Kidwell – Trinity Laban & Andra Patterson – British Library). The issue of copyright protection was never far away but a number of other topics were discussed including new approaches to research and teaching methods using a range of digital resources, the impact of download sites such as IMSLP on library use and the subject of digital obsolescence.

Janine Downes gave an educational overview of the new 'Hive' library in Worcester where academic and public services are combined. This was a chance to learn more about the possibilities surrounding cross-sector library provision and to see inside a great new piece of architecture. It was interesting to hear how the library space had become a centre for events, exhibitions and workshops.

Participants were also lucky enough to hear a well delivered presentation from Westminster's own Ruth Walters on **Westminster Music Library's** ever growing public events schedule, including details of our successful Behind The Lines project with the Royal Philharmonic Orchestra.

The weekend ended with an interactive session on the subject of Music Therapy delivered by Ben Saul of the British Association for Music Therapy (BAMT). This was an opportunity for us to explore the possibilities of collaborative work between public libraries and outside groups from a public health perspective and Westminster Music Library are looking forward to hosting members of the BAMT at the library during the upcoming Music Therapy Week for a free public workshop and presentation.

Anthony McDonald, Westminster Music Library

ASW 2015

MLT BURSARY AWARD WINNERS

The Music Libraries Trust was pleased to award ten full and part bursaries to enable winners to attend the recent IAML (UK & Irl) Annual Study Weekend held 10-12 April at Aston University, Birmingham. The aim of MLT is to support and fund the education and training of music librarians in the UK and Ireland. Our bursary scheme furthers this aim by awarding bursaries to students and library staff to attend study weekends and courses organised by IAML (UK & Irl), with priority given to those who would otherwise be unable to attend and have no other sources of funding.

The 2015 ASW Bursary winners were:
Sophie Anderson (Yorkshire Music Library)
Elliott Austin (Yorkshire Music Library)
Amy Foster (Kent Libraries)
Catherine Small (Royal Conservatoire of Scotland)
Sarah d'Ardenne (Royal Northern College of Music)
Valene Jouvét (University of Edinburgh)
Loukia Drosopoulou (University of Sheffield)
Lucy Woolhouse (University of Sheffield)
Geoff Thomason (Royal Northern College of Music)
Tom Kearns (London)

MLT is grateful to our sponsors, without whom this number of awards would not be possible. Many thanks to:
Alexander Street Press
Cramer Music
Music Libraries Trust
Oxford University Press
The Staypar Trust

I hope you were able to meet the winners, several of whom were first time attendees. Look out for their conference reports in an upcoming IAML (UK & Irl) newsletter. For further information about the Music Libraries Trust and our work, please visit our website at www.musiclibrariestrust.org or contact me at bursaries@musiclibrariestrust.org.

Megan Dyson, MLT Bursaries Administrator



The new library, Birmingham. Photograph by Jane Henshaw

ASW REPORTS

MLT BURSARY AWARD WINNERS REPORTS

The theme of this year's ASW was 'New Libraries: What we can learn?' This was a particularly relevant topic to my MA in Librarianship studies at the University of Sheffield. Over the last year we have been looking, in a series of modules, how libraries are rethinking the design and purpose of their spaces to serve different and often contrasting needs of users, and how innovative and creative new library buildings can be. The ASW certainly offered some good examples of such library spaces!

The Library of Birmingham, which we visited on Saturday, was a perfect example for this. Ali Joyce and Anne Elliott hosted the morning session with a tour of the Music Library and a Q&A session. Unfortunately, this took place under the sad news of the severe cuts that the council will be introducing to the library staff and services. This really overshadowed the magnificent views of the building that we experienced during the self-guided tour of the library the same morning. We noted the flexibility of spaces, the variety of seating and reading areas with different noise levels to attract diverse users and meet their different needs, the magnificent architecture, including the central cyclical space with the stacks of books surrounding it. A truly inspiring building with an enormous value to the community.

This year's Friday opening presentation was a wonderful talk by Jane Fanshawe on David Fanshawe's remarkable archive of world music and sounds with details of his anthropological journeys all over the world and his passion to collect not only sounds, but also other aspects of culture from some of the remotest parts of the world. This was a truly inspiring talk and it is hoped that the collection with help from librarians and archivists will be much used and studied by students and research-

-ers in the future. Such talks illustrate the importance of the ASW for providing a venue where library or private music collections can be promoted to professionals and the public, enabling best use of these.

The ASW also offered presentations on lesser-known musicological topics. This was an interesting approach to widen music librarians' awareness of areas they could be supporting musicologists. The Saturday evening session offered presentations on Big Data and Heavy Metal. Sandra Tuppen from the British Library talked about a recent project that analysed Big Music Datasets and demonstrated their use in Digital Musicology and how libraries can support this new musicological strand through unlocking their metadata to be used by researchers. Andy Brown talked about the rising research activities of Heavy Metal studies in recent years and the development of the scholarship.

As always, the ASW offered rich R&I content.... We heard about important achievements in Music Libraries and projects, such as the Customer Service award of the Leeds College of Music presented by Megan Dyson, and the launch of the Cecilia and Concert Programmes Project (CPP) presented by Rupert Ridgewell and Paul Banks.

Exhibitors' presentations although not as many as in past years also added value to the weekend as they not only allow vendors to present their products but also enable librarians -one of their primary customers- to interact with them and have a say in how they would like their products and services to be shaped to best meet their needs.

As a member of the Conference Committee it is very rewarding watching a year's work to organise the ASW fall into place. I would like to take this opportunity to thank my Committee col-

leagues for a great year in preparing this ASW and look forward to the next one! I would also like to thank the Music Libraries Trust and its sponsors for supporting young professionals to attend the ASW.

Loukia Drosopoulou, University of Sheffield



The Conference Committee plan the next ASW just after the end of ASW 2015!

Great to have the opportunity to attend the IAML (UK & Irl) Annual Study Weekend again in Birmingham. The weekend is a fantastic chance to meet other professionals and get an idea of what's going on within the wider music library network. After arriving a little late from the airport I managed to catch the tail end of the Public Library Seminar which was curated around the theme of Promotions and Events. It seems that there is little denying that 'events management' is to feature heavily in the future job role of the librarian – events increase footfall and bring in much needed funding. Presentations from Andy Ryan of 'Rockstar Reads' and Martin Collins of 'Library Opera' were fab – they are putting together unique initiatives that libraries can sign up to for a really reasonable price and although what they are offering is not necessarily something that would work in my working environment, I would certainly encourage anyone in public libraries to get involved...

I was able to attend the new Birmingham Library on Saturday morning. The building is very impressive – there are a number of interesting features such as the Skyline Viewpoint, The Secret Garden and the Amphitheatre; along with meeting rooms and spaces for hire and there's even free Wi-Fi!

The music library has its own area on the bottom floor next to the children's library and the 'Amphitheatre' sits in the middle of this leading into the 'Beatbox' area. It's an interesting space and I expect the biggest challenge is making the space work best to suit them.

Saturday afternoon brought with it the Quick-fire rounds which were titled: 'Sourcing accessible sheet music', 'Success with Music Events in Libraries', 'Speak Loudly! Promoting your Library Service',

'Studying Librarianship' and, 'Using Pinterest to Promote your

Library Service' presented by myself. I'm glad I contributed to the sessions but at the same time would have really liked to attend the others! - such a great idea and again all focused on promotions and events. We also had an update from Barbara Eifler from Making Music UK who is really flying the flag for music libraries at the minute and it was good to hear that she is still making this a priority at MMUK.

Thanks to OUP and the MLT again for their support towards the cost of Elliot and my attendance at the conference this year and thank you to the committee and speakers for once again putting together such a successful event.

See you all next year in the true Second City!

Sophie Anderson, Yorkshire Music Library



Skyline view from the new Birmingham Library. Photo by Margaret Jones

The guided tour of the music library was very interesting as they explained what problems they had had since moving into the new building and what had worked out well. They now mix their general loans and reference books together in the shelves using a colour system to differentiate between the two. They have implemented an electronic stack system for some of the stock on the library floor to save space, have practice rooms, performance spaces and the tallest stack in the staff areas I have ever seen.



Mountaineering anyone? The scarily high stacks of the Music Department in the new Birmingham Library. Photo by Margaret Jones

Presentations included a history of the Royal College of Organists library and archive, a big data history of music and metal studies. The Big Data Project looked at large datasets and different elements of music research such as mapping data to show how publishing centres changed overtime, how music sold in the sixteenth century and Scotland-themed publications. This was a very interesting presentation which I could implant

into my own research. It was refreshing to see a presentation on a genre of music that is normally not really focused upon and it was very informative with some books mentioned that I will try to read to expand my knowledge in this area.

The quick fire round that took place in the afternoon was especially useful as it allowed you to participate in a small group environment where I found it easier to express opinions and speak to people I probably wouldn't have otherwise. 'Studying Librarianship' was very thought provoking as everyone seemed to have misgivings about elements that were missing from courses and how people felt about how prepared the course made them for working in a library.

The evening consisted of a reports and information session and the annual dinner which included a performance by a local string duet. The reports session looked at the world war one project at Westminster music library, the progress of the Henry Watson library and information from making music.

The Sunday session opened with a reports and information session that included an update on music copyright and Leeds College of Music work towards a customer service award, which were both very informative, and a plea for another library to considering agreeing to take the Dvorak Society Collection.

The two morning presentations were from the University of Birmingham showing us the plans for their new library which will open in September 2016 and the new library in Worcester called The Hive. The Hive is very unique library as it is the first public and university library fully integrated as one library. It was very interesting to hear the huge benefits it has had for the public users and the concerns and problems that they faced with their student population and how they have overcome



A flavour of the music of Birmingham. Photo by Ruth Walters

them. It has given the public increased and widened access to resources and has enabled students to take placements/ volunteering and paid roles in mentoring to support their studies in youth or social work.

The conference ended with lunch after the last reports and information which highlighted the European Sounds Project and the IAML library and archive.

The IAML study weekend highlighted new elements of music librarianship and allowed librarians to hear and discuss issues within the sector. The structure was good as it mixed a visit with presentations, smaller group discussions and a panel discussion with presentations which gave it a better flow and broke the day up into parts. I am very grateful for the bursary from the Music Library Trust which has given me the opportunity to gain a lot of new knowledge that will help me in my current role and ideas to implement towards my chartership.

Catherine Small, Royal Conservatoire of Scotland

I decided to apply for a bursary to the IAML Annual Study Weekend because I was curious about the opportunities in this area, and wanted to know more about such a fascinating part of librarianship. Having no academic background in music, I was also curious as to whether it would be possible for me to even consider this as a potential career path. All of these questions were answered, and more, in what was a thoroughly interesting, thought-provoking and enjoyable weekend.

I arrived on Friday afternoon, and after a quick stroll round the city centre (I lived in Birmingham for 5 years, so it was almost like coming home), I attended the Academic Library seminar. We dived right into some of the key issues around the theme of supporting students with disabilities. Almut Boehme talked about supporting visually-impaired music students, asserting that there are very limited options for those who were partially sighted, especially when it comes to sight-reading. She gave a very good demonstration of the limitations of following blown-up sheet music on an iPad - it made me dizzy just watching! Then Charity Dove spoke about being respectful to students with hidden disabilities and some of the ways we can improve their experience, including ensuring that we speak slowly and clearly, repeat instructions, and avoid unnecessary jargon. The third talk was from Anna(?) Wright about the specific ways in which they support all their students, including personal learning plans visible through their LMS to indicate when students are entitled to extended loan periods or flexible fines.

We also had another session from Margaret Jones, who spoke about blogging to increase the visibility of your library. While I was working in Cambridge last year I remember seeing updates from her MusiCB3 blog on our Twitter feed, so I can personally attest to the increased reach of blogging! And then we finished with a discussion of libraries as physical spaces,

touching on the issues of fitting into a new building as well as working within a Grade I-listed environment.

Then it was straight into the conference proper, beginning with the newcomer's reception, where I met my mentor for the weekend, Megan Dyson, who was very friendly and immediately put me at my ease. After dinner we were treated to a fascinating talk by Jane Fanshawe on her late husband David Fanshawe's world music archive, which he spent a lifetime attempting to complete. We heard some clips of the wonderful music in the collection - my personal favourite was the choral *Imenetuki* from the Cook Islands. Then after a quick drink in the bar it was time for bed.

Our first stop the next day was the Library of Birmingham. While I had visited the building several times before, it was really interesting to be given a tour by the music librarians.

Particularly lovely was an impromptu chorus of Mozart's *Ave Verum* that occurred in the amphitheatre. However, the trip was bittersweet, in light of the cuts that the service is likely to receive in the near future, as there will almost certainly no longer be specialist staff within the music library, and over half the staff of the whole library may lose their jobs.

After lunch we heard about the history of the Royal College of Organists and its library and archive, which is maintained in collaboration with Birmingham City University. These kind of collaborations may be the way forward for smaller collections, and so it was interesting to hear about the benefits to both parties, including the resources to be able to carry out project work.

Our final talk of the evening was from Andy Brown, who spoke about the upcoming research area of metal music studies. Even as a rock music fan, I had no idea there were so many types of metal music! After some other informational talks, we moved onto the reception and annual conference dinner, which was very enjoyable. Later on in the evening I also managed to show a couple of people my side of Birmingham - a few lovely cocktails later we stumbled home to bed!

It was fairly difficult to get up on Sunday morning, but definitely worth it! I was particularly interested in the session about the new library at the University of Birmingham, as I used to work in the university's law library, which, like the music library, is being subsumed into the new building. However, it seems like the plans are coming along swimmingly, and I very much look forward to seeing the completed library in 2016. Next up was a fascinating talk about The Hive at Worcester, which I was intrigued to learn about as it is the first example of a joint academic and public library. It seems like this may be a potential model for the future to solve the funding problems for public libraries, and the satisfaction rates from users are apparently very high, so they must be doing something right!

Overall I very much enjoyed my experience at the conference. Everyone was very friendly and welcoming, and I learnt a lot about music librarianship. I also made a few contacts who could be very useful to my future career, as I'm contemplating moving to New Zealand and several of the librarians had first-hand knowledge of librarianship in that country. As I do not have a classical music or academic music background, I am still unsure as to whether this would be an area in which I could be successful, but I would definitely be willing to try!

Lucy Woolhouse, University of Sheffield



Delegates gathered this year against a backdrop of the long-expected general election which had been unremittingly gloomy...However the week-end had a peculiar effect of giving us all an uplift as IAML President Peter Baxter said in his closing words at Sunday lunchtime. With talks about the Hive and Birmingham University's new library on Sunday morning and our visit to Library of Birmingham the previous day, we could not be faulted for thinking there is a way through to a better future.

Earlier those of us who attended the public libraries seminar got another taste of the positive with reports from Henry Watson, Westminster and Barbican Music Libraries about the exciting events taking place in them. The presentations at the Public

Libraries seminar all gave public librarians plenty of ideas to try in their home libraries and it was nice for me to see the stress was relentlessly on the positive. Instead of music libraries being in decline I was left with the feeling that reports of their death have been exaggerated. I learnt that now more than ever the key to success in reaching new audiences was engaging the wider community, finding appropriate like-minded partners and forging strong working relationships with them. One of the more promising aspects of the week-end for me indeed was the presence of a representative from Making Music who was interested in talking to us with a view to looking at workable solutions to guarantee a viable performance sets service. Talking to my colleagues after her presentation at Report and Information 2, this seemed to be a general feeling.

Another highlight for me was the presentation from Jane Fanshawe, who spoke movingly about the power of music while discussing the marvellous archive amassed by her late husband, David on his travels. She was ably assisted in her presentation by a very capable sound engineer. I also found the Sunday morning presentations on the Hive and the new Library at University of Birmingham an enjoyable and inspiring experience. The speakers in both these presentations were engaging and full of enthusiasm about their respective topics. I was left full of regret on the train back to London that evening because I did not have an opportunity to visit the Hive and perhaps make a visit to University of Birmingham, which has always aroused my curiosity because of its association with Fine Art.

I did however have a chance to see the City's Civic Museum and Art Gallery, which is always worthy of a visit because of its art collection, particularly from the Pre Raphaelite period.

I have to mention also this year's Quick-fire session on Satur-

day afternoon, neatly clashing with the Grand National, which was being run at the same time in Aintree. While I would never compare myself to a horse even in my darkest moments, I certainly felt like one of the horses – maybe the second favourite! when watching Jane's clock slowly but surely climbing to the top and emitting strange noises to forewarn us that we were getting to the finishing line. The topics chosen were all relevant to me and will inform my thinking when exploring my continuing professional development.

To demonstrate the enormous variety of the music genre and the way the week-end successfully managed to give us a snapshot of, I also looked forward to the Saturday presentation on the Heavy Metal Studies Bibliography and the Sunday morning presentation on Music Therapy. Music Therapy and its potential to improve our users' lives was an area that informed our selection policy while I worked in Harrow Music Library. We worked well with the Home Library Service and having a wide variety of New Age, Relaxation Music and nature sounds was always vindicated by our receiving positive feed-back and asking us to get more titles in the subject area. The value of having recordings of Vivaldi Concertos for example, was also something we were also aware of as an effective way of reducing stress levels at the end of a hard day at the office was equally not lost on us.

I would also like to express my thanks to Alexander Music Press for awarding me a part Bursary to help me with the costs of attending this year's ASW. I look forward to next year's visit to Manchester.

Tom Kearns, London

When I set off from Kent on Friday 10th April to attend the IAML Annual Study Weekend, I will admit, it was with no small amount of trepidation. As my first ASW I had no idea what was going to happen. I needn't have worried. I have learned so much more than I could ever have hoped for (and met some pretty amazing people too!).

Friday evening started off with the Newcomer Reception which made me feel even more welcome and it was comforting to know that not only was I surrounded by seasoned veterans of IAML, but that there were also others who were at their first weekend.

After dinner it was time for the first of the exhibitor's presentations. I had not previously heard of either Alexander Street Press or EBSCO so found their talks very informative. As I work in a public library and not an academic library I was not sure how useful their respective technologies would be for my library, but it is always handy to know about the latest developments so that I can help to inform our customers if needed.

Saturday morning bought with it a tour of the Library of Birmingham and a Q&A session at the library. Having heard all about the cut backs at the library the evening before I was even more surprised by the library than I think I would have been. I had not expected it to be so large; it really put into perspective how devastating these cuts could prove to be.

After lunch was the AGM, which certainly was an experience for a first timer; it was surprisingly concise! The Oldman and Bryant Prizes were awarded after the AGM. We were then treated to a presentation by Andrew McCrea on "A Short History of the RCO Library and Archive". Kent Libraries have a large number of organ players so this topic naturally interested me quite a bit. I was surprised at how quickly the Library/Archive

expanded considering that it was formed primarily with donations.



Next up was the “Quick Fire” round. It was possible to join four out of five fifteen minute sessions on varying topics. It was remarkable how quickly fifteen minutes went! I attended the session on “Sourcing Accessible Sheet Music” which is a question that has come up regularly for me and I had previously not been sure on what to tell our customers and I now feel confident that I will be of some help to them! I also attended a session on “Studying Librarianship” which was of great interest to me on a personal level and “Speak Loudly” which as Kent Libraries is undergoing a review helped give me confidence to represent the Music Li-

brary during this period of change.

The final session that I attended was “Using Pinterest to Promote Your Library Service”. This session, run by Sophie Anderson of Yorkshire Music Library was of particular interest because of the way that Yorkshire were using Pinterest. Kent Libraries has recently lost public access and to hear from a library that is also not open to the public how they were using this technology to promote their service and to also offer up an alternative to coming in to browse the stock was very useful.

Sunday began with the third reports and information session, including presentations from Ellie Miles about the IAML Excellence Awards, from Charity Dove about the Dvorak Society Archive (which was looking for a new home), from Claire about music copyright and from Megan Dyson about the Leeds College of Music and the Customer Service Excellence Award.

Finally we had the last of the Reports and Information sessions. Andra Patterson updated us on the Europeana Sounds Project, which I had been unaware of and Rupert Ridgewell updated us on the IAML Library and Archive which is looking for a new home.

Some of the highlights of the ASW for me were “Global Sounds”, the visit to Birmingham Library, The “Quick Fire Rounds”, “Heavy Genealogy”, “The Impact of Digital Technologies on Music Provision in Libraries” and of course, the opportunity to meet other members of IAML and learn from them and their experiences. The ASL far exceeded my expectations and I feel like I have learned so much.

Amy Foster, Kent Libraries

MUSIC IN PUBLIC LIBRARIES SEMINAR

The theme for this years Music in Public Library Seminar was **Promoting music in your library** - sharing ideas about mostly event based activities which have been tried and tested and presenting possible models of events we could 'opt' into in the future, presented to us by alternative suppliers

We had 26 attendees to the seminar this year and the seminar took place at Aston University Conference Centre on 10th April. The first session was presented by people who have had var-

led music related events and promotions in their libraries etc. over the last year and were prepared to share their experiences, ideas, tips and pitfalls: - presenters included Ruth Walters (Westminster) who reported on Westminster Music Library and the Royal Philharmonic Orchestra who teamed up to devise and deliver *Behind the Lines: the music and composers of the First World War*, beginning in September 2013, educational leaders and world-class musicians from the Orchestra led a series of interactive workshops and creative projects for families, adults and school age children, Ruth also introduced the start of a new project something to do with the British Army and a choir? We await further reports perhaps at next years seminar.

Ali Joyce (Birmingham), told us about the many musical events and promotions in Birmingham Central Library since the reopening in 2013.

Charlotte Jones (The Barbican) told us about several music related major exhibitions held in the library over the past year including the Music Therapy - the Art & Science, in partnership with the British Association for Music Therapy

Peter Baxter (Surrey) who reported on the IAML association with BBC Radio and the broadcasts and interviews from music libraries around the country in November 2014 on various BBC Radio stations including Radio 6 and Radio 3 and Ros Edwards (Manchester) who reported back on the Residency week curated by the group Everything Everything in the newly reopened Central Library and the music offer available at the Henry Watson in the newly refurbished library - including the instrument collection

The second session was chaired by Frances Metcalfe (Kent libraries) and was a group discussion about events - we split

into smaller groups to discuss promotion topics including new ideas, best practice, alternative promotions, outcomes, use of websites and social media, joined-up thinking (i.e. National Music Libraries Day) and each group reported back at the end of the session

The final session was presented by two speakers about upcoming national campaigns which libraries might be able to 'opt' into:- Andy Ryan, Director of Stellar Libraries CIC (the only creative agency in the UK that designs and delivers innovative, daring campaigns that promote and celebrate libraries, reading and literature) told us a little about the Rockstar Reads 2015/16 national library promotion, by referring to her current campaign Cityread London 2015 as a deliverable product and Martin Collins, Artistic Director of Artstrust Productions who showed us a short film of Tchaikovsky's Eugene Onegin being performed in West Greenwich Library among the bookshelves and library public of West Greenwich Library. He explained their upcoming tour of libraries around the country and we could have Eugene Onegin performed around our library shelves, if we wished to book the company. Artstrust were awaiting an on an Arts Council funding bid on the project soon after Martin' presentation to us.

According to our feedback forms this year's seminar was very well received with the delegates making very positive comments including '*Huge amount of ideas – very inspirational*' '*Having a theme worked really well*' '*Wonderful event*' and '*More time needed*'

Ros Edwards

Service Development Co-ordinator (Music)
The Henry Watson Music Library



Fun at the Music in Public Libraries Seminar. Photo by Peter Baxter.

ACADEMIC LIBRARIANS' SEMINAR

Holding the seminar immediately prior to the Annual Study Weekend proved popular when it was trialled last year and is now set to become a regular feature of the weekend. This year it took as its principal theme supporting music library users with disabilities or special needs. There were four speakers, three of whom spoke to this topic. Almut Boehme had recently attended a conference organized by the Visually impaired musicians' lives project, which informed her presentation "The visually impaired musician in the land of sight readers". She outlined some of the problems faced by partially sighted musicians who want to engage in orchestral or choral performance where read

-ing from printed music is essential. Many of the current solutions available, such as physical or digital enlargement, are not wholly practical. Charity Dove's presentation "Hidden, but not silent: supporting students with invisible disabilities" reminded us that many disabilities, such as mental health problems or chronic physical conditions, might not be immediately discernible but are no less in need of support and special provision. Charity's lively approach concluded with a practical illustration – the "pregnant woman on a train who needs the toilet" scenario proved the highlight of the afternoon.

Anna Wright introduced the Personal Learning Plan scheme at the RNCM, which tailors library provision to an individual's special needs and operates as a contract which places responsibilities on both parties. She also offered a case study of how at the she had met the needs of one particularly physically disabled student. To complete the session Margaret Jones updated us on blogging as a means of promotion and outreach.

Geoff Thomason, Royal Northern College of Music



DIARY AND EVENTS

21-26 June 2015	IAML conference	New York
2-3 July 2015	CILIP conference	Liverpool
12 August 2015	RDA cataloguing for music	University of Huddersfield
8 September 2015	Music for the terrified	British Library

This year's international conference will take place in New York, 21-26 June. Conference programme is at :

http://www.musiclibraryassoc.org/page/IAML_IMS_2015/.

There's also a helpful guide at :

<https://guidebook.com/guide/31510/>

C.B. OLDMAN PRIZE

C.B. Oldman Prize 2015 – suggestions for titles welcome!

The committee of the C.B. Oldman Prize for 2015-2016 is: Clemens Gresser (Convener), Charlotte Jones and Sarah d'Ardenne. We have started work on identifying potential titles for the 2015 prize, and kindly request you to nominate an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland. We are looking for a book which was published in 2014. Self-nominations are possible. Please email your suggestion(s) to cboldmanprize@gmail.com before latest 30 September 2015. For previous prize-winners (1989-2014) see <http://www.iaml.info/iaml-uk-irl/awards/oldmanwinners.html>. The prize money for 2015 will now be £300.

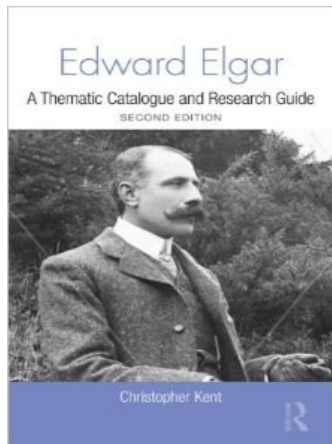
Cecil Bernard Oldman (1894-1969) worked at the British Museum from 1920 to 1959. In the last 11 years at the BM he was the Principal Keeper of Printed Books. Maybe not surprisingly, Oldman was a keen bibliographer, especially of works dealing with the music of Haydn, Mozart, and Beethoven. He was president of the Library Association in 1954. His scholarly work was recognised when in 1956 he received an honorary DMus from the University of Edinburgh; he was also made an honorary fellow of Exeter College, Oxford. Oldman died in London, on 7 October 1969.

(The biographical paragraph above is based on Alec Hyatt King, 'Oldman, Cecil Bernard (1894–1969)', rev. *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [<http://www.oxforddnb.com/view/article/37822>, accessed 28 May 2015])

PRIZE WINNERS

C.B. Oldman Prize 2014 (2013 imprints)

The 2014 prize was awarded to Christopher Kent's *Edward Elgar: a thematic catalogue and research guide*. 2nd edition (Abingdon: Routledge, 2013). Christopher brightened up the AGM with a very entertaining acceptance speech proving that even behind the most academic of books there is a story.



Bryant Prize (Karen McAulay, Convenor): Joint winners were :- Julija Paskova : *RDA Implementation in music libraries in the UK: reality or future?* Dissertation submitted in partial fulfilment of the requirements for the Master's degree in Library and Information Studies, University College London, 2014.

Diana Wood : *The Music Collections of Cambridge University: An Investigation into Perceptions of the Value of User-Generated Content in a Special Collections Catalogue*. A dissertation submitted to Aberystwyth University in partial fulfilment of the requirements for the degree of Magister in Scientia Economica (MSc) under Alternative Regulations Department of Information Studies, Aberystwyth University, 2014.

PRIZE WINNERS

The members of the committee were very impressed with both dissertations, which were written to a very high standard – the subjects were very interesting; both were well-written and well-presented, and made some pertinent points. Committee members commented that both submissions were good records of the ‘state of play’ in two highly contemporary topics. “Both provided interesting grass roots reactions from their interviewees” ... “their literature surveys and bibliographies would save anyone time who wanted to get into the topics.”

Julija’s thesis about the uptake of RDA in music libraries presents interesting discussion of the issues and attitudes of staff. Her literature review and explanation of research methodology were admirable, and she offers a considerable quantity of data in her appendices. Most importantly, her arguments were clearly expressed and easy to follow.

Diana succinctly explained the meaning of “Web 2.0” and its implications for librarianship. Her interviewees had many suggestions regarding the advantages and pitfalls of user-generated content, and the thesis summarised these points well. Her literature survey was very readable, her arguments were well-considered, and as such will be of interest to many in the music library community.

Julia was able to attend the AGM and received her prize in person. Diana Wood was unable to attend due to the arrival of another “prize” - her daughter, who had arrived only weeks before.

Many congratulations to all prize winners.

EXEC BRIEFING

The June Exec meeting has confirmed the committee and working group membership, with most of the vacancies now filled.

There have been a few changes in officer posts. The Publications Officer post has been ended to be replaced by “Brio Subscriptions and Advertising Manager”; the Outreach Officer post has also ended, remit to be taken on by CPRP (as recommended in Organisational Review Report II)

The Chair of CPRP (Peter Linnitt) will be a member of Exec replacing the Press and PR officer.

Lucy Rose has taken over as Convenor on the Bryant Committee, and will be joined by Helen Mason and Anthony McDonald.

It was agreed to increase the Oldman and Bryant prizes to £300 each, with a review to take place once every five years (within the term of each Treasurer).

Lots of fascinating information from the Trade and Copyright Committee meeting including...a plan for copyright FAQs to be posted up on the website. A cunning selection was presented to Exec as a taster. Watch this space. It should be a very useful addition to the site. Guaranteed to both be entertaining (if you like brain twisters) and useful.

A Music Copyright education course will be taking place sometime in 2016 due to popular demand.