

International Association of Music Libraries,

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United Kingdom and Ireland Branch

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Editor: Margaret Jones

Membership secretary: Nick Barlow

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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

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Welcome to the October issue of the newsletter. This issue looks back to the events of the IAML Conference in New York with two very different views, one from an experienced conference goer, and a novice in New York; and looks forward to some festive fun, and the delights of next year's ASW.

Our Christmas pull-out has a musical quiz (just what you need to get the brain working again post-Christmas dinner), some features and music from a Victorian Christmas, and a seasonal how-to courtesy of Westminster Music Library.

There have been many developments in the digital world over the last few months, the Bodleian unveil their transition from card catalogues, I look at the world of blogging, and Westminster Music Library look at the amazing collection of Edwin Evans, and look forward to the possibility of digitising it. There's a report from the Community and Youth Music Library, and news of exhibitions in Edinburgh.

Thank you to everyone for supplying news, views and quizzes. As this will be the last newsletter before Christmas, may I wish a very Merry Christmas to you all, and a happy, prosperous, and stimulating New Year.

Margaret Jones

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PRESIDENT'S REPORT

I know I wrote about vacancies in the last Newsletter, but I thought you would be pleased to hear that all the vacancies have now been filled and we have some new people! Many thanks to everyone who volunteered and have now taken up their new roles, and a special thanks to Peter Linnitt (Royal College of Music) who has become Chair of the newly renamed Communications Committee (formerly CPRP) and Amy Foster (Kent Libraries) who has become the second Press and PR Officer.

It is already time to think about the vacancies that will arise next year, so please look at the list elsewhere in the *Newsletter*.

We also had our first electronic election (thanks to Roy and Ag!) and I am delighted that Anna Wright of the Royal Northern College of Music will be taking over from me as President next April! Roy and I have already met her to discuss things and she attended her first Executive Committee meeting as President-Elect on 22 October.

The Communications Committee held their first meeting at the Royal College of Music a few weeks ago. I won't steal their thunder, but Peter Linnitt and his team have got lots of great ideas and I'm hoping they'll be a big boost to the Branch and music libraries in general.

Once again, BBC Radio 6 Music did music libraries proud by broadcasting live from them twice in September.

First there was the [broadcast](#) by Guy Garvey from the Henry Watson Music Library in Manchester to mark the library receiving a drum kit in honour of Radiohead's former drum technician

Scott Johnson, who was sadly killed in an accident while setting up the stage for a concert by the group in Toronto. This was a really lovely programme full of great music and lovely conversations. What made it even better was that, in almost every sentence, Guy kept saying about how much he loved Manchester Central Library and libraries in general.

Then a couple of weekends later, Jarvis Cocker and Mary Ann Hobbs broadcast live from the lobby of the British Library ahead of the John Peel lecture at the Library. It was a real treat to hear Jarvis Cocker joining the library and also to listen to Andy Linehan and Will Prentice talk so enthusiastically about the collections. Jarvis also presented the BL with a very rare recording and you can see some pictures of the occasion on the [BBC website](#).

I heard another plug for music libraries at the Ralph Vaughan Williams Society AGM at the Royal College of Music on Sunday 4 October 2015 when the conductor and violinist Andrew Manze said that he was inspired to follow a career in music by listening to LPs he borrowed from the music library in Bedford.

At the start of the summer I headed off to New York to attend the 'Big' IAML Annual Conference and you can read much more about that elsewhere. If you've not been to an ASW, big IAML, or one of our courses, why not give it a go! They'll give you a great boost (especially if you work on your own) and we offer bursaries to both conferences.

Finally, please don't forget National Music Libraries Day on Saturday 6 February, about which more to follow.

Peter Baxter
President IAML(UK & Irl)

IAML Annual Conference: New York, 22-26 June 2015

I attended the international conference for the final time as President of IAML(UK & Irl) in June 2015 [my goodness, how time flies] and it was wonderful to have the opportunity to return to New York and be based at The Julliard School at the Lincoln Center for the Performing Arts.

I stayed at the Meredith Willson Residence Hall of The Julliard School, which reminded me very much of the student accommodation we used to have at our annual study weekend. However, it was air-conditioned, right beside the Julliard School, and from my room on the 25th floor I had a magical view over the top of the Lincoln Center Plaza towards other high rise buildings in New York.

It was particularly good that this was a joint conference with the International Musicological as it gave me the opportunity to see some of the lecturers that taught me at university and hear some of the academics who have given papers at our ASWs. We also shared the building with young ballet dancers from Russia who were attending a summer school.

As usual, the conference was very well organised and the local conference team (and Jane Gottlieb and Jim Cassaro in particular) did a great job of ensuring everyone knew what was happening and the best places to eat and get coffee. Certainly, my days started at Jane's favourite coffee cart with a cream cheese bagel and a coffee helping to get me ready for days packed with interesting presentations and visits.

After the opening reception in the PJ Sharp Theatre Lobby on Sunday evening (21/6), the conference started on Monday with fascinating presentations about the electronic archives at the New York Philharmonic, Carnegie Hall, and the Brooklyn Academy of Music.

The theme of the conference was Music Research in the Digital Age and during the week I heard papers on sound recordings/ compression, digitally archiving ephemera, IMSLP (given by the founder, Edward Guo and others), educational activities, becoming digital in a public library, music information literacy, music publishing, and music and the semantic web.

Once again, it was really nice to support other delegates from the UK that were giving presentations including Rupert Ridge-well, Christina Bashford, Simon McVeigh and Alan Dix on [In Concert](#); Fiona Donaldson on a database she has created about the Reid concerts at the University of Edinburgh; Almut Boehme on supporting diaspora research, teaching and learning in the 21st century; and Katharine Hogg on digitisation projects at the Gerald Coke Handel Collection at the Foundling Museum. However, I know I missed others that I'm sure were equally good.

The round-table discussion between the IAML Board and 18 National Representatives held first thing on Tuesday morning discussed the Report of the Ad-Hoc Committee on Organisations Structure (Level 2); the expectations of IAML on an international level, presented by representatives from the Scandinavian and Baltic countries; the survey about Recent Publications in Music; the Working Group on Access to Music Archives; and the difficulties the Secretary General has in finding people who are willing to translate documents into French and German.

I also attended the meeting of public music librarians together with other librarians from all over the world. We discussed the forthcoming elections to the IAML Public Libraries Branch and ideas for forthcoming conferences, as well as hearing about activities in some of the libraries. It was amazing to hear about a music library in Hamburg where they employ someone to run workshops for children.

In addition to all the papers and meetings, there were several

opportunities each day to network with other delegates and there was a full social programme. The latter started with the opening reception, which was followed by a Circle Line Cruise Reception around the Island of Manhattan in honour of RILM's 50th Anniversary (with free hero sandwiches and drinks).



New York skyline as seen from the Circle Line cruise.

There was also a concert in the PJ Sharp Theatre featuring music from the Special Collections of The Julliard School; a reception in The Lila Acheson Wallace Library at The Julliard School; and an exhibition and reception at the Rare Book and Manuscript Library of Columbia University, where it was nice to see some of the Prokofiev materials that used to be at Goldsmiths, University of London.

I also managed to squeeze in a lunchtime tour of the [New York Public Library for the Performing Arts](#) in the Lincoln Center Plaza, where Bob Kosovsky enthusiastically showed us behind the scenes of what is one of the most amazing public music libraries in the world.



Bob Kosovky behind the scenes at the New York Public Library for the Performing Arts

There were over 20 tours offered on Wednesday afternoon and, as you can imagine, it was really difficult to choose. However, I decided to visit the [Louis Armstrong House Museum](#) in Queens. It was fascinating to see the house (and the neighbourhood) where he lived for so many years and hear much



The Louis Armstrong House Museum

more about his life. It was also really nice to have the opportunity to talk with other delegates at the conference as we travelled on the Metro.

I also appreciated having some time during the week to catch up with Fiona Donaldson (who I was at music college with in Edinburgh) and Robin Rausch (my job exchange partner at the Music Division of The Library of Congress in 1996/7), in addition to catching up with other friends.

There were two meetings of the General Assembly during the week and the principal topic for discussion was the Report of the Ad Hoc Committee on Organisational Structure (Level 2), which was ably presented by the Co-Chairs of the Committee, John Roberts and Barbara Wiermann.

As ever, we owe a great deal of thanks to the members of IAML(UK & Irl) who greatly contribute to the success of IAML and the conference including Richard Chesser, Roger Flury, Antony Gordon, Claire Kidwell, Peter Linnitt, Anna Pensaert, Rupert Ridgewell, and Pam Thompson.

Other memories of the week include watching the magical skyline of Manhattan from the Cruise Line boat as the sun set and the lights started to sparkle (and the similar view from the Water's Edge Restaurant in Queens during the Farewell Dinner), the Gourmet Garage grocery store with its wonderful salads, everyone gathering in the reception hall/lobby of The Juilliard School before or between sessions, and the splendour of all the buildings that make up the Lincoln Center.

As ever, the week flew by and it was soon time to fly home full of inspiration and start looking forward to the conference next year in Rome (3-8 July 2016).

Peter Baxter
President IAML(UK & Irl)

Another view....

IAML and IMS's joint conference for 2015, *Music Research in the Digital Age*, was set in the bright lights of one of the most bustling places in the world, New York and the Juilliard School. The frenetic pace of the city was mirrored by the events internally at the School – a faster-paced conference I can't remember and it seemed that the week literally flew past. Joint conferences have the addition of different strains of thought and intellectual stimulation to follow and you hope that there isn't too



much simultaneous programming of papers or presentations which you want to hear; fortunately I went with a colleague and, on those occasions when there was the difficulty of decision over too much choice, we were able to swap notes on those parallel sessions which we missed.

The opening session focused on the geographically home-grown materials that are a substantial representation of the New York music scene: presentations on the Brooklyn Academy, the New York Philharmonic, and an exhilarating account of the Carnegie Hall archives from Gino Francesconi. Gino narrated the history of the Hall, from concept to structure, and

entertained with his first experience there as a boy and how he has seemingly not left. His presentation essentially described how to find an archive when there isn't one already in place – his search for materials (every sort including programmes, souvenirs, papers, recordings, etc., etc.) started an entire documentary history, from thousands of different sources (accumulated through replies to his newspaper and journal advertisements for archival materials), which had hitherto been lost but is now placed in the institution it represents.

Following on from Gino's talk on starting up a collection, Kent Underwood spoke about continuing to collect in the modern era in order to represent contemporary composers in library collections. Composers who work with publishers often have another job (such as teaching) to make their composition life possible; many composers cannot afford to lose the percentage of the sales/performance fees to the publisher so they tend to do their own publishing. Kent had discovered through the analysis of a large number of self-published modern composers that their scores tended to be present in only a few libraries, and that those libraries had noticed the music through the advertisement of mainstream dealers; also that libraries were more likely to have CD recordings possibly as they have a quicker commercial power and the process of acquisition through these outlets is more fluent. Kent's list of composers showed an astonishing number who were underwhelmingly represented in library collections for the future, as well as highlighting the significant majority who had not deposited anything anywhere; Kent alluded to new mechanisms for the storage of contemporary composer's scores, such as the depositing of PDF files of scores which were being received electronically. Some institutions print the PDFs to preserve for the future – the current thinking being that paper has stood the test of time, whereas digital is very young.

Further down the collecting line came the problem of what to do with an underused or undervalued or even forgotten collection. The American Composers Alliance holds a vast archive of scores of its represented composers, but because of the primarily business nature of the Association the collection was moved and disregarded during ownership changes. Nowadays it resides at the Special Collections of Performing Arts at Maryland University; the 10,000 scores (single-sided printed masters, onion skins, etc.), reel to reel tapes, used orchestral parts, as well as extensive correspondence, are available through a successful negotiation of responsibility and management, with the ACA digitising quantities of their material whilst Maryland physically looks after it.

Katharine Hogg spoke about the Gerald Coke Handel Collection and how that small private library collaborates with other institutions in order to gain access to many of the online resources which are pertinent to a large institutional academic setup but unaffordable via smaller institutions. The Coke collection endeavours to raise its profile through its catalogue and through the sale of images through other online platforms (other than direct from the institution). The physical resources in the collection are brought to life in seminars for students from various institutions via teaching of Handel, the eighteenth-century, book history, conservation and binding, and these liaisons with institutions such as Goldsmith's, University of London, bring access to online resources such as Jstor, otherwise unaffordable to the small library. The Coke collection, like the Bayerisches Staatsbibliothek, digitises materials on request, charging the user and then being able to make such results available to others; set-up costs for digitisation are otherwise prohibitive to small (and larger) institutions.

Researchers, including students, use a variety of online tools in order to find and access music scores and recordings. Some of these tools are library based, such as catalogues, discovery layers, and subscription streaming resources, and some are not (e.g., YouTube and Spotify).

Apparently Google is digitising sheet music; however they only digitise music which has an exact date of publication printed on it, and thus excludes the significant majority of eighteenth and nineteenth-century printed music.

During the course of the week many databases and search facilities (old and new) were highlighted, showing how metadata efforts have been improved on some of the earlier established resources (Gallica, <http://gallica.bnf.fr/>) and new resources have flourished from many areas of personal research as well as national or international efforts. A few of the newer sources, of which readers may not be so well aware, are listed here:

ViFaMusik – Virtual Library of Musicology (<https://www.vifamusik.de/home>) which searches among thirteen data sources, library catalogues, RISM, etc. ViFaMusik is a search platform that might be useful if you are looking for music documents and want to search in several libraries simultaneously. It includes the music library catalogues of the British Library, the Austrian National Library, the German National Library and the State Libraries in Berlin and in Munich. Exploration of the site reveals links to many useful catalogues, resources, inventories, search facilities, publishers, and even musicologists. Highly recommended.

OBPS - [Index to Opera and Ballet Sources Online](https://atom.lib.byu.edu/obps/) (<https://atom.lib.byu.edu/obps/>)

This database focuses on a genre of material and the search facility links to digitised sources (scores, libretti, programmes, etc.) in catalogues around the globe, bringing together the resources of Stanford University's "[Opening Night! Opera and Oratorio Premieres](#)" (a cross-index of data for over 38,000 opera and oratorio premieres of works that received a public performance between the years 1589-1995), the University of Toronto's Fisher Collection of librettos, the Marandet collections at Warwick University and historic performance materials from the Bavarian State Opera now housed in the State Library, Munich.

The Clori project (<http://cantataitaliana.it/>) is a recent bibliographic tool designed to create an online database of sources of Italian cantata, a result of the collaboration of various experts and RISM, incorporating the knowledge, experience and resources of both printed and digital technology. It has uniform text searching, e.g. 'vagher' also searches for 'vaga'.



The Lila Acheson Wallace library at the Juilliard School

The Music Treasures Consortium (<http://lcweb2.loc.gov/diglib/ahas/html/treasures/treasures-home.html>) provides online access to the world's most valued music manuscripts and print materials, held at the most renowned music archives.

The Internet Archive (<https://archive.org/index.php>) stores some three million public domain books, amongst the many other genres of digital materials.

Manuel Erviti gave a presentation of “Manuscript research and the digital turn” describing how the process of research has changed through digital resources. This paper most closely represented what I do in my combined cataloguing and research life and it was reassuring to find that other colleagues work in the same way. Manuel described the process, from being shown an anonymous manuscript, and the areas of detection he followed to try and establish some kind of history and indeed narrative of the item: identifying any strong or possible threads of research from the obvious starting point (in his case a large orchestral score that included instrumentation for ophicleide and side drum) to establish time periods, and context (an English title, movement titles in German, and an instrument list in Italian, but appeared to be on French paper). He researched the text, discovering the original author using Google, searched for possible composers and other settings through New Grove, national catalogues and Worldcat, narrowing and widening his search, and coming up with only one reference to a work by Bochsa. From there to a biography of Bochsa, the finding of a vocal score in Wisconsin and identifying a whole performance history of an essentially unknown work through the mention of Bochsa’s wife the soprano Anna Bishop. Then finding her papers in Boston Public library, the trawling through and finding programmes and playbills (not listed or catalogued online but found in the microfilm of the Library’s catalogue), the discovery of performances in Vienna and Naples, and reviews of the English performances (and the further searching for possible history in British newspaper databases which revealed two further scheduled performances) and the result of establishing the identity of the anonymous full score and what it represented. Erviti noted the present lack of continental newspapers in digital formats but stressed the necessity to check further on databases already searched as massive amounts of new material continue to be added to the world’s online catalogues and databases. Essentially the paper showed the method of research of a seemingly unidentifiable item through both traditional and modern bibliographical processes.

During the course of questions and various discussions one of the over-riding points to be made about the digital era is that we should all use these resources as tools for stimulating our investigation elsewhere, and not just receiving the answer to our enquiry from such apparatus. We should endeavour to use the tools to provide information which enhances our research and maybe leads us to new paths of investigation, and not regard as “research” an answer to a line of enquiry produced within the confines of the setting of the database or resource. Quite often researchers can forget the liaisons between various sources or be dazzled by technological wizardry which produces an answer, which is the premise of the resource rather than the alleged end goal.

The Conference Committee organised many social and genial meetings, with opportunities to visit the Juilliard’s library and its manuscript collection, represented in a performance of a variety of those works by some of their fantastic students. This included the most splendid performance of Stravinsky’s *Mouvements de Petrouchka* by Conrad Tao, who manipulated the piano as if he were a crazed dancing lobster (see his Wikipedia entry for the new digital era biography : https://en.wikipedia.org/wiki/Conrad_Tao). There were trips to the Morgan Library and Museum with a guided tour from the Music Curator, a superb evening viewing manuscripts of American composers and the Prokofiev archive at Columbia University, as well as the opening and closing receptions, and the final dinner including performance by the MLA’s Big Band. Aside from such highlights is always the opportunity to network and meet colleagues from around the globe, known by correspondence but not in person –the conference excels in providing the backdrop for delegates to meet, converse and make new friends.

An exhausting week and one where much was learned. I hope you find some of the links in the above text useful in your work.

Colin Coleman, Ian Ledsham Bursary winner. An abridged version was previously published on the IAML UK blog.

SAVE THE DATE!

Friday April 1st – Sunday April 3rd 2016

Don't miss the 2016 Annual Study Weekend to be held in the great industrial City of Manchester.



Our conference accommodation for the ASW will be the very comfortable Chancellors Hotel – part of Manchester University's conference accommodation. The circular conference room, comfortable bedrooms, light and airy dining areas and lawned garden will provide welcoming hospitality for delegates.

How much will it cost? – Good news – the full residential rate for the weekend remains the same as 2014 and 2015 – at £295. Day rates and 24 hour residential rates are also available. The Music Libraries Trust also provides a limited number of bursaries each year.

Early confirmed speakers and sessions are:

Marketing Strategies and Demonstrating Value – introduced by Neil MacInnes, Strategic Lead for Manchester Libraries, Galleries and Culture

A new regular session focussing on Copyright and managed by IAML (UK & Irl's) very own Trade and Copyright Committee – 2016 will see a representative from the Copyright Hub coming to speak

In the year of the summer Olympics in Brazil Simon Wright will bring his expert view on Brazil's most well-known composer – Villa Lobos

As commemorations of the Great War continue Manchester's own Geoff Thomason will speak about music-making in Manchester 100 year ago in 1916

Lancashire Libraries' Stewart Parsons will update us on the Get it Loud in Libraries project which has just received Arts Council funding to enable its expansion.

The ASW will also include a Lecture Recital at the Royal Northern College of Music, a tour of the newly refurbished Henry Watson Music Library and the ever popular QuickFire Round.

As in recent years the Academic and Public Librarians' seminars will precede the ASW on Friday 1st April.

As in recent years the Academic and Public Librarians' seminars will precede the ASW on Friday 1st April.

It would be great to see a record number of delegates this year –2016 ASW bookings will open in the New Year.

See you there!

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

Frances.metcalfe@kent.gov.uk (03000 410508)



EXEC BRIEFING

The October Exec meeting welcomed two new members: Anna Wright as President-Elect, and Martin Holmes as *Brio* Editor (replacing Katharine Hogg).

Amongst the topics discussed were the Branch budget for 2016, proposals for constitutional changes to be discussed at next year's AGM, a summary of current discussions in the Documentation Committee concerning the future development of Encore!, and proposals for a redesign of the Branch website. All matters still in progress.

The new Communications, Public Relations and Publications Committee, chaired by Peter Linnitt, had its first meeting on 8 October. Its main areas of discussion were the committee's terms of reference, and ways to increase activity and content on the Branch blog. Future priorities will include options for the development of *Brio* (including possibilities for electronic publication). Finally, the Committee requested a simpler title, and Exec agreed to change it to the Communications Committee.

A job description for the new post of Performance Sets Officer was agreed, and this position will soon be advertised. As the current incumbents will end their terms of office in April next year, the posts of Education Officer and Membership Secretary will also be advertised.

The Courses & Education Committee has commissioned a new course on copyright. This will be given for the first time on 17 February 2016 at the British Library, presented by Claire Kidwell and Richard Chesser. Not to be missed!

The meeting closed with good wishes to Frances Metcalfe as she prepares for her wedding on 1 November.

DIARY AND EVENTS

10 Nov 2015	Final call for papers and posters—IAML conference, Rome, 2016	
11 Nov 2015	Courses and Education committee meeting	British Library
27 Nov 2015	Deadline for IAML UK IRL Excellence Awards	
14 Dec 2015	Deadline for E.T. Bryant Memorial Prize	
20 Jan 2016	Exec meeting	British Library
17 Feb 2016	Copyright course 2-5pm	British Library
1-3 April 2016	ASW	Manchester

NEWS

Antony (Ag) Gordon retired from the British Library Sound Archive at the end of March after almost 38 years service in various parts of the BL. He remains a IAML Vice President until the 2016 Rome conference and continues as the Branch webmaster and a joint owner of the iaml-uk-irl list.

Frances Metcalfe was married on November 1st.

Anna Wright has been elected as the next President of IAML, and will take over at the ASW in April.

Many congratulations to Frances and Anna, and a very happy retirement to Ag.

East-West, Public-Academic Music Library Collaboration

Edinburgh's First Musical Festival in November 1815 was by no means an early example of such an event – music festivals had been promoted in the provinces for decades, not to mention the major Handel centenary celebration in Westminster Abbey in 1784 - but it was certainly an exciting (and expensive) novelty to wealthy Edinburgh music-lovers. In fact, it was the first of only four festivals before the whole idea was dropped for a full century, because the final one ran at a thundering loss!

A tentative discussion between a music librarian and musicologist (myself!), a historian and a concert promoter led to an east-west, public-academic collaboration to commemorate the bicentenary of Edinburgh's first music festival.

Any idea of arranging a bicentennial concert was quickly dropped, for it was clear that it would entail considerable work for whoever organised it, and the fact that I live and work full-time in Glasgow made it all the more impossible. However, I got in touch with Bronwen Brown and Anne Morrison at Edinburgh Central Library, and it was agreed that I would give a talk there, about the very first festival. Meanwhile, Bronwen and Anne would arrange a display of suitable materials.

Eleanor Harris, my historian friend, kindly shared her transcripts from the *Caledonian Mercury* with me; these, and George Farquhar Graham's substantial *Report* were my primary sources. Graham's *An Account of the First Edinburgh Musical Festival* is available via the National Library of Scot-

-land's 'Digital Gallery', so I had ready access to this key document (<http://tinyurl.com/ps6z38y> at <http://digital.nls.uk/special-collections-of-printed-music/>). Mind you, I soon realised that although I had read the report some years ago with George Farquhar Graham as my focus, I really didn't know very much about the festival programme! I did quite a bit of research to gather enough interesting facts for an hour's talk, and managed to find some great images on Scran, the educational database of historic Scottish-themed materials (www.scran.ac.uk—look up James Skene, and Parliament).

Some of the images were actually the property of Edinburgh City Libraries – a nice discovery. Finding the more obscure pieces on the festival programme was a bit more challenging, but I did get hold of a couple of pieces to play on the library Clavinova. Add in a couple of recorded tracks, and I was ready to go.


Playing the keyboard was the most nerve-wracking element of the whole gig!



Continued on page 35 —>

50.

AROUND THE



CHRISTMAS TREE

QUADRILLE
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THE CHRISTMAS TREE QUADRILLES.

By HENRY SCHALLEHN.

N^o 1.
PANTALON.

The first system of music for 'PANTALON' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a dynamic marking of *p*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of music for 'PANTALON' continues the piece with two staves, maintaining the same musical structure as the first system.

SONG FOR LITTLE BOYS.

Little Beep has lost her sheep And could not tell where to

The first line of the song features a single melodic line on a treble clef staff with a piano accompaniment on a bass clef staff. The lyrics are written below the notes.

find them. Leave them a - lone And they'll come home and

The second line of the song continues the melody and accompaniment from the first line, with lyrics written below the notes.



A snippet from Around the Christmas Tree Quadrille.
Public Domain.

bring their tails be-hind them.

SONG FOR THE LITTLE GIRLS.

Little Bo peep has found her sheep And
now knows where to find them Let them a-lone and
they'll come home with Little Bo peep be-hind them. D.C.

2088

More songs from the BL can be viewed at :

<http://www.bl.uk/collection-items/>

Tabloid operas—or a seasonal trifle

Looking for something to do post-the Queen’s speech? Fun for all the family while recovering from the Christmas dinner, courtesy of Geoff Thomason. Find the operas lurking behind these tabloid headlines.

Answers on p. 31-32.

1. Islamic U-turn ends hostage crisis
2. Court official gets the sack
3. Occult link to shootings
4. Injury mars cup drama
5. Wife of missing hero vows “I’ll never give up”
6. Suspected paedophile feared drowned
7. Stars come out for torture victim
8. “Cult brainwashed my daughter” screams distraught mother
9. Ripper claims two more victims
10. Royal who talked to plants seeks new role as bridge builder
11. Last drink led to suicide pact
12. Tragic lovers overstepped the mark
13. Liz and Phil fear for wayward Charles
14. Diana – decoy theory adds twist to lesbian romp
15. Toy boy ditched me for younger woman
16. Dead - the child-killer who threatened to eat her victims
17. Young lover killed in avalanche tragedy
18. Rape claim led to violent murder
19. Spanish au pair admits to child-swap cover-up
20. Village shocked by binge drinking revelation

21. Spurned lover confesses to murder at sports arena
22. Nuns on the run evade capture
23. Lack of dogs hastens hunting ban
24. Students party on despite mounting debts
25. Child-killer confesses after body is found
26. Husband's devotion saves wife who died twice
27. President hails east-west dialogue
28. Sex-swap man gives birth
29. Facelift prompts police search
30. Civilisation on brink of collapse as temperatures soar and water levels rise



Here's one I made earlier—the Royal Academy of Music's Christmas tree.

Courtesy of Rebecca Nye.



As well as the usual delights of the Christmas season—feasting, games, music and dancing—telling stories has long been a feature of the season, especially spooky stories, which became increasingly popular in Victorian times. One of the most popular was the legend of the Mistletoe Bough. The poem was published in the 1820s, and gained national fame after Henry Bishop set it to music in the 1830s. By the 1850s, it was a seasonal scary favourite in Victorian homes, and remained popular with those born in the era through into the twentieth century. My grandfather enjoyed terrifying me by chanting it ghoulishly, when I was a small child. Probably as a result I can still sing it almost word perfectly 40 years on!

The story's a pretty scary one. On her wedding night a young bride takes part in a game of hide and seek in a gloomy old house. The bride hides herself so successfully that no-one can find her, and it is believed that she has run away. Many years later an ancient chest is opened, and the skeleton of the bride, trapped in the chest in her bridal finery is uncovered. One does wonder if it wasn't an influence on Charles Dickens' portrayal of Miss Havisham - another woman entombed in her bridal splendour.

Among the collections at Cambridge University Library, we've got a rather different take on the tale, a song closely modelled on *The Mistletoe Bough*, as sung by Arthur Wood, Comedian.

In Wood's tale, a dastardly plot is hatched by the villain of the piece (had he just waited 40 years, he would have been tying maidens to railway lines in Hollywood), who plans to murder the young bride who has spurned him. After a show-down worthy of the Keystone Cops, bride is murdered and stuffed into the chest. Luckily however she is found by her beloved, and discovered to be still alive, saved from dagger point by her steel stays!

Margaret Jones, Cambridge University Library Music Dept.

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

Tabloid operas—or a seasonal trifle

1. Mozart – Die Entführung aus dem Serail
2. Verdi - Rigolotto
3. Weber – Der Freischütz
4. Wagner – Parsifal
5. Monteverdi – Il ritorno di Ulisse in patria
6. Britten – Peter Grimes
7. Puccini - Tosca
8. Mozart – Die Zauberflöte
9. Berg – Lulu
10. Handel – Serse
11. Delius – A village Romeo and Juliet
12. Wagner – Tristan und Isolde
13. Verdi – Don Carlos
14. Cavalli – La Callisto
15. Strauss – Der Rosenkavalier
16. Humperdinck – Hänsel und Gretel
17. Catalani – La Wally
18. Britten – The rape of Lucretia
19. Sullivan – The Gondoliers (or Verdi – Il trovatore)
20. Britten – Albert Herring
21. Bizet - Carmen
22. Rossini – Le Comte Ory
23. Debussy – Pelléas et Mélisande

Answers

YOUR IAML NEEDS YOU!

The posts of Performance Sets Officer and Membership Officer will soon be advertised on the email list and the website, so watch out for a further announcement. The post of Performance Sets Officer is to be filled as soon as possible and the post of Membership Officer will become vacant in April 2016.

Working within IAML is a great way of finding out more about the organization, and meeting up with fellow professionals, so look out for the adverts on the website and the blog.



30. Wagner - Götterdämmerung
29. Shostakovich – The nose
28. Poulenc – Les mamelles de Térésias
27. Adams – Nixon in China
26. Gluck (or Monteverdi) - Orfeo
25. Janáček - Jenůfa
24. Puccini – La Bohème

East-West, Public-Academic Music Library Collaboration continued....



Edinburgh City Library exhibition

Almut Boehme, meanwhile, had assembled another exhibition of artefacts over the road at the National Library of Scotland. The fascinating thing was that the two exhibitions were equally relevant but displayed completely different materials, so they complemented one another nicely. Both reflected the strong emphasis on Handel's music. Interested music-lovers were urged to take a look at both exhibitions!

I visited Parliament Hall (the old one, not today's Scottish Parliament) on the morning of my talk. Earlier in the week I had stumbled across the best way to contact them – via the Scottish

Courts Service! – and by sheer good fortune, I was able to join an hour-long guided tour of the building. I heard about dungeons, ghosts, an immovable coffin and the spookily responsive sprinkler system, and an invisible pigeon-eating cat ... but most importantly, I was able to see inside the magnificent hall where the morning concerts of the First Edinburgh Musical Festival took place. It made all the difference to me, to be able to stand, and visualise how Parliament Hall would have looked, with the sunlight streaming in and a vast organ from Covent Garden in pride of place at the front of the hall.

A total of 31 library-users attended, and feedback was very positive, so we must have come up with a winning formula!

Karen E McAulay, Royal Conservatoire of Scotland

Pictures by Almut Boehme, National Library of Scotland

There are lots of blogs and Twitter accounts that will give you more insight into Karen's article including Karen's own account @karenmca <https://karenmcaulay.wordpress.com/>. Edinburgh libraries Twitter account and blog are excellent for keeping you up to date with current and future events—@talesofonecity http://www.edinburgh.gov.uk/info/20012/libraries/178/whats_on_in_libraries. The National Library of Scotland have a Twitter account @natlibscot and Almut has written a post about the first Edinburgh Music Festival <http://blog.nls.uk/the-first-edinburgh-musical-festival-of-1815/>. Finally Eleanor Harris, Karen's historian friend, her Twitter feed is @eleanormharris, blog <http://eleanormharris.blogspot.co.uk/>.

MJ

COMMUNITY AND YOUTH MUSIC LIBRARY

The Community and Youth Music Library [CYML] is a large collection of music sets for use by groups throughout UK. It comprises sets of vocal scores for over 350 major choral works, 700 sets of orchestral parts (including accompaniments for choral works) and more than 1000 wind band sets, as well as opera vocal scores (including Gilbert & Sullivan), and smaller-scale choral works (part-songs, madrigals, anthems etc.). Complete catalogues can be viewed on the CYML web site at www.cymlibrary.org.uk.

CYML is a company limited by guarantee and is also a registered charity. Modest fees are charged to choirs and orchestras for loans of sets per month: - choral works from £15.00, part-songs, madrigals, anthems etc. at £8.00, orchestral sets at £40.00, and wind band sets at £6.00 (Please check the website, e-mail or telephone for full details). As well as loaning directly to choirs, for the last four years we have been loaning sets to other libraries via Inter Library Loans and charge by BL forms. CYML is located at Hornsey Library in Haringey, North London. Visitors are welcome by prior arrangement, and we can be contacted preferably by e-mail: cymlibrary@gmail.com, or by telephone: 020 3602 5214, or in writing: addressed to: Community and Youth Music Library, Hornsey Library, Haringey Park, London N8 9JA. CYML is staffed usually on Tuesdays and Fridays by one of our directors, Peter Smith, our music librarian, Ceri Mann and by volunteers.

If your choir or library has choral or orchestral music it no longer uses or you need storage for, please contact us and we would be happy to discuss adding it to our catalogue. In that way, it will continue to be used.

Sets of music withdrawn from CYML stock are available for disposal free of charge apart from costs of delivery – lists of currently available music can be e-mailed on request.

Latest news from CYML

Despite not having any funding for the purchase of new music for the last two years, the library has still added over 120 new titles to its stock. These are very diverse and include: Aesop's fables (Chilcott), Out of the ruins (Nyman), Opera choruses (ed. Rutter), The Passing of the Year (Dove), O Magnum mysterium (Lauridsen), Song for Athene (Tavener), I thank you God (Whitacre), Bohemian rhapsody (Queen), Fairytale of New York (Pogues/MacGowan), Choruses for Doris = Chöre für Doris (Stockhausen), Agnus Dei (Penderecki). We have also been able to add extra copies to existing sets including: The armed man (Jenkins), Spanish serenade (Elgar), Messiah – Watkins Shaw (Handel), Christmas Oratorio (Bach) and many others. This has been largely achieved through generous donations from choirs, libraries and private individuals, to all of whom we owe our gratitude.

For details of all titles in our catalogue, please visit our website www.cymlibrary.org.uk

If colleagues would like to know more about our work, please get in touch with me at cymlibrary@gmail.com

Ceri Mann
Music Librarian
Community and Youth Music Library

Blogging for profit and for pleasure

Did you know that IAML UK and Ireland has got its own blog at <https://iamlukirl.wordpress.com/>?

What's a blog? There are several definitions, but it's basically a webpage that is frequently updated giving information about an individual or an institution and their thoughts (it comes from the words Web Log).

Organizations run blogs for many reasons. The South Asian Archives and Libraries Group (SAALG), for example, originally had a newsletter. However they wanted a way of being able to advertise up-and-coming events nearer the time too, and so the blog came into being. It quickly took over many of the newsletter's roles too. The really big advantage to SAALG in using a blog was that it opened their readership up to a much wider audience. Suddenly it wasn't just members seeing their newsletter or hearing about events, it was anyone who was interested in their subject. Gradually over time, the blog replaced the newsletter, with material being updated on there regularly, rather than being incorporated into the more infrequent newsletter (SAALG's blog is at: saalg.blogspot.com).

Some blogs (personal blogs for instance) are very much a one person enterprise, others are much more of a collective experience. Take one of the blogs that I know the best, MusiCB3, which is the blog of the Music Collections at Cambridge, especially those of the UL and the Pendlebury. We have a team of 4 core bloggers along with 3 others who blog more infrequently, and guests from time to time.

I act as editor, reminding people when posts are needed, sorting out a rough posting timetable, checking out posts as they come in, blogging perhaps once a month or so (it's usually more infrequently than that!

What do we blog about? We blog about anything to do with the music collections. I've blogged about unusual items—for example, the use of an odd typeface which led to a tale of music piracy in the eighteenth century, about Victorian music covers and their use in social history research, and the oddities of classmarks (call / shelf numbers) at Cambridge.

Susi Woodhouse, who's been doing a lot of work adding programmes in the Cambridge collections to the Concert Programmes Database, has blogged about her work, and helped publicise CPD. She's also blogged about the Hans Keller Archive. Blogging can be a great way of publicising hidden collections. Other staff members have blogged about rare books, overnight loans (one of our most popular posts!), the link between an unusual book on castrati and a practical joke courtesy of the men of King's College Choir, and the Eurovision Song Contest. Some posts are more serious, some most definitely are not! Have a look - Musicb3.wordpress.com.

The really nice thing about a blog is that it can be tailored to suit what you want. Some institutional blogs can have very tight guidelines, some are much more flexible; some are friendly, some are controversial, some are speaking to a particular group of people, others are keen to spread information about themselves to a wider audience. You only need to look at the CILIP blogs to see a broad range of blogs - <http://www.cilip.org.uk/cilip/blog>. Or why not have a look at one of my favourites, the blog of the National Air and Space Museum in Washington DC—blog.nasm.si.edu. They have a really interesting mix of posts, ranging from those that are accessible to anyone with a vague interest in aeronautics to much more technical posts (it helps that they have links with NASA!).

Ideally with blogs you don't want to be too wordy, not least because they can be harder to load for the reader. At MusiCB3 we try to aim for between 500-700 words (this also makes it

easier to write as not too onerous to fit in with other work). But longer posts are also accepted, although if it was in excess of 1200 words, I'd encourage the writer to see if there was an easy way of splitting the post, and perhaps turn it into a "serial" post. The odd shorter post is also fine, as it makes the blog more interesting. Picture or video heavy posts also work well from time to time; and can be a great way of getting staff involved in the blog, who might be more nervous of writing a post, but have skills in other areas.

Posts can be about anything, and usually arise out of what we're currently working on in our non-blogging library or musical lives. Remember that though what you're doing may seem mundane to you, it may seem very different to someone else outside your library. We aim to blog at least once a week, this builds up reader expectations and keeps the blog fresh.

I'd love to know what IAMLers would like from their blog. Are you looking for a blog that publicises the work of IAML? Do you want to know what happens in other libraries? Are you interested in different collections? Would you like posts on specific subjects—a particular area of cataloguing, for example?

One IAMLer has already told me that they'd be very interested to know more about life in smaller libraries, especially the collections that they may have. It's a great way to publicise for free what's out there! I'd also like to encourage prize winners especially the Excellence Award winners to blog about their experiences. It would be fascinating to follow the story of all the different winners.

Ideally it would be great to have a core team of bloggers, with each individual prepared to blog perhaps once every two months or so along the lines that I've suggested above. It wouldn't be particularly onerous, but it would provide a great deal of pleasure—I've never had a post yet that I haven't thor-

Hold the front page

One of Westminster Music Library's lesser-known – but, in my opinion, most fascinating – collections is the vast archive of newspaper cuttings which occupies an entire wall of the Library's basement Store. The collection is the handiwork of music critic Edwin Evans, and, alongside his many thousands of music scores and books, it formed the basis of Westminster Music Library (or, as it was then known, Central Music Library) shortly after his death in 1945.



While we refer to the collection as our “newspaper cuttings”, the archive in fact contains much more, and it is no small task to attempt to describe the contents of these hundreds of boxes. There are weighty concert programmes, and beautifully-designed promotional posters advertising many a long-forgotten soloist's recital at one of London's finest venues: Wigmore Hall, perhaps, or the Queen's Hall. There are also, of course, the newspaper cuttings, gathered primarily between the years of 1920 and 1940, and these certainly

do make up the bulk of the collection. We have cuttings

the “household names” of British press, such as the *Times*, *Guardian* and *Daily Mail*, alongside international publications like the *New York Times*. Regional papers, too, are represented, with the *Sheffield Telegraph* and *Glasgow Herald* making appearances not infrequently. It was common practice then for even these local papers to send journalists down to London for all major events in the music world, for the benefit of their readership who presumably needed to know if it was worth their time and money making the trip to see Covent Garden’s newest production. Finally, we have thousands of cuttings from newspapers which have sadly not survived into the 21st century. The *Pall Mall Gazette* (an ancestor of today’s *Evening Standard*), *Morning Post* and *Daily Chronicle* will be unfamiliar to many, but are preserved in great quantity in our newspaper cuttings collection.

The articles saved from these newspapers vary in subject, but can be broadly divided into: Concert reviews, Concert announcements, Book reviews, Academic writings, and Obituaries. There are many exceptions to this rule, however, and the only real way to get a sense of what’s contained is to spend an hour or two rummaging. The time is well spent, though: one marvels at the care taken by one man to collect, and then individually “process”, these thousands of items. Each cutting would be “mounted” on a piece of blotting paper, with the provenance lightly pencilled above (the name of the paper and the date of publication), and only then would it be filed away under its relevant category.

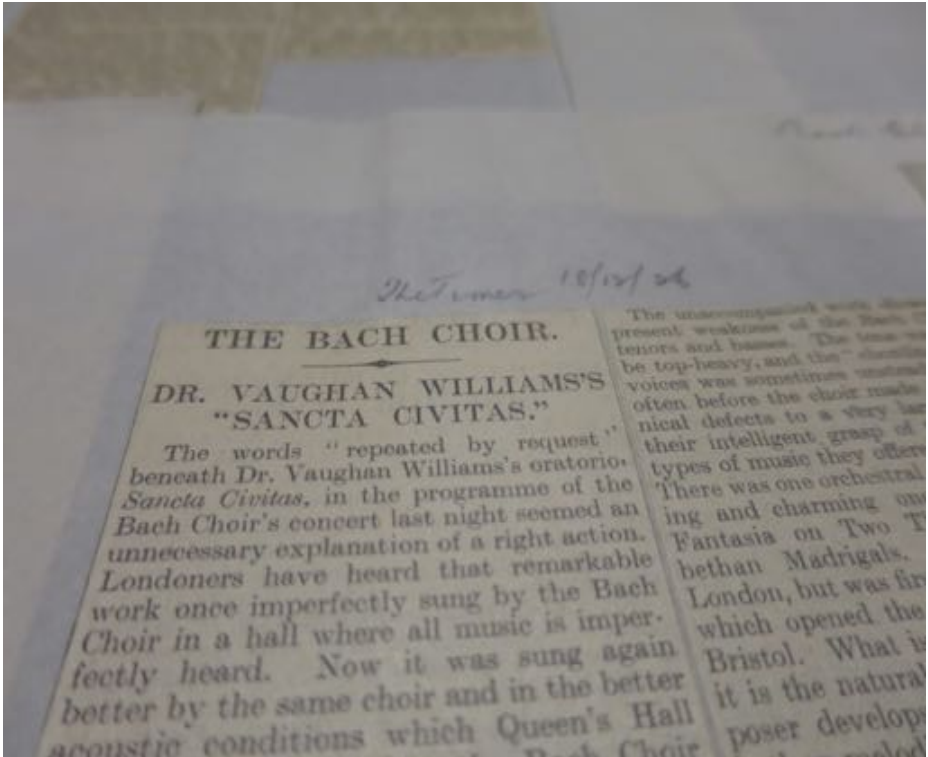
Mr Evans’ filing system was a simple one (he was an avid collector, but never a librarian!), but is generally fit for purpose.



Edwin Evans

The vast majority of folders simply have a name written on them, and the folder will contain all the relevant cuttings for that person. For most enquiries, this is perfectly adequate: someone wishing to research Puccini's *Madame Butterfly* could simply turn to the "Puccini" folder and begin browsing. The difficulty lies in more specific enquiries. A researcher wanting to read press opinions on the Royal Opera House's 1922 production of *Madame Butterfly* would draw a blank hunting through the "Puccini" folder; likewise, "Royal Opera House" would yield no results. Only with the knowledge that a Miss Maggie Teyte sang the title role in this production would the researcher find what they were looking for. Turn to the "Maggie Teyte" folder, and there are no fewer than seven independent reviews of the opening night of this particular production.





Difficulties in locating relevant material in part contribute to our desire to digitise the entire collection. Our vision is for a fully searchable online archive, whereby users could locate relevant cuttings by simply searching for key words; so, in the example above, not only would “Maggie Teyte” bring up the required information, but so would “Puccini”, “Madame Butterfly”, “Royal Opera House”, “Covent Garden”... and the list goes on! The advantages of this system are endless, and it is our hope that a digitised collection will allow much easier access to our incredibly valuable archive of information. The collection is staggering in size and detail, and to make it more easily searchable and accessible to users would be an achievement of endless potential for researchers and musicians.

The ambitiousness of this project must not be underestimated. We cannot tell exactly how many items are contained in this collection, but a simple calculation would suggest:

95 boxes of approximately **460** items each = **roughly 43,700 items**

The sheer size of this collection is staggering, especially given that this represents only twenty years of press. Evans ceased collecting around 1940, and my theory is that the outbreak of World War II and its subsequent paper rationing had much to do with his decision to stop. Not only did the volume of papers being published fall dramatically, but “hoarding” of paper would not have been viewed favourably in light of the war effort. The prospect of how large this collection would be had it been continued after the War is tantalising, but it was not to be - Evans died in 1945, just two months short of V-E Day.

We are in very early stages of the digitising process, and my task for the next few months is that of data gathering. To be sure that our collection has sufficiently relevant and interesting cuttings, I have been compiling a list of every “subject” – that is, every folder title which Edwin Evans used to store cuttings referring to the same person. These folders contain a minimum of one cutting each (my all-time favourite horn player, Aubrey Brain, has just one cutting in his folder), although most contain around ten, and some, like the folder for “the Bach Choir”, contain upwards of a hundred individual items. With these subjects I have also been recording basic pieces of information: whether the subject is a Performer, Composer, or “Other” (these can be anything from festivals to librettists); the subject’s gender; if a Performer, the subject’s instrument; and, significantly, if the

subject has their own entry in *The New Grove Dictionary of Music and Musicians*.

There is a long way to go in this data gathering process, but readers may perhaps be interested in some statistics gathered so far:

- A significant majority (**66%**) of subjects are Performers. Of these Performers,

34% are singers

31% are pianists

19% are string players

8% are conductors

6% are ensembles

Just **0.5%** are wind players of any sort!

- Composers represent **29%** of subjects, while “Others” come in at just **5%**.

- **62%** of all entries are Male, **31%** Female (the remaining **7%** accounts for non-individuals such as ensembles and festivals)

40% of all subjects are featured in *The New Grove Dictionary of Music and Musicians*.

To a researcher in music, this last point is an exciting prospect. It indicates that 60% of the subjects included in our collection are in all likelihood under-represented in terms of source material for research. Greater accessibility of our cuttings through

digitising would therefore be a massive, and certainly unique, contribution to the further study of these individuals.

Our project is in its very early stages, but we are excited to be investigating this fascinating resource. All our press cuttings are available for reference to our Library customers, so if you can't wait until they're available digitally, please visit Westminster Music Library and we'll be happy to give you access to this amazing collection.

Jon Frank, Westminster Music Library



Down with cards: Bodleian music and maps catalogues now online

The Bodleian Libraries' outstanding collection of 1.3 million maps and half a million printed music scores can now be discovered by searching [SOLO](#), the Libraries' online catalogue.

The Libraries' maps and music collections are among the largest and most important of their kind in the UK but, until now, records for the majority of their holdings were kept in old-fashioned card catalogues. Readers had to physically visit the Bodleian Library and search through cabinets of card catalogues in order to find what they were looking for.

Thanks to a three-year project funded by a £300,000 grant from the Andrew W. Mellon Foundation, almost half a million catalogue records – some of which were handwritten on slips of paper in the nineteenth century – have been converted to fully digitized records. These records were then added to the Libraries' online catalogue, SOLO, in summer 2015.

The Bodleian's collection of music scores – anything containing music notation, manuscript or printed – range from the original conducting score of Handel's Messiah and the 11th-century Winchester Troper to the sheet music of contemporary pop songs.

The Bodleian's map collection ranges in date from the fourteenth to the twenty-first century. It includes such treasures as the Gough Map, believed to be the first map of the UK, the Selden Map, a late Ming watercolour map of trade routes in the South China Sea, historic maps of Oxford and London from the sixteenth and seventeenth centuries and a collection of 2,500 World War I trench maps.

'Now you can search for maps and music in the same way that you would search for a book, and you can search online from anywhere in the world,' said Nick Millea, Bodleian Libraries Map Librarian.

The project has unlocked access to these collections for scholars around the world. It's a significant milestone given that more than 40% of Bodleian readers are not members of the University of Oxford, and many scholars travel to Oxford from around the world to consult the Libraries' special collections.

The effort to convert the card catalogues into digital records was no small task. Thousands of catalogue cards were scanned and rekeyed and then edited by a team of expert editors at the Bodleian.

Both Millea and Martin Holmes, the Alfred Brendel Curator of Music, believe that the conversion of their catalogues to electronic records will help readers discover the exceptional collections that they manage. They have already seen a marked increase in map and music orders since the records were added to SOLO.

'Before, many readers would assume that if they couldn't find something on SOLO we didn't have it,' Holmes said. 'If they did come in to search the card catalogue they could only search by composer, so if you didn't know the composer you were stuck.'





Maps, which could previously only be searched by place and scale, can now also be found by searching by date and publisher, and a special [map search interface](#) has been created on SOLO.

Once readers have identified what they are looking for, music items can be ordered to the Sir Charles Mackerras Reading Room and maps can be ordered to the Rare Books and Manuscripts Reading Room. Both reading rooms are located on the first floor of the Weston Library.

In addition to helping readers find the maps and music that they are looking for, the project has had several side benefits. The creation of a master catalogue housed online allows the collections to be managed more effectively. The removal of bulky card cabinets has also freed up space in the reading rooms and some of the cabinets have been repurposed as props in the Zvi Meitar Bodleian Shop in the newly refurbished Weston Library.

More information about the Bodleian Library Map Room can be found at: <http://www.bodleian.ox.ac.uk/maps>.

More information about the Bodleian's Music collection can be found at: <https://www.bodleian.ox.ac.uk/weston/finding-resources/guides/music>

Elaine Bible, PR & Communications Officer, Bodleian Libraries

2016 IAML Excellence Awards

Want to sing the praises of YOUR music library or music library staff, but don't quite know how? Well, we may just have the answer for you. IAML(UK & Irl) is delighted to announce the launch of its *Excellence Award for Music Libraries 2016* and the *Personal Achievement Award 2016* so that outstanding service by both libraries and individual members of staff can be recognised.

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

Interested? Then go to <http://www.iaml.info/iaml-uk-irl/awards/excellence.html> for the Guidance Notes document and Nomination Forms or email ellie.miles@surreycc.gov.uk for more details.

Deadline for nominations for the 2016 Awards is Friday 27 November 2015.

E.T. Bryant Memorial Prize, 2015

Entries are invited for the E. T. Bryant Memorial Prize 2015.

The £250 prize is awarded to a student or group of students of Library and Information Science, or to a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship.

The application form, together with Terms & Conditions, can be downloaded from the IAML (UK & Ireland) website:

www.iaml-uk-irl.org

Any queries should be directed to Bryant@iaml-uk-irl.org

Electronic submission of entries are preferred (either pdf or Word documents); please send entries to Bryant@iaml-uk-irl.org, with the subject line E.T. Bryant Prize.

The closing date for submissions is Monday 14th December 2015.

The prize will be awarded at the Branch's Annual General Meeting to be held on Saturday 2nd April 2016 at the Chancellor's Hotel & Conference Centre, Fallowfield, Manchester.