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Archives and Documentation Centres

United Kingdom and Ireland Branch

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EDITORIAL

In the unfortunately extended period since the last newsletter it's been all change at IAML UK and Ireland. Peter Baxter has stepped down as President and Anna Wright of the Royal Northern College of Music has taken over; while Nick Barlow, who has been a stalwart Membership Secretary, has handed over to Janet Waterhouse. There have been other changes to committees too, all mentioned in the Exec Briefing. We're still looking for a Performing Sets Officer, further details can be found under Vacancies.

The ASW was enjoyed by everyone who participated in it, and we can now look forward to "Big" IAML in Rome. Both pre-ASW seminars went well, with Snakes and Ladders for librarians being an especial hit.

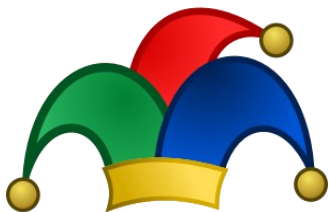
The latest newsletter includes an introduction to the new President, reflections on the ASW, information on some of the innovative events happening in libraries, and, of course, the latest news, including some very good news from a long-serving IAML member.

Many thanks to everyone for supplying news and views for the newsletter and the blog. Best wishes for a wonderful summer.

Margaret Jones

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THE PRESIDENT'S HAT...



The editor sent an e-mail asking me to write a contribution for the Newsletter, as Peter has done for previous issues, with 'your President's hat on'. What should I write? As far as I know this hat is a metaphorical one – the Branch archives do not contain a hat that has been passed down from one President to another for the last 63 years, although I am waiting to take possession of the gavel when it has been unpacked!

Before I put the President's hat on I thought I would say something about how I come to be wearing it. My only career during my postgraduate working life has been as a music librarian. I read music at the University of Bristol, during which time I was Secretary and President of the University Music Society, and then remained at the University for a further year working as a Graduate Trainee in the University Library. The two parts of the job were to work on the main counter for six months, with the other six months in the inter-library loans department. This gave me the experience required to take the postgraduate course in Librarianship at the University of Sheffield. There were no modules in subject specialisms - although I think we were able to choose between academic and public libraries – but I took every possible opportunity in essays and assignments to submit material relating to music libraries and librarianship. Thus I did music cataloguing, a bibliography on a music subject and my dissertation was on the libraries of three of the conservatoires outside London – Birmingham School of Music (Birmingham Conservatoire), the Royal Northern College of Music and the Royal Scottish Academy of Music & Drama (Royal Conservatoire of Scotland) – looking at stock, staffing, budgets and other aspects of their operation. By the end of the summer of 1980, and with my dissertation written up and submitted, I had a job at RNCM as Assistant Librarian (Sound Recordings).

When I started at the RNCM, the catalogue cards were typed on a manual typewriter, as were orders to suppliers, borrowers completed three-part issue slips to take items out of the Library, overdue notices had to be handwritten and audio recordings were vinyl LPs. All bibliographical enquiries were answered by referring to printed reference works, such as RILM, Music Index and the British Catalogue of Music; a little later we were able to check the locations of sets for inter-library loans in the British Union Catalogue of Orchestral Sets (BUCOS) and information about the location of periodicals was found in the British Union Catalogue of Music Periodicals (BUCOMP).

The changes brought about in the last 35 years to the services we can offer are amazing – we now obtain items for stock worldwide by locating them online, our users can borrow far more items than they did before because we can issue them with a quick scan of a barcode, audio-visual materials can be sourced through streaming services. Many bibliographical enquiries can be answered by referring to online databases (although printed ones are still important), we can search library catalogues across the world within seconds, check ENCORE for locations of orchestral and vocal sets, and see periodicals holdings for UK academic and national libraries in SUNCAT.

Of course during that period there have also been significant changes in the way that a conservatoire education is delivered and at the RNCM we, like others, have developed our Library service to take account of them, thus ensuring that we continue to support the students and staff in all areas of their work.

From the early days of the RNCM in 1974 until 1997 the Librarian was Anthony (Tony) Hodges. Tony was an enthusiastic supporter of IAML and its activities, both at international and national level, and very involved in a number of projects, including BUCOMP. He encouraged me to join the Association and by Spring 1981, six months after arriving at the RNCM, I was the Branch's Meeting Secretary. A year later I became Press & PR

Officer and one year after that I took over the post of General Secretary from Sue Clegg. Having completed five years in office I stayed on the Executive Committee until 1995 with involvement in Courses & Education. Since then I have had less direct involvement with the Branch and the International Association, partly for health reasons and also because my colleague, Geoff Thomason, has taken on various positions in the Branch and internationally. However I have attended most of the Annual Study Weekends and the UK based international conferences and I consider IAML (UK & Irl) to be my primary professional body.

I feel very honoured to have been elected as the Branch President, following in a long line of illustrious predecessors, and now I have to put the hat on. I am a music librarian – it's what I do – and I am very passionate about the profession both in terms of my own job and music libraries and librarians generally. Unlike other spheres I don't have a manifesto for my time in office but I want to ensure that the Branch continues to fulfil its purposes as stated in the Constitution.

<http://uk-irl.iaml.info/committees/constitution.html>

At a time when public library services in particular are under threat we have a vital role to play in ensuring that music libraries and their services are valued and their cultural importance is understood. As a Branch we must continue to represent music libraries, their users and library staff in whichever sector they work and take opportunities as they present themselves.

The recent government 'Culture White Paper' (March 2016)

[https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS The Culture White Paper 3 .pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper_3.pdf)

contains a considerable number of references to libraries:

p.13 “Culture no longer simply means being familiar with a select list of works of art and architecture, but the accumulated influence of creativity, the arts, museums, galleries, libraries, archives and heritage upon all our lives.”

p.15 “Evidence shows that engaging in culture can increase the likelihood of a young person going on to further and higher education. One study showed that 16-18 year olds who participated in the arts and those who visited heritage sites or libraries were more likely to go on to further education in subsequent years.”

p.16 “In 2014, the economic contribution of museums, galleries, libraries and the arts was £5.4 billion, representing 0.3 per cent of the total UK economy.”

p.20 “We want to see increased public participation across all our cultural sectors: the arts, museums and galleries, libraries, archives and heritage.”

... and there are more. It is incumbent on us as a Branch and individual professionals to ensure that the important role of music libraries is not forgotten. For instance, we know that every week thousands of people in this country singing in choirs and choral societies or playing in local orchestras, together with the audiences who attend their concerts, benefit from music library services. We know that, across the country, there are excellent services as demonstrated by our Excellence Awards. We must all make sure that other people, especially the policy makers, also know.

Alongside ‘The Culture White Paper’, the Libraries Taskforce has published its document “Libraries Deliver: ambition for public libraries in England 2016-2021.”

(<https://www.gov.uk/government/consultations/libraries-deliver-ambition-for-public-libraries-in-england-2016-2021>)

Music libraries can contribute to several of the listed purposes - health and wellbeing, culture and creativity, communities, learning – and I am hoping that the Branch will be making a submis-

sion to the consultation to demonstrate the importance of music libraries as part of a public library service.

The Branch is not large in numerical terms but it does represent an important voice within the library and related communities. I hope I can continue the work of colleagues in ensuring that voice is heard where it needs to be, because music libraries and their services are important. I will be wearing my President's hat when I am involved in Branch business, whether chairing meetings or contacting other people and organisations as a representative of the Branch, but underneath that one will be another I wear all the time – the music librarian's hat.



A suitable hat for the President?

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IAML (UK & Irl) celebrates Excellence

IAML (UK & Irl) celebrated both institutional and individual Excellence at its recent Excellence Awards ceremony held at Chancellor's Hotel, Manchester on Saturday 2nd April 2016. The Excellence Awards are presented every two years and acknowledge activity in music libraries which demonstrates sustained good work and good practice with the potential to be adopted and adapted by others. The Awards also recognise outstanding personal achievement by individuals. Music collections from any sector in the UK and Ireland can be nominated for the Award, no matter what their sector, size or type.

The nominations for this year's Awards were judged by a panel of experts from both the music and library worlds, chaired by Jan Smaczny, Professor Emeritus of Music Queen's University, Belfast.

Music libraries play a key role in supporting the study, performance and enjoyment of music and underpin the vibrant diverse musical life and heritage in the UK and Ireland and, as Prof Smaczny has said, "the very musical infrastructure of the United Kingdom and Ireland depends fundamentally on the work of music librarians".

This year saw 13 institutional libraries and 3 individuals receive an Excellence Award:

Barbican Music Library

The service was particularly commended for its outstanding partnerships and community outreach (People's Piano project and Unsigned London collection), its continued excellent exhibitions programme, strong



collection and expert staffing levels.

Bournemouth Music Library - Bournemouth was particularly commended for its excellent service to the public and engagement with its users, running a well-attended Friends group and offering a high level of knowledgeable staff.



Gerald Coke Handel Collection - The panel recognised the significance of the collection and the 'extreme cataloguing' and documentation undertaken to offer the maximum information to library users. Despite the small number of staff the service operates very well, and its excellent partnerships and co-operation with school and university students was particularly commended.

Henry Watson Music Library - The service was particularly commended for its numerous and strong partnerships, broad range of stock (including instruments), special collections and busy events programme.



Hertfordshire Libraries (Performing Arts) - The panel noted the number of warm and kind comments from users of the service. The access to the service, including long opening hours and a one hour enquiry response was particularly commended. The publicising of the service through social media

and staff training, plus the outreach to groups and Herts Music Service was also commended.

Irish Traditional Music Archive - The service was particularly commended for its world-class specialist collection, innovative technology and highly trained staff.



Library of Trinity College Dublin - The service was particularly commended for its excellent stock, participation in Pathways to Learning, the expertise of its dedicated member of staff and effective marshalling of excellent resources.

Oxford Music Library - Oxford was particularly commended for its vibrancy, good range of stock (particularly popular music), knowledgeable staff, long opening hours and engagement with its music groups.



Royal Northern College of Music Library - The service was particularly commended for its excellent collection, highly knowledgeable staff, long opening hours, ready availability of materials and access to expertise, including a blog highlighting new stock and other areas of interest.



Surrey Performing Arts Library -

The panel felt that Surrey was the quintessence of what a public music library ought to be. The service was particularly commended for its impressive range of activities, good engagement with the public, lively atmosphere and out-reach work.



Westminster Music Library - The service was particularly commended for its proactive working in seeking out new projects and partnerships, which engage with both users and potential users. The expert staffing levels and training offered to both staff and the public were also commended, as was the excellent stock and publicising of the service. The panel felt that the library is a 'national resource' and a benchmark for 'excellence'.





Whittaker Library at the Royal Conservatoire of Scotland -

The service was particularly commended for its strong collection, highly qualified staff, publicising of resources through social media and a blog, and an innovative marketing campaign encouraging use of e-resources to enhance users' learning experience.

Yorkshire Music Library - The panel particularly commended the large stock, outstanding outreach to local education users, customer engagement through social media and regular newsletters and innovative catalogue allowing online booking and availability checking.



Almut Boehme - The judging panel recognised that Almut has for many years dedicated herself to her work as Music Curator at the National Library of Scotland, and willingly contributed efficiently and effectively to the varied roles she has assumed in IAML (UK & Irl), not to mention her considerable output in written and spoken presentations on music librarianship. At the NLS she has consistently achieved

results in big projects such as the Scottish Song Index pilot database and curated significant exhibitions such as Chopin's bicentenary in 2010. Regionally, Almut convened MARS (Music and Audio Resources Scotland) for music librarians

and those involved with inter-lending music. Almut has served on the Executive Committee of IAML (UK & Irl) as an officer and as Membership Secretary, been Publications Officer and a member of the C.B. Oldman Prize Committee, plus had roles on various working groups. She has contributed to major bibliographical undertakings such as the British Union Catalogue of Music Periodicals and read papers at both UK Annual Study Weekends and internationaly.

Tanith Hicks - Tanith received a very warm nomination from a group member, who greatly valued the excellence of the service she provides. Tanith demonstrates sustained good work and good practice and does an outstanding job with limited time and resources, which is very much appreciated and greatly contributes to the continuation of music-making on the Isle of Wight.



Ruth Walters - The judging panel recognised that Ruth continues to bring energy, enthusiasm, creativity and professionalism to both Westminster Music Library and more widely to IAML (UK & Irl). Under her management WML – one of the UK's leading public music libraries - continues to take on new challenges in

creative partnership working, event organising, and delivering an excellent music library service to its members. So much of what Ruth – and WML – does is Excellent and a benchmark for others to be inspired by and follow. One recent project of note is a partnership with the Armed Forces in which Ruth secured funding from the Ministry of Defence to set up a choir 'Joint Force Singers' with Westminster's Armed Forces. Ruth's ongoing events programmes, community partnerships and fundraising have raised the profile of a specialist music service in

the community, introducing new customers – children and adults – to the world of music.

Many congratulations to all our Excellence Award winners. For more information on all the winners and their work see the IAML blog at <https://iamlukirl.wordpress.com/>.



Closure of Yorkshire Music Library

Despite the high quality of their work (IAML Excellence Award Winners 2016), Yorkshire Music Library closed in

March this year. With over 300,000 scores, and 1000+ users, the library had become a frequent first port of call for amateur orchestras and choirs. However when social enterprise, Fresh Horizons, ceased trading in March, there was no way forward for YML.

Thankfully, for amateur music makers throughout the UK, Leeds Music and Performing Arts Library have taken over YML's stock, and will be focussing on how the service will function going forward. Any enquiries can be addressed to them at musiclibrary@leeds.gov.uk.

Best wishes go to Sophie Anderson and Elliot Austin who worked tirelessly at YML. They and their team thoroughly deserved their Excellence Award. It was however a great shame that events made it such a bitter-sweet occasion.

At the ASW

The Annual Study Weekend is, above all, an excellent opportunity to network and learn from fellow professionals. I was delighted to receive a bursary, to enable me to give a paper on my recent research secondment at the Royal Conservatoire. I've been researching the historic legal deposit music collection at the University of St Andrews, and I'm trying to get further funding to establish a UK-wide network of people interested in historic legal deposit music collections. Giving a paper at the ASW meant I could disseminate my research, and getting a number of favourable comments afterwards reassured me that my networking ideas are worthwhile and could be productive.

Although I hadn't envisaged leading a session at the Academic Music Librarians' Seminar before the conference, a late opportunity arose, and I was able to discuss the topic of 'performing the collections' with those present, describing initiatives at the University of St Andrews and the Bodleian, alluding to Trinity Laban, and encouraging others to share their own experiences. Activities in the RCM, the British Library, Trinity College Dublin, and the Irish Traditional Music Archive were particularly relevant. (Additionally, since I'm currently working towards a Postgraduate Certificate in Learning and Teaching in Higher Arts Education, I saw this as an opportunity to practise leading a discussion rather than 'giving a talk', and I shall log this as part of my teaching and learning blog.)

At the same seminar, Geoff Thomason told us about the RNCM use of a giant snakes and ladders game for induction sessions, attracting an enthusiastic response from all present, especially those challenged to give it a test-run – again demonstrating that active involvement keeps an audience engaged! After seeing this in practice we'll be thinking hard about ways

of spicing up our own induction week activities.



Dr Karen McAulay @Karenmca · Apr 1

They're only in it for chocolate prizes!
Library induction 21st cent style.
[@IAML_UK_IRL](#) courtesy of
[@RNCMLibrary](#)



There were also useful discussions about using electronic formats, initiated by Megan Dyson's talk about researching users' format preferences at Leeds College of Music; whilst it does appear that more use of e-resources is made by universities than music colleges, the general opinion was that it all hinges on getting teacher endorsement. After our extensive efforts to get ourselves invited to talk about e-resources on all RCS courses at appropriate points in the teaching schedule, it was good to feel validated in this regard, but I also felt encouraged to explore the potential of further research into our own user preferences.

We had already benefited from a hands-on visit to the archives before a recital on the first evening, but it was great to hear an archivist urging us to remember that “people love stories”, and “people love old stuff”. Engagement with archives should be easy if these two keystones are kept in mind, and we were encouraged to consider what we had in our own collections, and how to let our audience know about it. Online digital hubs may exist for sharing relevant images, and local networks extend our reach and help to promote free events. After visiting the library exhibition and hearing Heather’s presentation, I found myself thinking more imaginatively about how I could encourage students to engage with our special collections by pointing them towards online and archival resources alongside “real” physical performance material. Heather really did prove that archives may contain “old stuff”, but they are certainly not stuffy.

Perhaps not surprisingly, given the Whittaker Library’s interest in online resources, it was very useful to hear Gareth Bish tell us about the latest developments in Alexander Street – a resource we already use - and we were also interested to learn from Rocks Back Pages that their journalistic reach spreads to jazz as well as rock and pop. This is something we shall be exploring, because we’re aware that our jazz musicians could maybe benefit from a wider range of materials to support their learning and teaching.

Much useful advice was delivered in the panel session about marketing and communication. Obviously, Manchester Libraries and the University of Manchester are much bigger organisations than the Royal Conservatoire of Scotland’s Whittaker Library, but even if we do things on a smaller scale, the theory behind branding, signage, customer segmentation and targeting, service promotion and programme planning, is all relevant.

Whilst we do already liaise with our marketing team, these talks made me realise that there are probably further opportunities for promoting our service if we look around for them, and I shall also be taking a look at Instagram and YouTube to see if there are ways we could use them at appropriate times.

This report is too short to comment on every session, but I should like to highlight Clare Kidwell's news about the IAML (UK & Irl) copyright website page including FAQs, and Caroline Boyd's Copyright Hub talk. I've realised, through social media, that there is considerable interest in copyright and in finding guidance on what can and can't be done; it is incumbent on all of us to keep ourselves up-to-date so that we can provide accurate and timely advice when required. It is great to know that our professional organisation offers a convenient place to go for this information. Meanwhile, the Copyright Hub was something that I had not yet encountered. Although it still seems to be at a fairly early stage in development as regards musicians finding out who holds the copyright in particular recordings or music publications, it is nonetheless an excellent idea. As such, it's something I shall bear in mind, shall explore online, and will watch developments with interest.

In short, the bursary enabled me to present, share, network, discuss, and absorb new ideas that are highly relevant to my professional practice. I'd like to express my thanks to MLT and the Staypar Trust for making all this possible.

Karen McAulay, Royal Conservatoire of Scotland

The IAML (UK & Ireland) Annual Study Weekend at the Chancellor's Hotel in Manchester promised a full and varied programme, with speakers from a range of information service backgrounds. Public libraries were amply represented, as well as education/university libraries, specialist collections and archives. I was personally looking forward to the event because it would provide a view of library services related to music. Currently, I work as a Graduate Trainee at Manchester Metropolitan, where I regularly assist two faculties, as well as working in acquisitions and customer service. This study weekend would be an important addition to my training as a librarian.

Of particular interest was the fluid movement that occurs between the roles of archivist and librarian within music libraries: it struck me that librarians throughout the weekend referred to their 'collections' (rather than specifically stock). Moreover, sessions throughout the weekend also focused upon archives and collections (with presentations by the RNCM's Heather Roberts and the Hallé's Eleanor Roberts being a particular case in point).

Having only experienced librarianship from a university point of view (where stock and usage figures are of primary importance), it was particularly intriguing to perceive a merge between the archivist and the librarian when it comes to certain music collections. Skills gained through working with Special Collections, for example, appear particularly important when working with music collections or in music libraries.

A highlight from the weekend was archivist, Heather Roberts' refreshing presentation on 'Archives and Outreach'. Roberts, with great enthusiasm, encouraged delegates to think creatively about how audiences can engage with music collections. As Roberts rightly asserted, many of us are already creative people and musicians, yet the anxiety that sometimes results from inviting the public to view precious materials can cloud our ability to do this. Roberts was also able to present her vision of

how audiences can engage with collections: our visit to the Royal Northern College of Music, where Roberts had selected items that could be handled, brought an important further dimension to Roberts' presentation that followed the next day. Above all, it was Roberts' enthusiasm for her role and her ability to instil enthusiasm in others that made for an enjoyable and stimulating discussion on outreach.

It became apparent throughout the weekend that university libraries can learn a great deal from the public library sector. As part of the Library Services team at Manchester Metropolitan, we have already started to develop new methods that are influenced by the public sector (for example, by running events for National Libraries Day 2016: an event that is often only celebrated in public libraries). Whilst this is a great start, a great deal more can be done to improve in this area. Neil MacInnes' (director of Manchester libraries) important talk on the work at Manchester council was very enlightening, and highlighted how university libraries can learn from the approach taken by public libraries. MacInnes referred to the public libraries of Manchester being 'a service of choice', which I felt was a particularly powerful message: individuals are choosing to use their public library services. I feel that much more can be done with this in the university sector: students often choose to study in the library because they feel it is a conducive and safe place to carry out their research and assignments. In addition, how MacInnes and the Manchester libraries team market their services was particularly informative: showing a short video on their Christmas activities highlighted the immediate impact and benefits of a short video (rather than a long series of slides). MacInnes' pride in his position at Manchester libraries and the praise he had for his teams were very inspirational. This presentation reiterated how important libraries are to the well-

being of individuals and the health of our communities.

Before attending the conference, I was interested to discover how the Henry Watson music library (and other modern music libraries) engages with its visitors. The tour of Manchester Central Library, which houses the Henry Watson Music Library, allowed for delegates to view in person how their visitors engage with modern music-making practices.

All of the pianos were in use when we visited the library, and the individuals clearly found it a great place to work (as many desks were also taken). It was great to see that the visitors using these instruments were without inhibition and would gladly practice out loud. I think this says a great deal about the safe environment for music-making that the Henry Watson music library provides. Moreover, their regular provision of 'jamming sessions', where volunteer music students play with visitors, highlights how special this service is.

To close, I viewed this study weekend as a central addition to my professional development and as a stimulating opportunity to view and experience a wide range of library services related to music. The weekend undoubtedly fulfilled my expectations; I have referred often to the speakers and the content of their presentations when conversing with my colleagues at Manchester Metropolitan. I also met many lovely people, who I will keep in touch with both personally and professionally. My sincere thanks to the Music Libraries Trust and to Oxford University Press for their support, and for consequently enabling me to experience an event that provided an essential alternate understanding of Librarianship and Information Services.

Carly Rowley, Liverpool Hope University

A little while ago I attended IAML's Annual Study Weekend, having been the lucky recipient of a Music Libraries Trust Bursary. As a first time attendee, and indeed as someone who is relatively new to the music library world, I was rather nervous at the thought of spending an entire weekend with bona fide music librarians, but a conversation I had with a IAML regular as to whether I was a 'music person' or a 'library person' soon reassured me that I wasn't the only 'imposter' there from a non-musical background.

I graduated from the University of Aberdeen in 2008 with a degree in English & Scottish Literature and having worked as a part-time library assistant there, I found myself mysteriously drawn to the library profession. Now eight years down the line and via numerous academic libraries in both London and Oxford, I am less than a month away from completing my MSc Information & Library Studies with the Robert Gordon University. January of last year saw my initiation to the music library club, as I was appointed Senior Library Assistant at the Guildhall School of Music and Drama.

Therefore attending the ASW felt like perfect timing, and a great opportunity for me to meet with others and find out how other music libraries are doing things.

Two areas of librarianship I'm especially interested in are information literacy and user engagement and the Academic Music Libraries Seminar touched upon some of these issues. There were discussions on library inductions, widening access to collections, user satisfaction and feedback and I found it interesting to hear about how the RNCM library use surveys to gather student feedback to help them improve their services and their interactive approach to library inductions also seems to be

really effective. With a new academic year on the horizon it is the perfect time to start thinking about how we can improve our own inductions for new students. Regarding widening access, it was great to hear about the experiences and approaches adopted in other conservatoires and academic libraries, and Trinity Laban, Trinity College Dublin and the Royal College of Music all offered examples of how they've used special collections in their libraries, by organising performances, putting on displays and exhibitions, to draw attention not only to these collections but to library services in general. I don't think anything like this has been done before at the GSMD and so it would be great to start looking into what collections we have and finding interesting ways of using them to bring people into the library.

One aspect of the ASW I enjoyed was its open and participatory approach and there was a lot of dialogue generated from the various presentations delivered throughout the weekend, especially during the quick fire rounds which gave everyone a chance to get involved in small group discussions. There was also a good balance of discussion concerning both public and academic music libraries. With so much negative press surrounding public libraries recently, I think it's easy to forget just how much positive and innovative work is actually taking place in these spaces. I thought Stewart Parsons' 'Loud in Libraries' project, which brings touring bands to library venues in the north of England, was a brilliant idea and the Central Library in Manchester was a hive of activity when we visited, showing first hand some of the success stories that Neil MacInnes had spoken of earlier in the day. The Henry Watson Music Library - which offers jam sessions, practice on a range of musical instruments and even DJ mixing facilities to members of the public - further showed that libraries are more than just book

repositories and I personally thought it was pretty cool that so many young people were there, choosing to spend their Saturday afternoon hanging out in a library.

There were a couple of things which resonated with me most over the weekend. First of all was the idea of impact and making sure students/customers have a positive experience in the library. I remember Neil MacInnes mentioning that he did a signage audit to make sure that all of the Manchester Central Library signage contained positive rather than prohibitive messages. It seems like such a trivial point but one I think can make a big difference and I'm definitely going to try this myself this term, so that all of our signs are consistent, clear and inviting.

Second of all was the idea of librarians getting out of the library and Geoff Thomason touched upon this in his quick fire round on 'librarians as teachers'. I think librarians do have an important role to play in educating their users, and teaching information literacy skills to music students is something I would be very interested in doing in the future.

I am incredibly thankful to the Music Libraries Trust and Cramer Music for awarding me a bursary to attend the ASW. I felt very welcomed by everyone there and as someone new to the profession, it was really helpful and encouraging to listen to other people's experiences, opinions, ideas and approaches and I came away feeling motivated to try out new things in my own library. I would certainly recommend the ASW to other new professionals and I hope to have more opportunities to attend in the future.

Christine E. Strachan, Guildhall School of Music and Drama

Centenary of a Wunderkind

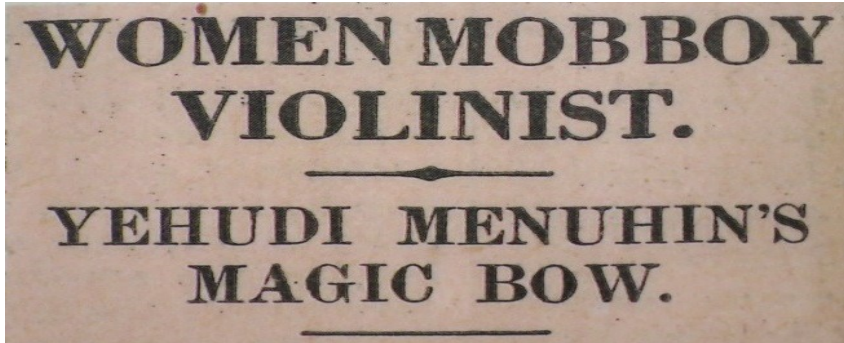


While processing the thousands of newspaper cuttings in the basement of Westminster Music Library, the distinctive styles and peculiarities of the great music critics of the 1920s and 30s start to become apparent: their dry sarcasm, or the ill-concealed pleasure with which they denounce an earnest young singer's German pronunciation. Yet as much as the critics loved to criticise, there was one kind of performer unfailingly met with much interest and enthusiasm: the child prodigy.

Scarcely a week went by without a new “Boy Wonder”, “Infant Genius”, or “Rising Star” headline in the music column, accompanied by a positive review and encouraging wishes for the child's future. Was it the end of the Great War and the promise of a bright, peaceful age to come which led the papers to invest so much hope in these children? Unfortunately good wishes can only propel musical success so far, and more often than not these promising young talents collapsed under the pressure of constant touring and performing – not to mention the ten-hour practice regime imposed by their unflinchingly strict parents.

By 1929, the most cynical London concert-goers probably paid scant attention to the papers advertising the London debut of “Another Infant Prodigy” (*Evening Standard*, 02/11/1929) by the name of Yehudi Menuhin, highlights of whose American career

already included concertos with the San Francisco- and New York- Symphony Orchestras. Yet the flurry of reviews which followed this 13-year-old's London premiere (Brahms' *Violin Concerto* with the London Symphony Orchestra) soon silenced the doubters.



“Boy Prodigy’s Coolness” (*Daily Mail*), “Wonder Boy Violinist” (*Daily Chronicle*), “A Violin Prodigy” (*The Observer*), read the papers, as they fought to heap the most praise on the short-trousered genius who had so impressed them the previous night. Others sought a different angle: “Women Mob Boy Violinist”, read the *Daily Mail* following a different concert, and in a later edition the headline tantalising speculated, “What Will He Do When a Man?”

What indeed? We can now look back and answer that prophetic voice - “Much!” Yehudi Menuhin, far from being the one-hit wonder many may have expected, has become a household name. Known now not only as violinist, but also conductor, educator and philanthropist, his achievements are innumerable. He has, for much of the last century, ranked amongst the finest and most famous of professional musicians. It is certainly a remarkable and fascinating experience to survey Westminster Music



Yehudi Menuhin

Library's collection of newspaper cuttings and read how Menuhin – the man who needs no introduction – was introduced.

As you would expect given Menuhin's fame and success, Westminster Music Library's collection is rich in Menuhin biographies, texts and journal articles. Since this year marks 100 years since the violinist's birth, we are currently exhibiting our collection in a large and detailed display created by Senior library Assistant Andrew Chew. Come and read about Menuhin's fascinating life and

career, or discover what all the fuss is about by listening to one of his famous recordings courtesy of Westminster Library's free on-line resource - Naxos Music Library:

<http://marylebone.naxosmusiclibrary.com/google/searchgoogle.asp?googletext=menuhin>

You can also look at the hundreds of original newspaper articles in Westminster Music Library which span much of his career, but be prepared to set aside enough time, they truly are a vast and absorbing treasure trove of information.

Jon Frank, Westminster Music Library



Puzzle

One of the things I enjoy about being a music librarian are the range of unusual queries that readers come up with. In my time at Cambridge University Library I've been asked about obscure T.S. Eliot quotations involving music, songs about Bovril, the musical heritage of limericks, the connection between sol-fa and a South African great-grandfather; and there have been a couple of attempts (mostly successful) to identify photos of unknown musicians and snippets of unidentified musical works.

Usually the departmental teams are great at solving most queries, but occasionally there's one that just stumps you, and the latest puzzle is currently sitting not far away from my desk....



A particularly gruesome illumination....

It's big – 46 x 33 cm. Although at first glance it looks as though it's a medieval manuscript, it's actually a much more recent printing, and is most likely a publicity page that was sent out by the publisher to advertise, what was, presumably, an expensive

facsimile, possibly published some time around the 1990's.

The source of the original manuscript, and who published the facsimile however remain a mystery. A reader came across the item at a sale, and is eager to know anything further about the larger volume that it must have once been associated with. We would all like to know more about it now, as there are currently librarians across Cambridge puzzled by it.

It's double-sided with luxurious capitals. The three pieces of music included on the page are the opening of *Missa Herodes Spiculatore*, which includes a particularly gruesome illumination illustrating the execution of John the Baptist.



Birth of the Virgin Mary - from an unidentified medieval manuscript

Beneath John the Baptist a rather alarmed Virgin Mary looks upwards. Newly born, she is being bathed for the first time, and presumably having her already luxuriant locks washed, while her mother, Saint Anne, looks on.

The capital is formed around the G for *Gaudeamus omnes*, the introit for the Mass to celebrate her birth: *Gaudeamus omnes in*

Domino, diem festum celebrantes sub honore Mariae Virginis: de cujus nativitate gauden angeli, et collaudant Filium Dei. This appears to be a slightly less popular version of Gaudeamus omnes which was also used for the Assumption of the Virgin Mary or to celebrate All Saints.

On the opposite side of the page, there is a longer work – Justus ut palma with an Alleluia. The left hand side of the page has an illuminated column, which appears to show the disciples going out teaching and working, although it's not entirely clear what the central storyline is here. Although it is a beautiful piece of work, the original scribe evidently had some problems as there are a number of corrections solely in the two pages that we can see, it makes you wonder what happened in the larger volume.

It's an intriguing little item. Any ideas about its history would be most welcome.

Margaret Jones, Cambridge University Library Music Department

Since publishing the article, musicologists across Europe and Mexico have also tried to solve the puzzle. Thanks to a bit of office teamwork, just as this newsletter was about to go to bed, the problem was finally resolved. The images are from the St. Katharinenal Gradual, ca. 1312 ([Ms. LM 26117, Schweizerisches Landesmuseum, Zurich](#)). Published as a [facsimile edition by Faksimile Verlag](#), 1983. Particularly fascinating (at least to me) is the belief held by some scholars that part of the manuscript was written / illustrated by the nuns who lived at the Abbey, several of whom are featured in the illuminated capitals.

HOLST ARCHIVE PROJECT BLOG

The Britten-Pears Foundation is launching a new blog as part of the National Cataloguing Grants Programme funded project 'Hopes, dreams and difficulties: the archives of Imogen Holst.'

Imogen Holst was the daughter of the composer Gustav Holst and her collected papers document not only her own life and work, but also include music manuscripts, correspondence and personal papers of her father.

Imogen is perhaps best known for her role as the musical assistant of Benjamin Britten, but she deserves further attention in her own right as a composer and music educator. The Britten-Pears Foundation hopes that by making her papers more accessible they will help to raise the profile of this significant figure in twentieth-century British music.

The blog will chart the progress of the project, highlight interesting records, examine aspects of Imogen's life and work, and look at issues that arise in cataloguing the collection of an individual within living memory.

You can visit the blog to find out more about the project and the collection at www.holstarchiveproject.org

DIARY

16 June 2016	Closing date to book for “Success with Music Inter- Library loans”	
23 June 2016	Success with Music Inter- Library loans course. 10:00 - 16:30	Hertfordshire Per- forming Arts Library, Welwyn Garden City
3-8 July 2016	IAML Congress, 2016	Rome
12-13 July 2016	CILIP Conference	Brighton
1 August 2016	Closing date to book for “Virtuoso Skills for Music Enquiries”	
17 August 2016	Virtuoso Skills for Music Enquiries course. 10:00 - 16:30	RNCM, Manchester
3-5 September 2016	Royal Musical Associa- tion’s 52nd Annual Con- ference	Guildhall School of Music and Drama, London

EVENTS

SUCCESS WITH MUSIC INTER-LIBRARY LOANS

A day course for library staff who need to borrow music for their users. Thursday 23 June 2016. Hertfordshire Performing Arts Library – Unit 3, Centrapark - Bessemer Road – Welwyn Garden City AL7 1HT. 10.00 – 16:30

This unique day course is designed to help public and academic music library staff to obtain, confidently and successfully, music materials via the interlibrary loan network. It looks at how to obtain both single scores and sets of music materials and includes a demonstration of Encore!, the online catalogue of vocal and orchestral sets in UK libraries. It also offers a practical session giving you the opportunity to try out your new skills and knowledge, and to learn how to avoid the common pitfalls.

Objectives

At the end of the day participants will: be able to identify the different types of material required by music users, be confident and knowledgeable in determining how and where to obtain music materials (including vocal and orchestral sets), understand how the UK inter-lending system for music sets operates, understand why choirs and orchestras make special demands on the library service

Programme modules include:

Knowing the score - demystifying music terminology

Different types of score - what is a set?

The successful loan - interpreting musicians' needs

What the lending library needs to know - locating sets

Managing the loan
Catalogues and reference tools

Course fees :

£97 (€122) per person / IAML UK and Ireland personal/
institutional members £70 (€88) / Students/unwaged £40
(€50) (*Euro rates as of 3 May 2016*)

2 or more bookings from one institution (non-institutional
members) per person £90 (€114) / institutional members £60
(€76)

Fee includes lunch, tea and coffee.

To book a place, please contact: Geoff Thomason
(geoff.thomason@rncm.ac.uk) – Booking deadline 16
June 2016

VIRTUOSO SKILLS FOR MUSIC ENQUIRIES

Wednesday, 17 August 2016

Royal Northern College of Music, 124 Oxford Road, Man-
chester M13 9RD www.rncm.ac.uk - 10.00 -16.30

This is a day course designed to give staff working in music
libraries, or with music collections in multi-disciplinary librar-
ies, the confidence to answer music enquiries at an advanced
level, using both printed and online resources.

At the end of the day participants will: have an overview of the
major printed and electronic music reference sources; have an
awareness of new resources developing in this field; be famil-
iar with techniques to improve relevance of recall when using
web searching to satisfy enquiries.

Programme modules include: reference enquiries and how to
find out what the user wants; a guide to printed and online ref-
erence sources; internet search techniques; practical sessions

using sources to answer enquiries

Trainers: Geoff Thomason (RNCM) and Christopher Scobie (British Library)

Course fee :

£97 (€123 per person / IAML UK and Ireland personal/ institutional members £70 (€89) / Students/unwaged £40 (€51) (*Euro rates as of 6 May 2014*)

2 or more bookings from one institution (non-institutional members) per person £90 (€114) / institutional members £60 (€76)

Fee includes lunch, tea and coffee.

To book a place, please contact: Geoff Thomason (geoff.thomason@rncm.ac.uk) – Booking deadline 1 August 2016

IAML CONGRESS, 2016

Sunday 3rd - Friday 8th July 2016.

Auditorium Parco della Musica, Rome .

For registration and programme information see the Congress website at www.iaml2016.org



There's no place like Rome.... IAML Congress 2016

VACANCIES

Performance Sets Officer

Responsible to: Chair of the Documentation Committee

KNOWLEDGE, SKILLS & EXPERIENCE NEEDED FOR THE JOB

- Experience in how and where to obtain vocal and orchestral sets
- Knowledgeable in the operation of the UK inter-lending system for performance sets
- Knowledgeable about Encore: the online union catalogue of performance sets materials in UK libraries
- Experience of the special requirements demanded by choirs and orchestras
- Knowledgeable in the different types of material required by choirs and orchestras
- Understanding of UK copyright requirements for performance materials
- Good communication and interpersonal skills
- Ability to work independently as well as in a team

MAIN DUTIES AND RESPONSIBILITIES

- To represent IAML(UK & Irl) at any external meetings in connection with performance sets as appropriate (eg. Making Music, UnityUK, CONARLS, Forum for Interlending)
- To provide reports on these meetings for the Documentation Committee
- To examine how publicity for the loan of performance sets can be improved so users are more aware of the services available
- To consult with IAML (UK & Irl) members as appropriate
- To deal with any general performance set enquiries that may arise (not individual requests for loans)
- To report to the Chair of the Documentation Committee any new developments or changes to performance set provision within U.K. libraries
- To report any urgent matters to the Chair of the Documentation Committee and the President

- To provide input and advice in the development of Encore, as a member of the Documentation Committee Financial Duties

FINANCIAL DUTIES

Travel expenses are paid to attend meetings and a budget estimating the total travel expenses for the following year should be drawn up and sent to the General Secretary in September.

PERSON SPECIFICATION

Experience and working knowledge!

Essential

Experience of dealing with other agencies, organisations and societies
Excellent communication skills
Excellent organisational skills
Self-motivated and good time management skills

Desirable

Experience of marketing and promotion
Familiar with IAML (UK & Irl) policies and interests

For more information contact Rupert Ridgewell (Head of Documentation Committee at documentation@iaml-uk-irl.org)

THERE'S NO PLACE LIKE ROME

Are you going to the IAML conference in Rome this year? If so, I would love to have your photos / videos / articles for the blog or the newsletter. Whether there's a session that inspired you or a musical event that impressed, it would be great for all us non-attendees to know exactly what we missed. Please contact me at mj263@cam.ac.uk.

Margaret Jones, Newsletter / Blog editor

EXEC BRIEFING

The January meeting finalised several items to be included on the agenda for the AGM in Manchester, including proposed membership rates for 2017 and a series of motions proposing changes to the Branch constitution. The constitutional proposals were largely concerned with clarifying procedures around the organisation of the AGM and associated elections, particularly to allow for the use of electronic communications. These changes were subsequently accepted at the AGM.

The January meeting also approved webmaster Antony Gordon's proposal to engage White Fuse Media www.whitefusemedia.com for the redesign of the Branch website. They have started work with Antony on this, beginning with ideas for a 'refresh' of the Branch logo.

Following the AGM in Manchester, the Exec meeting in May was the first chaired by our new President, Anna Wright. The meeting reviewed membership of all the Branch's committees and working groups. Janet Waterhouse (University of Huddersfield) was welcomed as the new Membership Secretary. The new post of Performance Sets Officer had also been advertised, but has not yet been filled.

Rupert Ridgewell gave an update on the Documentation Committee's ongoing discussions regarding the future direction of Encore! The most immediate tasks are to convert current records to MARC21, and then to consider future hosting arrangements for the database. In the meantime Ceri Mann continues to upgrade records on a voluntary basis. Barbara Eifler, Executive Director of Making Music, continues to be included in these discussions.

Following this year's Excellence Awards, Ellie Miles (convenor) submitted a report and suggested some changes for future years. Exec agreed that the awards would in future be held every three years, and that the judging panel should be given the option of making some awards 'with distinction' in recognition of exceptional merit.

The UK government's white paper 'Libraries deliver: Ambition for public libraries in England 2016-2021' was discussed in detail so that the President could draft a response from the Branch for submission before the consultation deadline (3 June). Our main aim is to ensure that the role of specialist collections, and music libraries in particular, is not overlooked in these plans for the future of public libraries.

Finally, Exec recorded thanks to Nick Barlow for his work as Membership Secretary over the past five years, and to Pam Thompson and Malcolm Lewis who have decided to step down from active participation in Branch committees after many years of sterling work in numerous capacities.



GOOD NEWS

I am very pleased to announce that I got married on November 1st 2015 to my lovely husband Steve – so I am now Frances Allott. It was a lovely wedding celebration with some atmospheric autumn fog swirling about but no rain thankfully. IAML(UK&Irl) were represented among the guests with Ruth Walters being able to attend.

