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EDITORIAL

Welcome to the Newsletter's 75th edition. The first newsletter rolled off the press in 1981; a slim 6 sides of yellow A4 paper.

There have been quite a few changes since then. We now have our own website including a blog. Most libraries use electronic catalogues (though at Cambridge, much of our music is still on a card catalogue—very handy for those days when computers are not behaving quite how you would like them to!). E-books are thriving too, though music scores still seem to be firmly rooted in paper this is already starting to change.

There are changes too to the Newsletter. This will be the last letter published under the old format. From now on, the blog (<http://iaml-uk-irl.org/blog>) will post all the news that you would normally expect to receive in the newsletter; but, fear not, if you still wish to receive a paper copy—a digest of the blog will be sent out along with your copy of Brio, so no news will be missed.

I hope you enjoy this look back at the newsletters of the past, along with all the news of the ASW and the more recent "Big IAML" conference in Riga. Keep the news coming!

Have a wonderful summer,

Margaret

Contents

President's perspective	2
At the ASW with the bursary award winners : A new face	7
...A buddy's eye-view	12
...Being buddied	15
...A reflective report	19
Riga, Liigo!	22
The Newsletter: a flip through time	24
What the editor did...	35
The IAML 1989 vintage crossword	40
Problem requests and enquiries	42
Events	44
Call for papers	45
Exec briefing	46
Vacancies	48
Answers	52

PRESIDENT'S PERSPECTIVE

In 2017 I have been able to attend three different types of gatherings of music librarians thanks to our Association – and that doesn't include business meeting of the Branch Executive and other committees. I recognise that I am fortunate to work in a library with other music librarians and where our specialist expertise is recognised and valued by other colleagues in the institution. However I am aware that it's easy to become a bit insular at times so being able to meet with colleagues from other libraries, music and not, is a good way to hear about and share best practice, innovations and news of resources so that we can improve what we offer to our users.

In April we held the regular Branch Annual Study Weekend (ASW). Others have written about their experiences of the weekend elsewhere, and I don't intend to repeat that here, but I do want to remind myself and share with you how much I enjoyed it and appreciated the content.

One of the roles of the President is to do a 'wrap-up' at the end of the programme, not least ensuring that the President remains attentive throughout! There wasn't an overall theme for the weekend and yet, as I thought about it, several themes did emerge. The keynote speaker Professor Tia DeNora enabled me to put a face to a name (her books and articles appear on our reading lists) and that's what the weekend does for many people – we are able to speak in person to someone we might have communicated with previously by e-mail or seen the name on a post on the IAML-UK-IRL mailing list. There was sharing of good practice from recipients of the 2016 Excellence awards; we heard of new or developing resources; there were practical sessions – copyright, RDA, promoting online resources in an academic library, tracking down out of print resources, librarians as teachers, CV writing. We heard good news about the 'rebirth' of the Yorkshire Music Library in the Leeds Music and Performing Arts Library and learned more about the work of 'Making Music'; and how we can work with the organisation.

Most of all I hope that delegates were enthused and re-invigorated not only by the programme but also the opportunity for meeting others and taking home some new ideas. Put the date in your diary for next year's Annual Study Weekend: 6 – 8 April at the University of Edinburgh.

The second gathering I attended was our Academic Music Librarians' seminar, held at Birmingham Conservatoire at the end of May. This was the first of the two specialist sector meetings we arrange every year – for a few years they have been part of ASW but for logistical reasons they were held separately this year. The meeting focussed on ways in which we engage with our students in academic libraries to introduce them to the Library and to teach them information literacy skills. I was also pleased to find out that colleagues in other institutions face similar problems to us and, as with the ASW, I came away with several ideas that we might try at the RNCM.

One of the privileges of being UK & Ireland Branch President is attending the International Congress on behalf of the Branch. This year the conference took place in Riga, Latvia – not somewhere I had visited previously, and not necessarily on my 'to visit' list, but I thoroughly recommend it as a destination. The programme schedule is akin to one you might find at a CILIP, JISC or academic conference. The days are long – they begin at 9am and include four slots, each lasting an hour and a half. Within those slots are several parallel sessions, each of which usually consists of three papers so one can either attend a complete session, and hear all three papers, or 'session-hop' if the content of interest is in a parallel session. If you want to get a flavour of an international congress have a look at the website <https://iaml2017.lnb.lv/>. You can also read conference diaries on the main Association website <http://www.iaml.info/>

I am not going to attempt to report on the programme – many of the topics covered are similar to those we might have at the ASW but of course with an international dimension and focusing on a very wide range of libraries and archives. And, like the ASW, it is great to be able to meet and share experiences with



colleagues but from different countries.

One of the features of the congress is the host location / country and the impact that has on the content and the feel of the event. The things that stood out for me were:

The wonderful building where the congress took place:- The National Library of Latvia was opened in 2014 and is a fantastic building – known locally as the ‘Castle of Light’. It has a purpose built conference centre which provided excellent accommodation for the sessions, trade stalls and between session refreshments.

I have to admit to being very envious of the beautifully designed space and the light and airy music reading room with its stunning views across the River Daugava to the Old Town. I’m sure the staff also enjoy it having previously worked in lots of old and very unsuitable buildings. A presentation on the history of the music library / reading room prior to the current building was very instructive.

The hospitality:- Our Latvian colleagues were so welcoming, not least in generously providing the conference dinner and putting on traditional entertainment because the end of the congress coincided with the Latvian midsummer celebration called Ligo!.

The importance of music in maintaining national identity:- As a country Latvia has had a very chequered history – it gained its independence in 1918 only to be occupied during the Second World War and subsequently regaining independence again in 1991. Like the other Baltic States, Latvia has a long tradition of local music-making, particularly singing. For instance, we heard about the history of the ‘Song Celebration’ during the opening session and later were treated to a wonderful concert by the Latvian State Choir. Some of the library staff sang traditional songs and paraded around the building while I was on a tour round it and, as mentioned above, we were entertained by a traditional music group at

the Conference dinner. I don't think any of us who were there will forget the dancing and wreath-making as we joined in celebrating Ligo!

As with the ASW and Academic Librarians' Seminar I came away from Riga with ideas to follow up and resources to explore; are there ways in which we can adapt what others are doing but in our context? 'Horizon scanning' seems to be one of the jargon phrases in vogue currently, within HE institutions at least, – I want to say that meeting with colleagues at national and international level is 'horizon broadening'.

Anna Wright, President IAML (UK & Irl)



Photographs courtesy of Anna Wright.

At the ASW with the Bursary Award Winners

A new face at the ASW



The first weekend in April saw music librarians from around Ireland and the UK descend on the University of Exeter for the Annual Study Weekend. For me, newly appointed to the Contemporary Music Centre's library co-ordinator post, this was my first ASW. I arrived with a little trepidation but looking forward to learning lots across a schedule packed with interesting sessions. Though I work with a group of very talented and dedicated colleagues, I'm the only library staff member in my organisation, so spending a weekend with similarly-minded music librarians seemed less like work and more like an interesting way to spend a weekend.

After a very early-morning flight and a quick bus and train journey I arrived to a warm and sunny Exeter about five hours too early for the conference, plenty of time to fit in a ten-mile train-

-ing run for an upcoming half marathon and check into the accommodation at Exeter University. The university is perched on top of a hill, looking across the city, and was a beautiful location for our weekend.

As an ASW first-timer, the organising committee very thoughtfully partnered me up with a 'conference buddy' to show me the ropes and have someone to chat to during coffee breaks and lunch sessions. The lovely Amy Foster from RAM introduced me to lots of attendees and gave me a brief run-down of how the weekend works. I needn't have been feeling any apprehension arriving at the conference however, as everyone attending the conference was very welcoming and friendly. The range of topics covered across the full weekend were diverse, relevant and interesting. The sessions that weren't directly relevant to my own line of librarianship were still engaging and compelling.

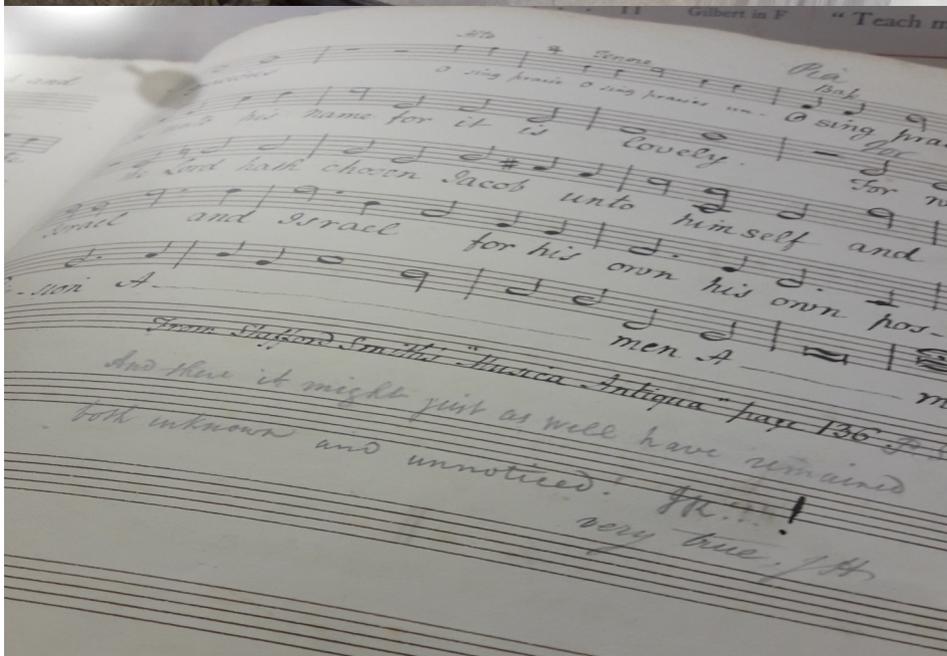
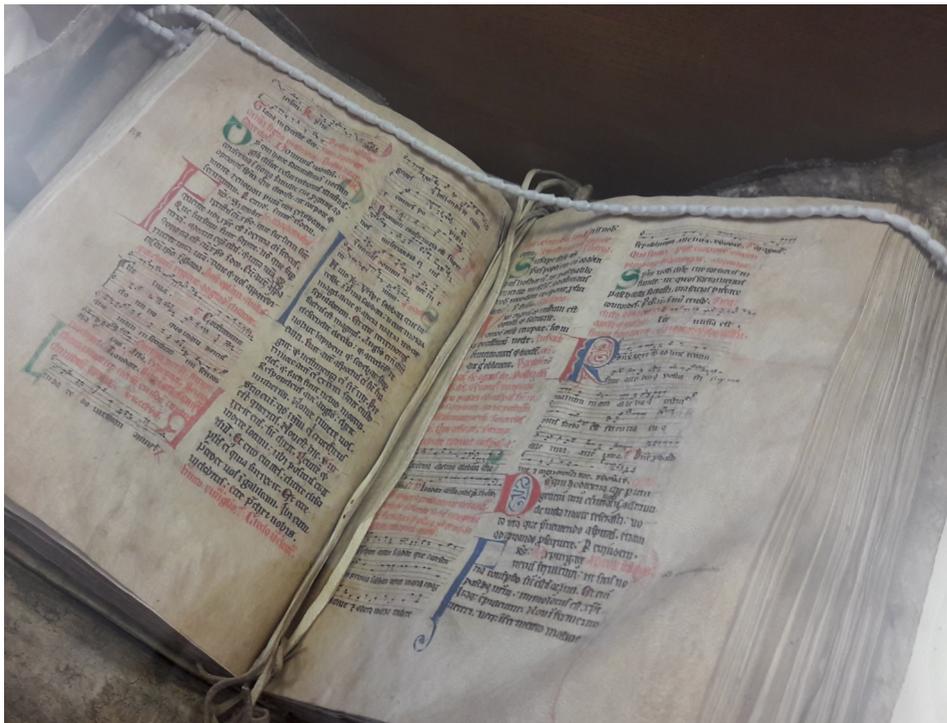
Contemporary Music Centre's catalogue is unusual in that the works are available for reference in the library, but is not a lending library. The majority of works are available for sale via the CMC website however. Our cataloguing system will be due for replacement in the short-to-medium term, and we're currently exploring our next steps looking for future systems. Katherine Hogg's presentation on the Gerald Coke Handel Collection was really interesting in this context, seeing how much detail is placed on the catalogue and is then searchable online. Contemporary Music Centre is based on Fishamble Street, beside the site of the premiere of Handel's Messiah, so even though the majority of our composers are alive, Handel will always have a special place in our hearts.

Friday and Saturday's sessions on Copyright and Sound recordings and Non-print legal deposit for music publications were also particularly relevant to CMC's collection. We have a

large collection of archive recordings from a variety of sources in the CMC, and the 'real life' questions addressed in this session were useful. Though Irish copyright legislation differs to that in the UK, the non-print legal deposit for music publications presentation was a thorough and detailed discussion of what is a very complex area of legislation.

Partnership was a theme that ran through the entire conference, from Richard Jones' presentation to the parallel session led by Ellie Miles and Mandy Winter, to Sunday morning's closing presentation by Roy Stanley and Grace Toland. As a small, all-Ireland organisation funded by Arts Councils in both the Republic and Northern Ireland, we regularly partner with composers, performers and other organisations in order to promote our centre and engage with current and new audiences. All of these sessions provided ideas, guidance and inspiration for new ways that we could interact with our audiences and work with other organisations in new and innovative ways. Roy and Grace's presentation was particularly engaging, especially from an Irish perspective, on how a collection can be brought to life with clever online resources, including hi-res photos of scores and meaningful interactive resources targeted for the specific needs of ITMA's user base. Roy underlined the importance of negotiating clear and durable conditions when a deposit is being made to a library. Grace highlighted how a collection can be part of a wider landscape, whilst respecting the medium represented.

Saturday afternoon's 'site visits' were a chance to get out into the glorious Exeter sunshine and see a little bit of the city. Some of us were lucky enough to have a look around the archive of Exeter Cathedral. The lovely staff gave us a brief history of the cathedral and its collection before showing us some musical excerpts from their vast collection.



Musical excerpts at Exeter Cathedral Library.

The evening dinners on Friday and Saturday nights were a great opportunity to meet and chat with librarians that I had 'met' via email before but hadn't had the chance to meet in person, and catch up with a few colleagues I had worked with in the past. Reed Hall in Exeter University served up some lovely food (and wine) to us all weekend, and extra treats across the weekend were lunch in the warm sunshine overlooking Exeter, strolling around Cathedral Close before our tour of the Cathedral Library. I hope this short report gives a good idea of the days spent very pleasantly in the company of fellow librarians, and I look forward to getting to many study weekends in future years.



Susan Brodigan, Contemporary Music Centre, Ireland

A buddy's eye-view

Being a member of the Conference Committee, I knew what the programme for the IAML (UK & Irl) Annual Study Weekend in Exeter looked like but of course it only comes alive when you're there. I missed the previous ASW in Manchester so I was really looking forward to catching up with old friends and meeting some new ones!

My role on the Conference Committee is Exhibitor Co-ordinator which means I make contact with past and potential exhibitors informing them about the ASW and then look after them during the weekend (plus co-ordinate any inserts for the delegate packs from those who can't make it). Unfortunately this year a combination of the ASW clashing with the Frankfurt Music Fair and generally tight budgets meant that only one exhibitor attended – Making Music. But we were delighted that Barbara Eifler from Making Music could attend as it gave everyone the chance to network with Barbara, a great supporter of music libraries, and to hear all about Make Music Day.

My other role on the Conference Committee is to administer the 'buddy' scheme, where each ASW Newcomer is paired up with a returning ASW delegate so that they have a point of contact to turn to with questions, or to simply sit next to during breaks if desired. This scheme has been going for a few years now and is very much appreciated by the Newcomers, so much so that it is now being organised for the international conference!

The wonderful thing about ASWs is the mix of content, from the technical (such as the copyright session), to the musicological (such as the Villa Lobos session), and the chance to see what everyone else is doing in their libraries. While I found the entire ASW fascinating, I will focus on the sessions that are most rele-

-vant to my job as Music Librarian at the Surrey Performing Arts Library.

I'm always really interested in hearing what other music libraries are up to as there's no better way to get inspiration for my own library! The extreme cataloguing at the Gerald Coke Foundling Museum is incredible as the librarians note every detail of each item, which means that customers don't necessarily need to come into the library to see the item, and it led to the discovery of a new Vivaldi violin sonata! The Foundling Museum have also formed excellent educational partnerships with universities and music students, which was highlighted in their 2016 Excellence Award. Educational partnerships are something we would love to build on in Surrey and the benefits are numerous, in fact the Foundling Museum benefits from free conservation work from the students. The Foundling Museum also loans exhibitions to museums, libraries and galleries which raises the profile and use of the collection and attracts new and returning visitors.

Exhibitions are something that the Barbican Music Library has become well known for, which has led to some high profile partnerships, including with orchestras, artists and musicians. The Barbican Music Library publicise their exhibitions in the local and national media and, similarly to the Foundling Museum, lend their exhibitions to other venues. Revenue is raised through exhibition-related sales (e.g. badges) and all of this helps to raise the profile of the Library. One of their exhibitions used materials borrowed from the National Jazz Archive, and this inspired us in Surrey to approach the National Jazz Archive for a display for Black History Month in October 2016.

The visit to Exeter Public Library was really interesting, as the Library is run by Libraries Unlimited rather than the county council (in a wonderful recently refurbished building), and is one

of the most visited libraries in the country. The Centre Manager explained that there is a lot more freedom under Libraries Unlimited, which is really fascinating to hear from a county council-run viewpoint. A visit to the famous Fab Lab was a must, but it was also really interesting to see the range of music stock on the public shelves, and the music sets and play sets in the basement, particularly as Surrey borrows and lends music sets to/from Devon

As a member of the Documentation Committee and heavy user of Encore!, I was delighted to be present at the launch of Encore 21 and hope to be able to contribute Surrey's catalogue additions and amendments soon. I have also made copious notes from the copyright session that began the weekend and the quick-fire round about sourcing out of print music – all of great relevance to my job!

My workshop with Mandy Winter from Somerset Performing Arts Library about the benefits and challenges of holding event in libraries went really well, and I picked up some good tips for future events at my own library during the discussions.

The highlight of the weekend for me was identifying a tune that a customer had emailed to me saying I was his last hope! I'm so grateful to Richard Buxton for identifying 'The Policeman's Holiday', which I'm really quite fond of now. I emailed my customer who was delighted and replied: 'You are amazing!...I have the picture of all those librarians humming to themselves instead of concentrating on the conference sessions!...I am thrilled!'

In summary, attending the ASW enabled me to fulfil my roles on the Conference Committee and therefore assist in the smooth running of the ASW. It also enhanced my presentation skills;

broadened my musical knowledge; enabled me to network with colleagues and make new contacts; and it gave me lots of information and ideas that will help me answer enquiries and enhance my library. I would like to sincerely thank the Music Libraries Trust and Cramer Music for awarding me a bursary, without which I wouldn't have been able to attend the ASW.

Ellie Miles, Surrey Performing Arts Library



Being buddied

During IAML's Annual Study Weekend, I found myself in a warm and friendly atmosphere in an extraordinary setting at the Reed Hall of the University of Exeter. Besides the many interesting presentations, it was possible to meet professionals from several backgrounds, demonstrating the variety of the music library sector.

The Copyright Session presented by Simon Wright and Claire Kidwell was very useful. Providing concrete examples, the speakers gave a comprehensible insight into the latest amendments to copyright law with respect to sound recordings and their implications for music libraries. It also introduced me to aspects of copyright I had not been aware of before.

A fascinating presentation was Katharine Hogg's, who illustrated her "extreme" approach to cataloguing with respect to the Gerald Coke Handel Collection. In an internship back in Germany I gained initial insight into the complexities regarding

cataloguing of early music printings. Here, I learned to my delight that the degree of bibliographic description is an international phenomenon (I did not actually expect anything else). The approach enhances not only the transparency and findability of early printings but also the usability of their metadata. This might in particular influence positively how researchers and interested users can work with the Coke collection in future.



Amelie Roper from the British Library introduced the audience to the latest developments within the publishing industry with respect to new material types, such as non-print materials, which necessitate that the national library creates new forms of legal deposits. Being currently in the transition phase, her impressive presentation included step-by-step the strategic planning and implementation of the long-

term project. Besides this, the transformation of music performance and learning might also affect the core functions of music libraries in general, whether it is the provision of hard- and software technologies (e.g. new file types), cataloguing (new types of audiovisual materials) or licensing.

In this regard also the presentation of Grace Toland from the Irish Traditional Music Archive (ITMA) should be mentioned

here, who demonstrated how music libraries and archives might soon expand their traditional services, for instance by the provision of play-along scores that include instrumental tutorials for learners of all backgrounds. This specific form of e-learning was also captivating because it aims at adapting the traditional teaching form of Irish folk music in a digital setting. Also, it was fantastic to learn about IIF which surely will have a distinct impact on special libraries and archives in future. However, it would have been great to learn more about the open source in detail, since it provides for interesting technical possibilities, e.g. the migration of metadata or the interoperability of different infrastructures.

It was extraordinary to meet so many different and interesting personalities at the Annual Study Weekend. Not because it promised a future employment – I want to mention this because here and there I felt that some members feared I might approach them for that reason – but because it was interesting to get to know them personally, to learn about their working environments and experiences.

Peter Baxter was the most welcoming buddy one could wish for, and he took care of me in the friendliest way throughout the weekend. I really enjoyed sharing my time with him.



Roy Stanley and I had great conversations, dealing among others with the collaborative approach single librarians share in order to support each other across institutional borders. Almut Boehme was lovely, and we talked not only about the cataloguing of early music printings but also about her employment history. This was very valuable, especially because she told me about her first work experiences at the National Library of Scotland, giving me advice on how to enter the sector. She also recommended an event for young researchers that will be held at the National Library (I shared this with my fellow students).

Getting to know Simon Wright was great, not only because he is a brilliant and interesting mind, but also because he gave me insight into the music department of the Oxford University Press. Since I intend to publish my former master thesis here in the UK, he could give me valuable information on the procedures connected to it.

In general, the atmosphere was superb, from being smuggled into the Exeter Cathedral Library, brass bands in the morning, the incredible weather to our shared dinners in the evening which were full of laughter. Besides the valuable information that was openly and generously shared throughout the many presentations and informal chats, I must say that my first visit to England was exciting and joyful. A big thanks to the Music Library Trust for this great opportunity.

Anna Keller,

Librarianship student, University of Strathclyde

A reflective report

Through my experience at the ASW, I was able to widen my perspective of the professional possibilities within music libraries as well as gain a deeper understanding of their impact on society.

I attended sessions which varied in content including changes to the profession due to digital developments, the impact music has on society, and sessions which specifically related to aspects of music librarianship which differ from other sectors. As a result of the ASW, I will be able to speak with more authority and understanding when discussing the role of digitisation in music libraries which can be extended in certain respects to other libraries as well. I will also be able to advocate more effectively for music libraries' place and role in the community.

A significant number of the sessions at the ASW were about the ways in which libraries are adapting to and exploring the effects of a more digital world. The session on copyright and sound recordings in particular was of interest to me. I learned about copyright in an information law module at The University of Strathclyde

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A significant number of the sessions at the ASW were about the ways in which libraries are adapting to and exploring the effects of a more digital world. The session on copyright and sound recordings in particular was of interest to me. I learned about copyright in an information law module at The University of Strathclyde, and I was able to build upon the knowledge I already had about copyright and libraries during the session. The specific focus of the session on sound recordings for legal deposit libraries was useful in that I now more clearly understand the differences between the functions and restrictions for legal deposit libraries and other libraries.

Other major themes that I recognised among the digital discussions were preservation and accessibility. I learned how to make online collections more visible through specific audience targeting, online marketing, and emails which will be very helpful particularly if I work in an academic setting. I also learned how to make particular collections both more visible to more users and to use digitisation as a preservation tool. For example: the James Goodman Collection in Dublin was digitised thanks to a partnership between the Irish Traditional Music Archive and the library of Trinity College, Dublin. This team was able to unlock a collection which had long been in the shadows and use open source software to digitise it for free public access. This taught me a lot about how to reach audiences which previously would not have interacted with the library which I intend to put to use in whatever library setting I work in. Now, I am also able to contact professionals who have been through the process and will be able to provide expertise and advice in a current project of mine to use open source software for a library in Uganda.

The work with the James Goodman collection also touched on another theme of the conference which was social engagement and awareness of the purpose and potential of libraries. Through the digitisation of the collection, several traditional music professionals have engaged with the collection and begun performing the music in various settings. Without the library's work to make it available, that music would still be unheard by people today. Examples such as this taught me advocacy skills that I know I need in the current political and social environment.

Adding to this the sessions on Making Music with Barbara Eifler and The Impact of Music in Everyday Life with Professor Tia DeNora expanded my outlook of the impact of music. I was able to think of the different stages of life and settings outside of the library in which music is essential. Again, I learned how to advocate from a different perspective for the value of music libraries in providing the possibility for music to reach people

across an entire community and in all stages of life.

Another benefit that I will take away from the ASW is an expansion of my knowledge of specific musical collections and how to catalogue them. I have a background in classical music, but through the conference, I was able to learn about traditional Irish music and Heitor Villa-Lobos, a Brazilian composer and musician. The ability to talk about a diverse range of music and how to manage and promote them is valuable to me as I try to set myself apart in the job market.

Through the ASW, I was also able to increase my professional network and learn how to tailor my CV for music libraries. I learned what different music libraries are in the UK through the professionals that I met, and I learned what types of jobs are available in that sector.

Through my experience at the ASW, I was able to increase my knowledge of the effects of digitisation on music libraries. I intend to use what I have learned through the ASW to increase the effectiveness of access, communication and preservation through digital means. I was also able to increase my awareness of the social impact of music and music libraries which I will use to advocate for the flexible and permanent place of libraries in society. Lastly, I increased my knowledge of historical musical figures and used the ASW as an opportunity to build a network of professionals for advice and potential future partnerships.

Bethany Orick, Librarianship student, University of Strathclyde

Riga, Liigo!

IAML has a great tradition of organising annual congresses all over the world, providing music information professionals with the opportunity to learn about the latest developments in the field, liaise and network, and help shape and influence the profession and future developments. The conference this year took place in Riga, during the week leading up to the summer solstice celebrations, Liigo.

The solstice theme and Latvian traditions were introduced during the opening ceremony which included a talk on the Song and Dance celebration (and ended with us all making flower garlands and learning folk dances on the final day). I was particularly impressed with the presentation by Latvian composer Ēriks Ešenvalds called "*Libraries do inspire!*" that introduced us to his multimedia Nordic lights symphony *Ziemeļu gaisma*.

He described how the project started by reading countless books about the Aurora Borealis and how documentary film fragments were collected. You can watch a complete performance of the symphony via ltv.lv. Ešenvalds talked very eloquently about how libraries inspire him for various projects.



National Library of Latvia,

Riga

IAML congresses always offer a wide ranging programme including sessions on collections, services and information technology specific to the field of the music information world. One example of the many things on offer was a session on performance ephemera, sources and access, which opened my eyes to the extensive work currently taking place in the German-speaking world.

Cambridge University Library is one of many libraries involved in the UK based Concert Programmes Database and it was interesting to see the differences and similarities between this and other current projects.

Completely different, but equally informative was the session on [music information literacy and mentoring](#) which included a talk about music information literacy in the digital age, which made some excellent points about gatekeepers and assessment. The format of the second presentation of the session by Janneka Guise and Katherine Penner, which consisted of a mixture of live presentation, pre-recorded self-created animation and Skype was simply fabulous.

As in last year's IAML Congress in Rome, committee work took up a fair amount of my time in Riga. A lot of foundation work is happening for the Advocacy Committee in particular, and we have identified some clear aspirations in doing our bit towards raising awareness of the challenging world of music information. To find out more, you can follow IAML on Facebook and Twitter, follow the congress diary online and browse materials of presentations.

Anna Pensaert, Head of Music Collections, Cambridge University Library

(This article was previously published in a slightly different form on the MusiCB3 blog of Cambridge University Library Music Department)



The Newsletter : A flip through time

Reposing in the IAML (UK & Irl) library, currently lodged in Cambridge University Library's Music Department is an almost complete run of the newsletter since its inception in late 1981.

The first issue — 6 sides of yellow paper – created (as the first editor, Robert Stevens, comments) “using stencils!!! on the steam typewriter”. The newsletter looked forward to the 1982 Conference (as the ASW was then known) in Nottingham “Music librarians who have not attended [an ASW] are certainly losers since the position of a music librarian can be an isolated one....and it can always be recommended as a good beery weekend!”

The newsletter was concerned about proposed closures of record libraries, and was worried about the future of the Sound Library at Bexley. I was struck reading the first issue how many “old” technologies were at the heart of music librarianship in the early '80's. All things I remember very well from my teenage years, but most of which now seem more than a lifetime ago—record collections, typewriter woes, the problems of shredded video tape. A time when a reader could be shocked to hear that a publication “now costs a staggering £27.00” (the equivalent of over 70 litres of petrol, or 69 loaves of bread at the time).

In the second issue there was concern about postal charges for loans of orchestral parts—was it even legal? “Digital discs” were on the horizon, but microfiche and microfilm were still going strong.

A council official sprang into action for the fourth issue of the newsletter when “a long and all-too--successful run of record thefts was ended in Cumbernauld Central Library...when a thief was stopped outside the library with no less than 22 records un-

-der his arm by the Director of Recreation and Leisure, Danny McGowan, in person.”

October 1983's issue was delayed thanks to the editor's wrangles with a spray gun. More excitingly Staffordshire libraries were in the news that year, as they became the first authority to introduce Compact Discs for public loan. It was seen as an expensive, maybe even a risky venture, but as CD players became cheaper Staffordshire were confident that they were the way forward.

A 1986 issue was pleased to announce that Peter Brierley had written an operetta set in a library *Brought to Book*. The Executive authorised the huge sum of £2,000 to be set aside to purchase a computer “to relieve its officers of some of the donkey-work,” though it would be 1990 before IAML's first computer was happily installed. Chris Banks soon discovered the horrors of spell-checking in Word 5, as Adorning Yardage became the Chair of the Conference Committee, with Wroth Hellenic as its Secretary, while Finance and Admin was in the safe hands of Pom Tombstone.

Royal Opera House librarians were busy in the same year altering orchestral parts for six different tenors in *La Boheme*. “Each has required different transpositions for different arias. The alterations to parts were all unexpected, and required to be done within one day. *William Tell* had 32 cuts. These were made at morning rehearsals for 7 or 8 days, giving the librarians the afternoons in which to organise the cuts to parts. Think yourselves lucky all fellow orchestral librarians!”

1991's first newsletter of the year heralded the arrival of “Floppy Grove”, while more technology was on the menu at the ASW with Malcolm Jones discussing CD-Roms.

The 1992 ASW in Swansea was enjoyed by all, though a sizeable number were less than happy about a talk on “New Age Music”

(one wonders what they would have thought of the Heavy Rock sessions at Birmingham a few years ago). The “annual Midnight Walk” (does anyone know when this fell out of use? Perhaps it should be re-instituted at the next ASW) was taken by 24 librarians and, for some unknown reason, the Mayor of Oxford (a veteran IAML member—thank you, Susi Woodhouse—has now explained this to me—answer on page 52). Despite getting lost, and building a bridge (a rather damp plank?) across a river (stream?), they emerged triumphant at the end.

1992 also happened to be the year that Birmingham became the inaugural UK City of Music. During that year Birmingham’s libraries hosted events including *Sign of the times*, a dramatic presentation performed in a small mobile library, citizens of Birmingham were interviewed about their musical memories, and then there was the infamous “Humline” in which members of the public had a dedicated phone line to hum, yodel and whistle that annoying tune they could not identify. “Everything was covered from Gregorian chant to current chart hits. Bereaved partners asked us to identify their loved one’s favourite tune, intending brides asked us for the names of half-remembered songs for use at their weddings, elderly ladies asked us to find details of film tunes they hadn’t heard since the ‘30’s. Everyone had some use for the Humline.”

The ASW 1994 was held in Belfast, a bit of a headache for the 1993 issue of the newsletter which included 4 pages of A4 instructions on how to get there. It was referred to as “a Michael Palin type journey.”

The creation of a IAML list was tentatively discussed in 1994, there were concerns how librarians would cope with the new technology, with as many members NOT using email as using it.

During 1995 there were visits to and from Albania, as IAML (UK & Irl) attempted to help revitalise the music library scene there.

There was also the exciting news that a IAML webpage would shortly be launched, as the then editor commented “I have no idea what this means, I hope it makes sense to some of you.”

There was sad news in the same year from the Norfolk Library Service who lost their entire music stock in a devastating fire at Norwich Central Library. Astonishingly as Jane Williams, then Senior Librarian in the Music Collections recalls: “On the actual day of the fire I found an empty desk in the Cataloguing department of our Headquarters at County Hall and put down roots.

The telephone number for this desk was quite useful, you could say made for me, as it incorporated the Dewey number for music (222278)! . Immediately messages started being relayed to me there, and the next day my two ladies joined me and we resumed running a service for sets of music for choirs, bands and orchestras with the aid of our incredible colleagues around the country.” A shining example, if it was ever needed, of the resilience of music librarians.

The Children’s section at Norwich Central Library following the fire.

Photo by Bill Smith.
Courtesy of Archant /
Eastern Daily Press.



I was delighted to discover that the music team at Reading Central Library acquired a new member of staff in 1995, fresh from the Atomic Weapons Research Establishment at Harwell. The then newsletter editor hoped that “his experience there wasn’t seen as preparatory to dealing with the good people of Berkshire!”

IAML UK & Irl’s international relations with Albania continued; they also proffered advice in setting up a new branch of IAML in Spain.



At the Ormskirk ASW—Alan Pope, Malcolm Lewis, Malcolm Jones sight-singing a German folk-song from the very first score to have an ISMN—which score? Answer is on page 52 (with thanks to Malcolm Lewis)

The February 1996 issue was all about ISMNs, as the code started to become more widespread, while August 1996 had its own “Connected corner” (What is email and how do I use it?). Later issues looked at databases and CD-Roms.

1998 saw the start of the British Library’s move from its old British museum site to St. Pancras, as the Reference Section moved house.

They weren't the only ones on the move as Peter "Transatlantic" Baxter moved to Chicago, and some intrepid music librarians visited Croatia, a country that was only just coming out of a civil war, and where foxes still routinely triggered landmines. Though, as Roger Taylor mused "Watership Down exists in the blighted fields of Eastern Slavonia."

Music for the Terrified had its first outing in '98, and was a resounding success with delegates travelling from as far afield as South Tyneside and Guernsey to Birmingham Central Library for a day's demystification (it's still going strong too, check out the event's page of this edition of the newsletter).

An intrepid member of IAML (Roger Taylor) braved a transit van and a visit to Heathrow airport to deliver a consignment of LPs and music scores to Bulgaria. He had better luck than the BL's transport scheme which suddenly developed gremlins and refused to deliver to "unknown" addresses—all of them libraries of long-standing!

IAML UK & Irl was vexed by the suggestion that Music should be removed as a core subject from primary education and expressed its reservations in a letter to Tony Blair signed by many of the delegates at the Guildford ASW.

The IAML conference in 2000 was held in Edinburgh, and there was a suitably dashing line-drawing of Edinburgh Castle on the cover of the September 2000 issue. (I suspect it was drawn by a IAML member, and would love to know who was the artist).



Meanwhile, there was a rather unusual selection of Desert Island Discs selections (a staple favourite for some years in the newsletter—and returning to the IAML blog soon) from a IAML regular. Music selections included Sibelius symphonies, Boulez' Pli selon pli, and a song sung by Stacey Kent, while the Bible and Shakespeare (except the Sonnets) were ditched in favour of the Tao Te Ching and the Tao of Pooh. The luxury item (which must be one of the more unusual ones) was a nesting pair of blackbirds. Who was marooned on the island? The answer is on page 52.

It was full-speed ahead with electronic resources in 2001-2 with the introduction of Encore and Cecilia, and a scoping study for what would become the Concert Programmes Database. There was a dizzying glossary of music library related acronyms—FAIR, MILDRED, PADS and PULMAN being just a few of them (if you don't know your acronyms, see page 55), and Surrey Performing Arts Library celebrated their second year in a vineyard.



February 2003 marked another development for the newsletter—its first ever illustrated edition. The first photo to feature was a very smudgy one of Almut Boehme and the, then, newsletter editor, Rupert Ridgewell, at China Beach, for the IAML conference in San Francisco. The weather looked less than balmy...

Illustrations were certainly needed a little later in the year as IAML marked its Golden Jubilee with celebrations at the BL, which included the launch of Cecilia.

There was a farewell in 2007 to a IAML stalwart, Brian Redfern. Despite initially visiting the wrong crematorium the Newsletter editor finally found the right location to see Brian leave in style: "We

opened the door and slunk in at the back. “It’s the wrong funeral,” hissed Patrick [Mills] despondently. “No, it’s not,” I hissed back, “I can see Cuddly Dudley from the Poly—and President Kathy....” Just then it all finished and Brian sank into the ground to the strains of Mack the Knife. When the shark bites, it has very sharp teeth.”

A newsletter survey in the same year revealed some puzzlement among members concerning articles about cats and the Pope; but everyone enjoyed “A day in the life”. If you’d like to tell me more about an average day at your library please contact me at mj263@cam.ac.uk or at iamlukirl.news@gmail.com.

The Cirencester ASW decided that the death of the CD was an urban myth, but it was noted that CD issuing was on the decline. There was also some Appalachian dulcimer playing, friendly folk, an exhaust-less car (that still managed to make it back to Scotland) and a word cloud that included “pheasants” (I’m still not sure how they fitted in). A good time was definitely had by all.

Kathy Adamson went a lot further to attend “Big” IAML’s conference in Sydney, while a party from home IAML visited Liverpool where they paid their respects at the memorial to the band of the Titanic, and met a kilted organist at the Philharmonic Hall.

Ruth Hellen and Roger Taylor became honorary members of IAML (UK&Irl) after very long service in 2007. Roger unfortunately has been very poorly lately, and we send him our best regards for a speedy return to better health.

Sadly, there’s a bit of a gap in the Newsletter Archive from 2007 onwards, but once we reach August 2011, all of the Newsletters can be read online at <http://iaml-uk-irl.org/branch-newsletter>.

Highlights to look out for include:

2011: Colour photographs, the joys of volunteering, the first online

newsletter, and the technicalities of computer cataloguing (a world away from the Newsletters of the early '90's).

2012: The Music in Public Libraries Seminar tried to address the perception that libraries are "just about books". RDA was implemented at the BL, and IAML was actively involved in supporting threatened library services. IAML (UK & Irl) also, courtesy of Malcolm Jones, joined the St. Pancras Cruising Club, and sailed down the Thames as part of the Queen's Diamond Jubilee celebrations.

2013: Virtuoso skills for music librarians paid a visit to Oslo for two days of courses for librarians from across Norway. Our blog was launched in IAML's Diamond Jubilee year, which also included big celebrations and a stunning cake courtesy of Geoff Thomason.



IAML's Diamond Jubilee cake, courtesy of Geoff Thomason

2014: Eleven Presidents participated in a Presidents' Lunch as the Jubilee celebrations wound down. There seemed to be an unusually high number of exhibitions and events in 2014 from Thurston Dart at Cambridge University Library, Music for Royal Occasions at the Foundling Museum, and Trinity College, Dublin celebrated a Millennium of Music in celebration of the 250th anniversary of the appointment of their first Music Professor.

The first National Music Libraries Day was celebrated in style by Bournemouth, who organized a 1940's dance class. The ASW came to Cambridge, and made Susi Woodhouse very happy by singing a glee unsung since its outing at Cambridge's very own Black Bear music club in the early nineteenth century.

2015: Orphan works legislation was implemented in the UK, and Westminster Music Library gave some useful advice on how to survive Christmas with the Under-5's (we even discovered that Santa was a music librarian when he wasn't delivering gifts).

There was a bitter-sweet ASW in Birmingham. A wonderful tour of the new library, and friendly hosting from the music library staff, was sadly marred by the shadow of redundancies.

Not the Starship Enterprise, but a view through the centre of the new Birmingham Central Library.

Photograph by Margaret Jones



2016: Peter Baxter passed on his presidential hat to Anna Wright.

There was good news as libraries across the country won IAML Excellence Awards. Not so good was the news about the Yorkshire Music Library. Despite winning an Excellence Award, their closure was announced.

At the ASW in Manchester the RNCM revealed a cunning trick that they use in their induction courses—Snakes and ladders—the ASW delegates enjoyed it too.

2017: YML is re-born in the Leeds Music and Performing Arts Library (proof of the resilience of music libraries).

The Newsletter is also in for a bit of a re-birth, as it spreads its wings more firmly into the online world.

Where will we be in 10 years time? Reader, it is up to you...



Where next?

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WHAT THE EDITOR DID...

Do you ever find yourself wondering what your fellow music library professionals do when they're not dealing with the weird and wonderful world that is music librarianship? In a (hopefully) ongoing series coming to a IAML blog near you shortly, I open proceedings with an account of one of the more unusual weekends of my life.

Usually when not chained to a hot cataloguing module, I can be found reading (just about anything, I'm a seriously compulsive reader), swimming (badly, but I enjoy it), walking - preferably by the sea, the occasional camping trip, and of course listening to music.

Last weekend though I took part in one of the oddest events I've ever been involved in. A hardy crew of four librarians from across Cambridge University Library took part in Trailwalker 2017; an event which occurs annually in aid of Oxfam and the Gurkha Welfare Trust. What did it involve? A walk of 100 kilometres to be completed in under 30 hours following much of the South Downs Way. Four support crew were also needed, and I went along as one of the support staff.

We were probably one of the most diverse teams ever to emerge from the UL: 8 librarians from 7 departments ranging from Buildings Services and Conservation to Reader Services, Music, English Cataloguing and Manuscripts.

So, off we set for a brisk trot along the South Downs Way at the end of July—what could possibly go wrong?

British summertime, of course...By the time we got to the campsite it was raining. One team, an unfamiliar (and extremely large) tent, and heavy rain meant that it rapidly turned into a scene from *Carry on Camping*. Thankfully Rebecca from Conservation (who are absolutely brilliant at putting things together that should never have been sun-dered in the first place) soon got team and tent under control.



How many librarians does it take to pitch a tent?

The evening closed with piping hot pasta, and gallons of tea; and the team was lulled to sleep by the typical sounds of an English summer—gentle rain, the hum of a generator and an A-road, and some fatherly advice through the canvas from another team about sock maintenance.

The following morning dawned fair, and despite a few last minute hiccups, and a dose of nerves, the team strode out proudly...and then the rain started again. Check points turned into skid-pans as fields became mud slides. All three of us support crew drivers had never driven an automatic before, and the rental car was “interesting” to say the least on mud.

As the night drew on fog set in—I woke from a doze in the back seat to see a Gurkha silhouetted against a bright white backdrop—the sight of fog against arc-lights creating an effect worthy of German Expressionist cinema. The night became ever more peculiar as sleep deprivation set in—a lone tramp helped himself to tea at a remote checkpoint, while one lady sang “Don’t stop me now” in a des-

-perate manner. We saw our team and two valiant support crew off at the penultimate checkpoint with reassurances that it would soon be light. And by the time we reached the last checkpoint, there was the sunrise over a picture postcard white windmill, at long last some sleep, and then the sight of our team heading towards us over the hill.



Favourite moments? The dachshund that yapped his team in and out at each checkpoint, and Bertie, the 10 week old spaniel pup, who became a bit of a favourite with everyone. The camaraderie of working with so many great people in a brilliant enterprise. The stoicism under pressure of

the team who did the walking, and the enthusiasm of my fellow support crew members. Lying under the stars looking up at the sky, noticing that the reflection of light on wet grass looked like fairy lanterns. Listening to a Scottish team compare stew recipes. Discovering that it is possible to drive an automatic on a skid-pan (even if you've never done it before). The privilege of being rescued by a team of cheery Gurkhas (all of whom were absolutely delightful, and completely unflappable). The joy of seeing the team striding proudly side-by-side over the finish line. All happy, exhausted, and injury free (except for some humungous blisters).



Trailwalker 2017, Cambridge University Library support crew.

L-R: Priyanka Pais, Madelin Evans, Rebecca Goldie, Margaret Jones

The attrition rate had been brutal - around 20% didn't make it to the finish line; but "Don't stop me now", dachshund and spaniel, a team of bumblebees, and some fellow German support workers that we'd bumped into earlier were all there, as were Team Canada and the Scottish stew eaters. There was a wonderful feeling of community, some seriously good curry (and the most enormous hot boxes for rice I'd ever seen in my life), and a sense of a job well done.



An Asian feast at the end.



The valiant Cambridge University Library Trailwalker walkers—100 km in 28 hrs, 9 mins :

Lee Pretlove, James Freeman, Simon Halliday, Agnieszka Kurzeja

Driving home chatting about travel writing, the experiences of the weekend, why you should never marry a doctor, the highs and lows of the journey, friendships formed, and a sense of awe at what the team of walkers had achieved. It was one incredible weekend.

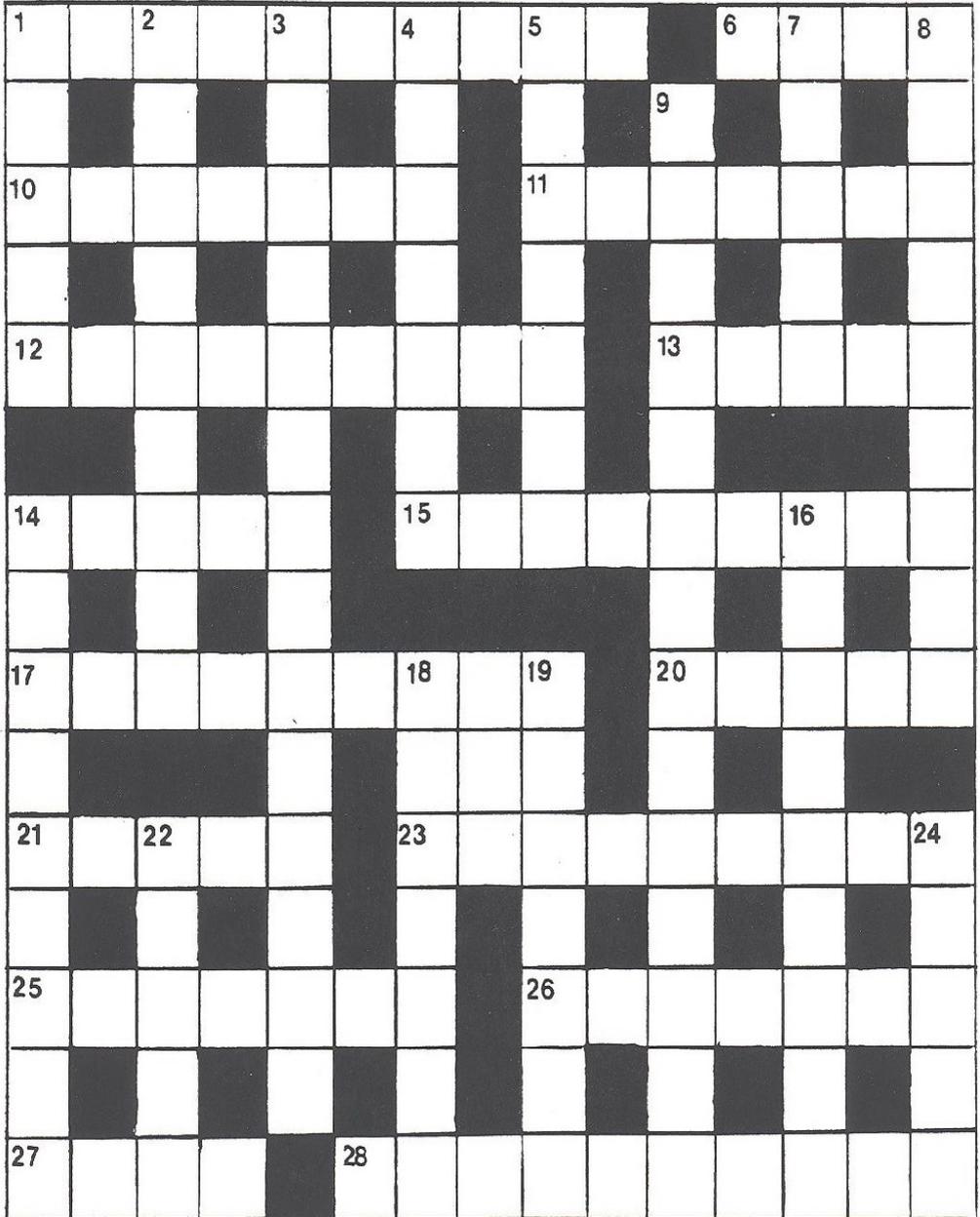
Margaret Jones, Music Dept., Cambridge University Library.

Photos courtesy of Madelin Evans, Agnieszka Kurzeja, and Simon Halliday.

If you have an unusual hobby, or just want to show what versatile people music librarians are please contact me at mj263@cam.ac.uk.

The IAML 1989 vintage crossword

CROSSWORD by Stella Thebridge



ACROSS

1. Lowest of the string family? (6, 4)
6. Essayist or baby sheep (4)
10. Malice of sick testament (3-4)
11. Age race makes area of land (7)
12. Hypnotist (9)
13. Am in stomach—the whole scale (5)
14. Of French, except first performance (5)
15. Majestically (lt.) (9)
17. Steep place? Town in Kent (9)
20. Indecisive and operated by switch (2, 3)
21. Glee (5)
23. Bird to move rock (9)
25. Tidy NCO (7)
26. One who surmises—the crossword solver? (7)
27. Tale thread (4)
28. Prophet (10)

DOWN

1. Presence of God (5)
2. Can only be won (9)
3. Midland county (14)
4. Chime in one Italian composer (7)
5. Begin asteroid put back (5, 2)
7. Panic (5)
8. Mr. Hartel's partner (9)
9. IOUs and green grass make for companionship (14)
14. Standardise MBO dynamite—take out the heart, perhaps (9)
16. In a smelly manner (9)
18. No exit from... (5,2)
- 19 ...archaic goblin (spelt correctly) (7)
22. Tracking device (5)
24. Mistake or failure (5)

Crossword compiled by Stella Thebridge, first published in IAML
(UK & Irl) newsletter, August 1989.

Answers on page 53.

PROBLEM REQUESTS...

Courtesy of past IAML newsletters and staff at Cambridge University Library Music Dept:

Gladly, my cross-eyed bear

Monkey, whither away so fast?

A white book with two men on the front in pink and blue

I don't know who wrote it or what it's called or what instruments are used, but [brightening] it's the score with the Laura Ashley cover

Aertex edition of 48 Preludes & Fugues

Light or kestrel music

52 experiences by Brahms

Elgar's Sea Creatures to play on the piano accordion

Any books by Fisher de Scow

Eriskay Love Lilt for middling voice

Songs from the Aubergine

Rossini's Starboard Master

Christian and his Soldiers—vocal score

Scott—The Raj Quartet

Brahms & Simon—A nightingale sang in Berkeley Square

Songs with words by Rabbi Burns

...PROBLEM ENQUIRIES

A story from the 1950's (courtesy of the William Alwyn / Doreen Carwithen Archive):

Visitor to a New Zealand library: Do you have a score of Doreen Carwithen's ODTAA?

Puzzled Librarian: What's that?

Visitor: ODTAA? It's just One Damn Thing After Another.

Librarian: If you're going to use that sort of language please leave the building...

And more recently in a UK library:

Reader: Do you have a recording of Elgar's New World Symphony?

Librarian: Errmmm. Might that possibly be Dvorak?

Reader: Oh no, it can't be. My husband says it's Elgar...



EVENTS

Success with Inter-Library Loans will be running at Manchester Central Library on 14th September, 2017. This will be a half-day course (2-5pm) with an emphasis on sourcing music for amateur music societies. More information will appear nearer the date on <http://iaml-uk-irl.org/success-music-interlibrary-loans> where more details will follow in due course. An outline of course content with details of current fees can be found at <http://iaml-uk-irl.org/education-training>. Contact Ros Edwards at Manchester Central Library (r.edwards@manchester.gov.uk) for further information.

Music for the terrified is at Leeds Central Library on 8th November, 2017. The course is aimed at those staff who are working with music collections but who might not have any specialist musical knowledge in this area, or who feel they need to bring their subject knowledge up to speed. The course covers:-

- Musical terminology – know your concertos from your cantatas and your vocal scores from your piano reductions
- The basic language of music – What do all those hashtags mean and what's D minor when it's at home?
- Musical copyright
- Simple music cataloguing
- Printed and online resources for dealing with music enquiries

Further details of the course and fees are available at <http://iaml-uk-irl.org/music-terrified-your-fears-dispelled>. If you are interested in attending the course, please contact Geoff Thomason at geoff.thomason@rncm.ac.uk

IAML Congress 2018

....will take place in Leipzig, Germany from July 22nd-27th, 2018.

[Home](#) [Pictures](#) [Congress](#) [Travel arrangements](#) [Program](#) [Contact](#)

[IAML 2018](#)



You are here: > IAML 2018

International Association of Music Libraries, Archives and Documentation Centres

 Contact

IAML 2018
Leipzig, Germany
T: +49-1-4277-176 77

CALL FOR PAPERS FOR THE ANNUAL STUDY WEEKEND

The next ASW will take place within the conference facilities at Pollock Halls in the University of Edinburgh on the 6th-8th April, 2018. Proposals are invited for 25-30 minute presentations on any topic relevant to music librarianship. Although there is no theme restriction to proposals we will aim to spread presentations amongst sectors, common professional tasks, and musicological interests. Proposals that are not selected may instead be considered for other sessions during the conference.

Please send an abstract of no more than 300 words together with your name, job title and institutional affiliation (if applicable) to the Conference Committee Secretary Jane Henshaw at j.henshaw@lcm.ac.uk by Friday 1st September. Please also specify your preferred length of presentation.

We look forward to hearing from you!

EXEC BRIEFING

The following were amongst the items discussed by Exec at its meetings on 25 January and 7 June :

Personnel: Adam Taylor was welcomed as the new Communications Officer in January, and Catherine Ferris re-joined Exec as an elected member and Chair of the Documentation Committee following the AGM in April. Rupert Ridgewell stepped down as Chair of Documentation, but remains on Exec in his new role as a Vice-President of 'big' IAML. Unfortunately Rebecca Nye has had to withdraw from her roles as Minutes Secretary and Brio Subscriptions and Advertising Manager due to a career change. Catherine Small has replaced her as Minutes Secretary, but we continue to seek a new Brio Subscriptions and Advertising Manager.

Geoff Thomason has come to the end of his term as Education Officer, but has kindly agreed to continue to chair the Courses and Education Committee until a successor is found. It has been noted that several further Officer posts are due to fall vacant in 2018 as both Roy Stanley (General Secretary) and Monika Pietras (Treasurer) approach the end of their five-year terms. An election for President (2019-2022) will also be held next year. Expressions of interest in any of these posts are warmly invited – just contact the General Secretary (general_secretary@iaml-uk-irl.org) if you wish to know more.

Finance: The January meeting agreed to recommend that the Membership subscription rates for 2018 (in sterling) should remain unchanged; this was subsequently approved at the AGM in April. At the June meeting a slight increase to the *Brio* subscriptions and advertisement rates for 2018 was agreed.

Brio: The possibility of publishing *Brio* in electronic form has been suggested at various times in recent years. The current editor, Martin Holmes, has undertaken to contact those involved in producing comparable journals (e.g. *RCO Journal*, *Fontes*) to seek their views and experiences. As an interim measure it was decided to develop an electronic archive in the members' area of the Branch website. Scanned copies of volumes 1 to 43 are currently available, and it is hoped that the remainder will be added shortly. Meanwhile the latest issue has appeared (in printed form) in updated livery, incorporating the new Branch logo.

Newsletter and Blog: As the Blog has gradually taken over the primary role of keeping members up-to-date with news and current activities in the Branch, a decision has been taken to refocus the production of the Newsletter, making it a twice-yearly digest based on blog posts.

Encore!: The January meeting received a report from Malcolm Jones on his development work on the Encore database: principally, conversion from UKMARC to MARC21, and updating to a new interface on the Mikromarc platform. This was subsequently launched as Encore21 in April at the AGM in Exeter. Further discussion at the June meeting focused on two issues: ensuring the future sustainability of the database and its hosting arrangements; and organising training to allow users to update local holdings information.

Communications and Advocacy: These themes underlie many discussions at Exec., whether it be the development of relationships with kindred bodies such as Making Music and the Music Libraries Trust, participation in wider initiatives such as Make Music Day (21 June) or National Libraries Week (October), or considering strategies for publicising Branch ac-

-tivities and the work of music libraries in general. The Communications Committee chaired by Adam Taylor has primary responsibility for these matters, but other officers also play a major role. For example, the President has fostered links with Making Music to the point that its Executive Director, Barbara Eifler, has been a regular contributor to the ASW and the Public Libraries Seminar, and has been appointed a trustee of the Music Libraries Trust.

Roy Stanley, General Secretary IAML (UK & Irl)

VACANCIES

Brio Reviews Editor

Brio is the journal of IAML (UK & Irl) and has a wide international as well as national readership. The *Brio* Reviews Editor is responsible for:

Commissioning reviews of books and other works of musical reference, e.g. music editions, new journals, electronic publications, for the two issues of *Brio* published annually (up to 6 reviews per issue).

Maintaining relationships with the major music book and music publishers and actively seeking material for review.

Maintaining a list of reviewers and their interests and specialisms.

Editing reviews submitted and submitting to the *Brio* editor for the relevant publication deadlines.

Ensuring that publishers and authors receive a copy of reviews published.

To apply, or to seek further information, please contact the President at president@iaml-uk-irl.org or the General Secretary at general_secretary@iaml-uk-irl.org

Brio Subscriptions and Advertisement Manager

The Brio Subscriptions and Advertisement Manager is one of the appointed officers of the Branch and serves on the Communications Committee. The Brio Subscriptions and Advertisement Manager is the main contact for publications of the Branch. The term of office is five years and all expenses involved in carrying out the duties of the post are reimbursed.

The Brio Subscriptions and Advertisement Manager will:

Respond to enquiries about Branch publications

Update the subscriptions information spreadsheet (Excel)

Manage subscriptions including invoicing the institutions and agencies and handling foreign payments and paying in cheques (in cooperation with the Treasurer, IAML (UK & Irl))

Deal with journal claims and post back issues

Provide mailing labels for shipment as and when required

Liaise with the Brio editor on subscription matters

Provide regular reports to the Executive Committee (3 times a year prior to Executive Meeting)

Encourage and seek advertisement agreements

Encourage subscriptions to Brio through direct contact with customers as well as subscription agencies

To apply, or to seek further information, please contact the President at president@iaml-uk-irl.org or the General Secretary at general_secretary@iaml-uk-irl.org

Education Officer

The Education Officer chairs the Courses and Education Committee, which devises and delivers training in various aspects of music librarianship on behalf of the Branch. The Officership is normally held for five years and the holder is required to be a personal member of the Branch.

The Education Officer is responsible for:

- Organising meetings of the Committee, which take place twice a year in the spring and autumn.
- Reporting on Committee meetings to the Branch's Executive Committee, of which s/he is a member.
- Contributing information on the work of the Committee to the Branch's Annual Report.
- Organising the annual seminars for Academic Music Librarians and Public Music Librarians. (In practice the Officer will normally arrange the seminar for the sector in which s/he works, delegating the organising of the other seminar to a member of the Committee working in that sector.)
- With the Committee, organising delivery of its training courses. Administration involves arranging and liaising with venues, invoicing attendees and finding suitable trainers, either from the Committee or other experienced Branch members. Ideally the Officer should also be willing to act as trainer him/herself.
- With the Committee, ensuring that course content is kept up to date.
- With the Committee, where possible arranging trips to music libraries of special interest.

The chief courses for which the Committee is currently responsible are:

- **Music for the Terrified.** An entry-level course, dealing with basic music terminology, simple enquiry work and introducing common reference resources.
- **Virtuoso Skills for Music Librarians.** This deals with more advanced enquiry work and introduces a wide range of print and online resources.
- **Success with Inter-Library Loans.** This takes some of its content from Music for the Terrified, but is aimed at staff working with music interlending who have no specialist musical background. It addresses those issues which differentiate music ILLs from those for other material.
- **Music cataloguing and RDA.** An occasional course, which introduces the implications of RDA for music.
- **Copyright and music.** A new course, which unpicks the complex issues surrounding copyright for printed and recorded music.

Courses are normally delivered within the UK and the Republic of Ireland, but there are occasional further opportunities to train abroad. The Officer is encouraged to maintain good contacts with IAML at international level and particularly with developments in music library training within other national branches.

To apply, or to seek further information, please contact the President at president@iaml-uk-irl.org or the General Secretary at general_secretary@iaml-uk-irl.org

ANSWERS

Former Mayor of Oxford

...was Alan Pope, ex-Blackwell's, Oxford, Conference and Committee Chair IAML (UK & Irl), as well as all things ISMN and ISRC.

The very first ISMN....

was *Du brauchst ein Lied* by Rolf Zuckowski (mit seinen grossen und kleinen Freunden). ISMN: M-003-02727-2.

Marooned on a Desert Island?

The marooned IAML member was, of course, our very own Ag - (Antony Gordon).

Forgotten acronyms

FAIR = Focus on Access to Institutional Resources

PADS = Performing Arts Data Service

MILDRED = Music in Libraries: Directory and Resource Discovery

PULMAN = Public Libraries Mobilising Advanced Networks

(All acronyms can be found on the website at <http://iaml-uk-irl.org/glossary-acronyms-and-abbreviations>)

The IAML 1989 Vintage Crossword

Answers

ACROSS

1. Double bass — 6. Lamb — 10. Ill will — 11. Acreage —
 12. Mesmerist — 13. Gamut — 14. Debut — 15. Imperioso —
 17. Sheerness — 20. On off — 21. Mirth — 23. Turnstone —
 25. Orderly — 26. Guesser — 27. Yarn — 28. Soothsayer

DOWN

1. Deism — 2. Unlosable — 3. Leicestershire — 4. Bellini —
 5. Start up — 7. Alarm — 8. Breitkopf — 9. Gregariousness —
 14. Disembody — 16. Odorously — 18. Entry to — 19. Spright
 — 22. Radar — 24. Error

CROSSWORD by Stella Thebridge

