
Left: Peter Baxter and O.W. Neighbour cut the cake at the Diamond Jubilee celebration
Right: Roy Stanley and Professor Barra Boydell at the opening of the ’In Tune’ music exhibition at Trinity College Dublin
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Left: Research Archivist David Nathan with volunteers at the National Jazz Archive, Loughton Library, February 2013
Right: Cube Jazz Band performing at the ‘Love in your Library’ event at Cardiff Central Library, 13 February 2013
I am well into my first year as President as I write this and before reflecting on what has been happening I would like to take the opportunity to thank my predecessor, Richard Chesser. Richard has led the Branch very skilfully over the previous three years and devoted a lot of time, effort and thought to ensure it continues to thrive and enhance all the work done by music librarians throughout the country. I am also very grateful to Richard for all the coaching and mentoring he gave me during my year as President-Elect, and for all his advice and support since I became President.

Our major focus over the past year has been all the activities arranged to mark our Diamond Jubilee. The planning started in 2012 with a meeting organised by Richard Chesser at the British Library of many past presidents who drew up a list of activities that have almost all taken place. From the launch of specially-commissioned logo and talks at the Annual Study Weekend; badged talks and events all over the country; special editions of Brio; articles on our newly-established blog; and our truly wonderful reception at the Foundling Museum, at which we heard Chantage give a magnificent performance of Orpheus with his lute, the short choral piece we commissioned from Howard Skempton. None of this would have been possible without a huge amount of work done by many members of the Branch, and to them we all owe a great deal of thanks!

We accomplished a lot this year and perhaps it’s wrong to single out one thing for special mention, but I can’t help thinking that the publication of our Strategic Plan was one of the most significant achievements of the past year. Pam Thompson pulled it all together and wrote the final document, but I am very grateful to all the other members of the Advocacy Committee for a superb document that really gives the Branch clear guidance on what it should focus on over the next five years. It’s certainly a document we all need to keep referring to so we refresh our memories about what we need to achieve.

The Annual Study Weekend (ASW) was another resounding success and I never cease to be amazed at how the Conference Committee manages to organise a conference that just gets better every year. The amount and range of presentations was incredible; the venue, Weetwood Hall in Leeds was superb; and the food was delicious. If you have not been to one of these before, or it’s been a while since you attended, you really should make a point of attending the ASW in 2014. In addition to coming away full of inspiration, there is also nothing quite like the feeling you get when you meet a colleague you have only ever emailed or talked to on the phone.

I’ve already reported in the Newsletter about the IAML Annual Conference in Vienna in July, but I would like to take this opportunity to thank all the members of the Branch who make such a very significant contribution to all the activities that occur at the conference, either by giving papers or being involved in committees. Special mention should go to Richard Chesser for all his work on the Ad-hoc Committee on the Restructuring of IAML, and Antony Gordon on his election as Vice President of IAML.
This year the Branch has funded, together with the Music Libraries Trust, a project to redevelop the Cecilia and Concert Programmes database and website. It has also funded very significant work on updating the Encore! database, and set aside some money to redevelop our website, and I look forward to seeing these develop over the coming year.

The Branch has also built on its relationship with Making Music over the past year, with talks at our ASW and their conference, events in several libraries, and articles in their Highnotes newsletter. It is hoped that the Branch will develop closer relationships with other organisations in the future that will be mutually beneficial.

Towards the end of the year, the Executive Committee asked the Finance & Administration Committee to carry out an Organisational Review to ensure the structure of the Branch reflects the work it needs (or wishes) to undertake, and work is done in a cost-effective fashion. The Review is underway and a fuller report will appear next year.

This year several people stood down from the Executive Committee: Liz Hart (Immediate Past President) after a long time filling various roles in IAML(UK & Irl) and IAML; Catherine Ferris (General Secretary); Claire Kidwell (Treasurer); and Ruth Clark (Minutes Secretary). I cannot thank them enough for all their hard work and I am very grateful to various people who have come forward to fill these and other vacant roles, including Roy Stanley (General Secretary), Monika Pietras (Treasurer), Frances Metcalfe (Outreach Officer), and Rebecca Nye (Minutes Secretary).

There were also changes in other Committees and Working Groups, and I was especially pleased to welcome Claire Kidwell as Chair of the Trade & Copyright Committee; Terry Day who took over from Martin Holmes as convener of the C.B. Oldman Prize Committee; and Edith Speller who took over from Ros Edwards as convener of the E.T. Bryant Prize Committee.

I never cease to be amazed and grateful for all the work many people do to ensure the continuing success of the Branch. Indeed, many thanks to everyone who has freely given of their time and energy over the past year!

Let’s hope that 2014 is a good year for IAML(UK & Irl)!
With 2013 being a very special year for IAML(UK & Irl), the Annual Study Weekend, 5th - 8th April at Weetwood Hall, Headingley, Leeds, was the first major event in our programme of Diamond Jubilee celebrations.

As a conference venue, Weetwood Hall left little to be desired. A dedicated conference hotel (part of Leeds University), facilities were of a particularly high standard with support staff friendly and extremely helpful.

Situated just a short bus ride from Leeds city centre, with its major cultural institutions – Opera House, City Hall, College of Music, Art Gallery, Parish Church, various libraries and much more, Weetwood was convenient and very accessible by all forms of transport, attracting delegates from many parts of the UK and Ireland.

This year, the ASW started with the ‘Public Libraries Seminar.’ This move was slightly experimental and, being a free Branch event, offered the opportunity for those interested to attend either or both the Seminar and the ASW, potentially saving on travel costs.

Our exhibitors then had the chance to update us on latest projects and products, giving delegates some insight and stimulus to explore further over the rest of the weekend.

We are extremely grateful to Cramer Music who sponsored both of the ASW receptions, the Friday one launching our Jubilee celebrations in fine style. Indeed, the evening presentations that followed continued our Jubilee journey in the hands of two former Branch Presidents. The first in reflective mood as Susi Woodhouse took us back to the formative years of the Branch, giving us some snapshots - literal and actual - of the enlightened founding fathers who initiated the UK IAML Branch in those now remote days of the early fifties. Kathy Adamson reminded us of the international organisation of which we are a part and at the end of the evening I for one felt very much more informed and enlightened as to what we are all about and what wonderful things had been achieved over the last 60 years!

The practical elements of musical librarianship are always vital and the Saturday morning sessions were very much occupied with ‘nuts and bolts.’ ‘Report and Information’ slots, now spread throughout the ASW, offer the chance for everyone to update on projects, relate news, and request help and ideas.

It is often extremely useful to learn of the activities of other related organisations that work for the arts and culture, and over the years our links with Making Music have developed very well. We were lucky this year to forge a new link with the National Dramatic and Operatic Association (NODA), who support amateur drama and music theatre. Chris Ingram gave us an overview of NODA’s activities as well as giving a session on performance rights for the stage.

One of the burning issues of the previous few months had been the fate of Wakefield performance sets service and its latest manifestation (after much uncertainty) as the Yorkshire Music Library. We were fortunate to have a presentation by the Director of ‘Fresh Horizons,’ the social enterprise organisation which now operates the service that manages music performance sets in Yorkshire and beyond, Mike McCusker.

A bright and sunny Saturday afternoon encouraged delegates to venture away from Weetwood – either to visit Leeds College of Music for library tours, or the fine heritage destination of Saltaire, just a few miles over the hills, with its splendid early music shop and art galleries with David Hockney as a featured artist.
Our packed day was rounded off with an informative and wonderfully entertaining ‘lecture-recital’ by Trio Literati, a talented group of singers and performers who covered the life and writings of A.E. Housman in verse and song.

Sunday morning continued with a similar balance of topics – Roger Taylor on the remarkable story of the London CYM Library, Claire Marsh from Leeds College of Music covering resource discovery, and a rather moving presentation from Nick Clark on recent restoration and conservation projects at the Red House in Aldeburgh (Britten-Pears Foundation).

Our Annual General Meeting, with presidential transition and prize presentation, followed in the afternoon with two further fascinating sessions afterwards – Alison Hall on the Holst Discovery Centre Project at the Birthplace Museum, Cheltenham, and Simon Wright of OUP on the life and works of Headingley-born Percy Scholes and his music publications for the masses.

The second Cramer reception preceded our Annual Dinner in the splendid Jacobean Room.

Monday morning started with a final session of reports and information, followed by two concurrent workshops – Music Library Advocacy with Pam Thompson, and RDA awareness led by Sue Clegg of the British Library.

I feel that all of those who attended this ASW returned to their libraries stimulated, enthused and perhaps ready to try out a few new ideas.

As always I have a huge number of people to thank for making our ASW such a success: our speakers and presenters, who were second to none, our exhibitors, sponsors and the Music Libraries Trust, who arranged the bursaries, and the wonderful staff at Weetwood Hall who looked after us extremely well.

My admiration for the members of the Conference Committee knows no bounds: Charity Dove (Programme Secretary), Richard Buxton (Bookings / Finances), Loukia Drosopoulou (Speakers), Ellie Coady (Secretary), Steven Dowd (Local Rep.) and Alison Hall (Speaker Bookings). The last three of the above, who stepped down from the Committee after this ASW, deserve my particular thanks after many years of devoted work for the Conference Committee.

Our next ASW will take place at Fitzwilliam College, Cambridge, 11th. – 13th. April 2014.

Below: Fitzwilliam College, Cambridge
Courses and Education Committee

Geoff Thomason

Three members of the Courses and Education Committee have stepped down this year owing to changes of role or pressure of work. Frances Metcalfe, Jane Henshaw and Graeme Lockheart have all given committed support to the committee and it is my pleasant duty as Chair to offer them my sincere thanks for all their contributions, as indeed it is to welcome their successors. Ellie Coady joins us as Secretary, having previously served in that capacity as a member of the Conference Committee - a role which, with neat symmetry, Jane Henshaw has now taken over. We welcome too Lucy Rose from Hertfordshire Libraries and Margaret Jones from Cambridge University Library. Both Lucy and Margaret are taking on their first role as a branch committee member and Lucy has kindly offered to represent Courses & Education on the E.T. Bryant Prize Committee. It is always heartening to see new names coming forward and we welcome them to the IAML(UK & Irl) family.

As in previous years, the committee has met three times, in February, June and October. Holding the June meeting in Manchester has now become a fixture and we have again successfully held our October meeting on the morning of that afternoon’s Executive Committee meeting to accommodate those members who serve on both committees. Much of our February meeting this year was given over to discussing the implications for us of the Executive’s draft Strategic Plan, which offered the opportunity to review the work of the committee as it currently stands and how it might change in the next five years or so. We agreed that, although there was a continuing need for our educational courses, the manner in which they were delivered might come increasingly to rely on new technology, with some elements accessible online. It was felt too that we should be looking at areas which have hitherto not figured on our agenda, such as music copyright, and to revisit those which do with a view to revising their content. One of the most important in the latter context is our course on Music Cataloguing, which needs to be revised in the light of RDA. This has led us to review all of our existing courses, which task is ongoing.

One of the challenges we face is that, while cuts to our music library services make our courses a continuing necessity, the impact of those cuts on training budgets are making it harder to recruit attendees. This was brought home to us in August, when a planned ‘Virtuoso skills’ course at the Royal Conservatoire for Scotland in Glasgow had to be abandoned after only two people signed up to attend. Elsewhere we have been more fortunate. ‘Success with music interlibrary loans’ was given at Bournemouth Libraries in June and ‘Music for the terrified’ at Oxford Libraries in September. Both garnered excellent feedback which confirms just how valued these courses are by those who attend them. We are already planning ahead for 2014 and following up generous offers from a number of libraries who, like Oxford, have kindly come forward and offered venues. We do rely heavily on the goodwill of such libraries and cannot thank them enough for all the work they put in behind the scenes in order for our training days to run smoothly.
As well as delivering these courses, the committee also arranges visits to libraries of interest, and works with Library and Information departments in UK and Irish universities to give our presentation ‘Managing a music collection in the 21st century’. In 2013 this was given at University College Dublin in March by Roy –‡•Šƒ•ƒ–ƒ…Ї•–‡”–†‡†‹–‹‰–Ї†‡†‹–‹‰–Ї†ƒ–ƒ“ƒ•‡‡ƒ•‹‡”–’ and by Geoff Thomason at Manchester Metropolitan University in November. In October we organised a visit to various special libraries in Manchester, where visitors were shown the historic Chetham’s Library, the refurbished Chetham’s School library and the independent Portico Library. It is unfortunate that a visit to the BBC Library at the new Broadcasting House in December, which had attracted a lot of interest, was postponed by the BBC at very short notice because of internal events. We hope to run this again in the new year.

IAML(UK & Irl) is, of course, a branch of the international organisation, and several of its members are also active at international level. I am pleased to report that, as Chair of IAML’s Commission on Service and Training, I guest-edited and contributed to an issue of its journal Fontes artis musicae, which appeared in November 2013. This was a demanding undertaking, but also a great privilege.

Many of you will be aware of the great work that Ceri Mann has been doing over the last few months. She has been incorporating updates and amendments from many libraries, including some very large collections. Of course this kind of work is never-ending, as collections change constantly, so we still need you to send your updates - as usual, little and often is preferable to huge chunks. We are still hoping to attract some additional funding to carry on the good work, but in the meantime I would like to express my thanks to Ceri for her vital contribution.

Malcolm Jones has now finished editing the name files, which makes the database easier to use, so can now concentrate on de-duplicating entries as much as possible. This is a long-term project, carried out on an entirely voluntary basis, which partly relies on the amount of information (edition etc.) originally supplied.

The Encore! project group will continue looking at the future in technical and practical terms. In consultation with the Documentation Committee, we still search for a long-term solution to the sustainability and currency of the database. In the meantime, the work will go on.
2013 was another busy year for the Documentation Committee, with a number of projects underway or in development. The bread-and-butter work of overseeing the management and development of ongoing projects continued to occupy various members of the Committee: the latest news on Cecilia, the Concert Programmes Project and Encore! are discussed in more depth elsewhere in this report, while the branch’s contributions to RILM (Répertoire International de Littérature Musicale) and RISM (Répertoire Internationale de Sources Musicales) continued to flourish under the guidance of steering committees based in the UK and Ireland respectively. The launch of a new RISM Ireland online database (www.rism-ie.org) was an especially significant landmark in February 2013, while RISM (UK) was successful in bidding for funding, in collaboration with Royal Holloway College and the British Library, to the AHRC’s Big Data scheme for a project due to start in 2014.

It will suffice to mention a few related activities that were initiated and/or completed in 2013: the Dublin Music Trade database was launched to great acclaim (www.dublinmusictrade.ie); the Research Foundation for Music in Ireland was established as a formal home for various documentation projects in Ireland (www.musicresearch.ie); the JISC-funded project to catalogue special music collections at Cardiff University was successfully completed (cardiffmusicproject.wordpress.com); a project to establish mechanisms for the selection and ingest of electronic music published in the UK was launched at the BL; and the lists of UK and Irish music-related monographs for 2012 were compiled for publication as a supplement to Fontes artis musicae on the IAML website.

Antony Gordon stepped down from his role as the Committee’s RDA guru in April, having helped us to keep abreast of preparations for the implementation of the new cataloguing code by the BL and other UK libraries in April 2013. A survey distributed by the Committee via the IAML(UK & Irl) discussion list demonstrated clear demand among colleagues for RDA guidance and training. An introductory session was subsequently given by the BL’s Caroline Shaw at the Annual Study Weekend in Leeds, while preparations are underway to offer further awareness and training sessions in 2014. Meanwhile, Deborah Lee continued to act as IAML(UK & Irl) representative on CILIP’s Cataloguing and Index Group, providing a useful conduit to share news of future events and publications.

Various opportunities emerged during the year to spread the word about the Committee’s activities. These included a session devoted to CPP under the auspices of the Working Group on Access to Performance Ephemera at the IAML conference in Vienna (29 July); presentations on Cecilia and the CPP at the ABO Orchestral Archivists study day in London (4 October); a symposium on ‘The Symphony and Ireland’ highlighting the discovery by RISM of the first symphony composed in Ireland (20 April); and papers on CPP at the international conference ‘Keeping Music Alive: Innovative Approaches to Music Documentation and Interpretation’, in Seoul, South Korea (9 November) and as part of the Grove Forum series at the Royal College of Music (14 November).
This year we are bringing you a joint report on these two databases to reflect work that is ongoing. First, a little background:

**Cecilia** (www.cecilia-uk.org) is IAML(UK & Irl)’s online searchable database of descriptions of music collections in libraries, archives and museums throughout the UK and Ireland. Its creation was funded in 1999 by a grant from the BL Cooperation and Partnership Scheme, the Research Support Libraries Programme and the Museums, Libraries and Archives Council. At present there are descriptions of over 1800 collections from about 600 institutions available. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up to date by the relevant institution. It continues to be a source of information for all manner of purposes from academic research to family history and greatly appreciated by those who use it.

The **Concert Programmes** (www.concertprogrammes.org.uk) database is the result of a three-year project (2004–07), funded by the Arts and Humanities Research Council which was hosted by Cardiff University and the Royal College of Music. Building on data compiled for a scoping study commissioned by the Music Libraries Trust (2002-3), the database provides descriptions of concert programme collections held by leading libraries, archives and museums in the UK and Ireland. It has revealed the international scope of the holdings of many contributing institutions, thereby attracting users not only in the UK and Ireland, but also in many other countries worldwide. In 2013, there were 27,704 visits to the site from 116 countries. As a result, interest has been expressed by members of the IAML Working Group on Access to Performance Ephemera to contribute data for equivalent collections in other countries (including Germany, Spain, Sweden, and Italy).

During the course of the past year, discussions have been ongoing concerning the need to make improvements to the shared technical environment within which Cecilia and CPP operate to bring both services into line with current practices. Thanks to a generous donation and further financial support from both MLT and IAML(UK & Irl) it is now possible to implement these changes (and indeed, by the time this report is published, it is expected that work will be well under way).

Whilst the core RSLP collection level description relational databases will be retained, technical developments will be made in order to allow for a significant increase in data held and for the searching of that data to be much more efficient and effective. The data held will also be interoperable in such a way as to make use of existing linked data, available via the ‘cloud’ and exportable to other relevant services.

Our users will find a much-improved experience through a redeveloped interface, with the potential to offer multi-lingual texts; a more sophisticated search functionality including the ability to drill down using facet selection or to refine by categories, a portal style front end with social sharing opportunities such as tagging, linking, blogging, a twitter feed, user comments; improved visibility via major search engines and through other large-scale cultural portals such as the UK’s Culture Grid (www.culturegrid.org.uk) and the EU’s Europeana (www.europeana.eu); and both services will be compatible with smart phones. Work is to be undertaken by Orangeleaf Systems Ltd, who have hosted both services for a number of years.

It is hoped that the new-look services will be available in time for the 2014 IAML conference in Antwerp after which we hope to welcome other branches of IAML as contributors to these services.
2013 has been a busy year for the reconstituted Trade and Copyright Committee. We were pleased to welcome new members Edward Small (Secretary) and Jonathan Grimes (Irish corresponding member) to the Committee, and - having completed my term as IAML(UK & Irl) Treasurer in April - I was delighted to take over the reins of T&C during what is an exciting period of copyright reform in the UK.

One of the most important tasks of the year was to provide responses on behalf of IAML(UK & Irl) to the draft legislation on copyright exceptions largely emanating from the 2011 Hargreaves Review of Intellectual Property and Growth. This consultation covered a number of aspects including exceptions for education, research, libraries & archives and people with disabilities. T&C responded to each batch of drafts on behalf of the Branch, and it is hoped that the finalised text will be made available early in the new year.

Also on the subject of copyright, IAML(UK & Irl) was pleased to confirm it wished to remain a signatory to the Music Publishers’ Association’s revised Code of Fair Practice. This document will doubtless be subject to further change in light of the copyright amendments due to be implemented in 2014, and we look forward to a continuing dialogue with the MPA to ensure the needs of music users continue to be balanced with those of rights holders.

In other business, discussions on the IAML(UK & Irl) mailing list had given an indication that there was demand among library users for an institutional subscription model to the Spotify streaming service. A questionnaire was circulated to the list, which further evidenced this demand, and Spotify were approached with the results of the survey. We are still awaiting their response. In November the copyright term for sound recordings and co-written works was amended, and summary guidance was distributed to the IAML(UK & Irl) mailing list.

Next year promises to be another busy one, with much of the legislation that was subject to public consultation in 2013 coming to fruition. An update will be provided in April at the Annual Study Weekend in Cambridge.
The Branch’s journal marked its 50th birthday with an issue (vol. 50/1) devoted to music in Britain across four centuries. Richard Turbet’s article delved into questions of plagiarism of Byrd’s work *Emendemus in melius*; Matthew Spring investigated music shops and the music trade in eighteenth-century Bath, and Susi Woodhouse gave an overview of the concert programmes collections at Cambridge University Library from the eighteenth to the twentieth centuries. Katy Hamilton traced the early history of the Edinburgh Festival and the role of Hans Gál, and Chris Larner described an exhibition/installation ‘Longplayer’, which still has 988 years to run.

The second issue (vol. 50/2) marked the 60th anniversary of the founding of the IAML(UK) branch in 1953, with an introductory article by Susi Woodhouse based on her presentation at the Annual Study Weekend on the ‘founding fathers’ of the Branch. Other articles covered significant individuals in British music history; Simon Wright explored the legacy of Percy Scholes and his copious publications, particularly *The Oxford Companion to Music*, and in Britten’s anniversary year Nicholas Clark described the recent developments at the Britten-Pears library in Aldeburgh, and the creation of the new public exhibition space. Loukia Drosopoulou gave an account of new discoveries made during a cataloguing project at Cardiff University Library, and a number of IAML(UK) luminaries contributed personal reminiscences of specific people, events or challenges during their music library careers.

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**Nicholas Clark | Loukia Drosopoulou**  
**Katy Hamilton | Jane Harington | Ruth Hellen**  
**Chris Larner | Miriam Miller | Matthew Spring**  
**Richard Turbet | Susi Woodhouse**  
**Simon Wright**
The Trust’s principal objective is to provide support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. The Trust works in conjunction with IAML(UK & Irl) to provide a focus for the inception of ideas and for the skills of music librarians to be re-evaluated in the context of changing user needs and new technologies.

Eight part and full bursaries were awarded to enable individuals to attend the IAML(UK & Irl) Annual Study Weekend, held in Leeds from 5 to 8 April 2013. The Trust would like to record its thanks to the bursary sponsors: Oxford University Press, the Staypar Trust, Stainer and Bell, Cramer’s and the Music Sales Trust. The recipients were Julie Crawley, Kathryn Donahue, Loukia Drosopoulou, Megan Dyson, Sarah Hogan, Annie Marland, Geoff Thomason and Anna Wright.

The Ian Ledsham Bursary is now administered by MLT with input from IAML(UK & Irl). In 2013, Loukia Drosopoulou was awarded the bursary, which contributes towards the cost of attending the annual IAML International conference.

We were delighted by the completion of phase one of the Dublin Music Trade by Catherine Ferris, part-funded by the MLT. The resource is freely available at www.dublinmusictrade.ie, where the research of Brian Boydell and Barra Boydell into the Dublin Music Trade to 1900 is searchable online. This resource benefits musicologists, students, and particularly assists RISM Ireland when ascertaining dates of publication of scores. The Society for Musicology in Ireland, the Abbey Theatre Music project and Peartree Design also contributed to this project.

The Trust has awarded £750 of funding to Catherine Small to expand her E.T. Bryant prizewinning research on Dating Music Scores. Publication in Brio is expected in 2014.

£3000 has been awarded to Rupert Ridgewell, Susi Woodhouse and Orangeleaf Systems Ltd for a project to redevelop the Cecilia and Concert Programmes databases. The planned improvements will lead to an improved user interface, more sophisticated search functionality, mobile device compatibility, greater scalability of the sites and improved visibility of their contents by making the data exportable to other services such as Culture Grid and Europeana and interoperable with linked data. The project is due to be completed in 2014.

Terri Anderson stepped down as a trustee of MLT in November 2012: the trustees expressed their gratitude for her hard work and contributions to the work of the Trust. Sadly Terri passed away in May 2013; our deepest condolences go out to her family and friends.

Robert Foster stepped down as Bursaries Administrator in June 2013 after many years in the position, and the Trust is very grateful for the important work Robert has carried out with good humour, which has enabled bursaries to be awarded to many librarians and students. Megan Dyson has taken up the position of Bursaries Administrator and trustees welcome her to the MLT. With regard to patrons, sadly Colin Davis passed away in April 2013, and John Amis passed away in August 2013.

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (www.musiclibrariestrust.org/projects1.html) which we would be especially happy to support. The list of projects is under regular review. We appreciate the ongoing input of IAML colleagues, particularly the Documentation Committee, in this process.

We would also like to thank all those who have made financial contributions to the Trust, large and small, over the last year.
Publications

Almut Boehme

*Access to Music, Concert Programmes, Working with Music in Libraries, First Stop for Music*
These publications are all online although hard copies of the Access to Music and Concert Programmes reports continue to be available.

*Music Librarianship (Ledsham)*
Copies of this publication are no longer available.

*Brio*
As of 31 December 2013 there were 54 paid up-to-date overseas subscriptions with a considerable number of subscriptions delayed due to changes of agencies by institutions or moving toward direct subscriptions. Outstanding subscriptions continue to be chased. Late payments for 2010, 2011 and 2012 were received during the 2013 subscription year. The reporting of subscriptions on 31 December is therefore not a true reflection of subscriptions relating to that subscription year. It is hoped to get renewals back on track with payments within the correct subscription year.

20 copies are donated, chiefly to libraries in Eastern Europe and including UK & Irl legal deposit copies. Agency renewals are sent via email and as more institutions provide email addresses their renewals will also become electronic.

*Newsletter*
Now that the Branch Newsletter has gone electronic a much smaller number of complimentary copies are sent to IAML branches and other organisations.

Website & Listserv

Antony Gordon

The Branch continues with its old (and getting older by the minute) website. Routine maintenance and updates are made as and when information becomes available but it has over the years become somewhat labyrinthine. The need to apply some updates in more than one place can sometimes result in sins of accidental omission. Plans to launch a replacement website have so far foundered for lack of a volunteer to chair the group that would approve and commission it.

The iaml-uk-irl listserv continues to run with little need for maintenance and a very heavy preponderance of traffic related to ILL transactions. Quite a few of these emanate from libraries where there is no institutional membership and no active IAML personal member. At times it has been necessary to send two or even three messages in a week to ILL originators asking them kindly to observe list etiquette and include ILL in their subject line.

Since July the Branch has had an account on Twitter @IAML_UK_Irl that at the time of writing has 58 followers and is following just 4. In October a Branch Facebook account https://www.facebook.com/iaml.uk.irl was set up but not published until early January for want of a suitable cover image. In its first couple of weeks the page has acquired 18 personal and 3 page ‘likes’.
Prizes and Awards

**E. T. Bryant Prize**

The E. T. Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in his or her first five years in music librarianship.

The 2012 prize was awarded to Catherine Small (University of Strathclyde) for her MSc dissertation entitled ‘Guidance to help date printed music scores’.

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**C. B. Oldman Prize**

The C. B. Oldman Prize is an annual award of £200 for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland.


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**Ian Ledsham Bursary Fund**

The Ian Ledsham Bursary Fund exists to honour the memory of Ian Ledsham, a long-standing and much respected member of the UK and Ireland branch of IAML.

This year it was awarded to Loukia Drosopoulou, to assist her attendance at the IAML international conference in Vienna, Austria, in July/August.
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Deborah Lee
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Officers of the Music Libraries Trust

Megan Dyson (Bursaries Administrator)
Edith Speller (Secretary, Trinity Laban Conservatoire of Music and Dance)

Membership - Nick Barlow

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Honorary Members

Eric Cooper, Roger Crudge, Liz Hart, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Patrick Mills, O.W. Neighbour, Roy Stanley, Roger Taylor, Pam Thompson, John Tyrrell, Susi Woodhouse

Affiliations to other organisations

Forum for Interlending
Music Research Consortium
National Music Council

IAML(UK & Irl) is an Organisation in Liaison with CILIP

IAML(UK & Irl) is a Branch of the International Association of Music Libraries, Archives and Documentation Centres