

PERIODICA MUSICA

Publication of the
Retrospective Index to Music Periodicals
1800-1950

RIPM

VOLUME X/XI

2005

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PERIODICA MUSICA

Published by:

The RIPM Consortium, Ltd.
3600 Clipper Mill Road, Suite 211
Baltimore, MD 21211
USA
www.ripm.org

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RIPM operates under the auspices of the

International Musicological Society
International Association of Music Libraries, Archives and Documentation Centres
UNESCO's International Council for Philosophy and Humanistic Studies

Please note that this is the final issue of Periodica Musica.
Back issues are available. Contact RIPM for requests.



ISSN 0822-7594

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Introduction

RIPM: The First Twenty-Five Years (1981-2006)

The impetus for the creation of RIPM came initially from scholars working in the field in the 1970s, and specifically from our collective sense of frustration with the practice of seemingly endless page turning. Were we to practice this “research technique” for the rest of our careers—passing it on to our students—while knowing that it was reserved for those very few who had the time, and good fortune to practice it and, this in the age of supersonic aircraft, dishwashers and the computer? Even then, the question appeared so obvious as not to require an answer.

Thus, about twenty-five years ago, a proposal for creating a new “R”—the *Répertoire international de la presse musicale*—was presented to the International Musicological Society (IMS) and to the International Association of Music Libraries, Archives and Documentation Centres (IAML). Both societies strongly endorsed the creation of an international organization devoted to the analytical indexing and study of the nineteenth- and early twentieth-century musical press—an idea, moreover, which had been circulating since the 1930s. And, while members of the societies expressed good wishes for RIPM’s future success, some, understandably, expressed concerns about the possibility of achieving our outlined goals. Barry S. Brook—a strong supporter of RIPM, a man whom I had known since the 1970s and without whom one would have been hard put to imagine that such things were possible—wisely asked me at the time if I really knew what I was getting myself into. Yet another question that appeared so obvious as not to require a reply.

With the collaboration of many, and reason notwithstanding, we moved forward with the initial tasks at hand: namely, the creation of indexing norms to deal with a truly monumental amount of material; the development of computer programs and laser printing techniques especially designed for RIPM; the creation of an international network of highly qualified collaborators and institutions to carry out our charge; and, finally, the development of an infrastructure that would oversee and enable the financial support of the enterprise.

Establishing indexing norms is always complicated; RIPM’s were no exception. But, with the assistance of a group of extremely qualified people, the task was completed in about three years. Our attention then turned to programming and printing issues, and, by 1986, we were ready to function, albeit in circumstances difficult to imagine today. To process the calendar and index of one of RIPM’s first publications (*L’Art musical*) on a PC required an entire weekend. The machine went on as we left work Friday afternoon, and if there were no glitches (which was rarely the case) we could print the results on Monday morning. Today, the same process requires no more than 30 minutes. Also, in the days before email, we received journal data on diskettes from Europe by mail. The data was then processed,

printed and edited at the Maryland Center, before being returned by mail to a collaborator. This procedure, which required months to complete, was repeated many times before a title was ready for publication. Today, however, with the use of email and email attachments, we can literally bring an extensive work to press years earlier than was previously possible.

While establishing the indexing norms and working with our programmers was extremely gratifying, perhaps the single most challenging and enlightening experiences were those related to establishing RIPM’s international network of collaborating scholars and institutions. We entered each new territory armed only with an “approved idea,” for which we were requesting many forms of support, and doing so not only with scholars but also with administrators in many different cultures and with seemingly many different backgrounds. A very personal approach to our undertaking led me to travel a great deal; from Scandinavia to Portugal and from Washington to Moscow, each time seeking support for RIPM. And, with each trip to a new location a colleague was invited to the RIPM Center in Maryland to learn our data entry system and indexing norms, which would then be taught to others at the home institution.

What initially appeared somewhat daunting gradually began to take on the feeling of familiarity. Moreover, in each new location, what was so remarkable was not cultural differences, but rather cultural similarities, and the enthusiasm of RIPM’s truly remarkable collaborators for the work at hand. The common intellectual problem—namely, gaining access to the nineteenth- and early twentieth-century musical press—was eagerly discussed and clearly recognized as a shared goal of international importance. At the same time, the proposed collective manner of dealing with it was enthusiastically endorsed.

One reflection of the quality of the work achieved by RIPM’s collaborators is the support they have received from distinguished national funding agencies and institutions. Among these are UNESCO’s International Council of Philosophy and Humanistic Studies; the University of Toronto (Canada); the Institute of Musicology, Masaryk University (Brno) in The Czech Republic; the Deutsche Forschungs-Gemeinschaft and Johannes Gutenberg-Universität (Mainz) in Germany; the Liszt Ferenc Academy of Music (Budapest) in Hungary; the Comune di Parma, Provincia di Parma, Comune di Colomo, and the Conservatorio di musica “Arrigo Boito” (Parma) in Italy; the Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, the Koninklijke Bibliotheek and the Nederlands Muziek Instituut (The Hague) in The Netherlands; the Norsk musikk-samling (Oslo) in Norway; Uniwersytet im. Adama Mickiewicza (Poznan) in Poland; Fundação Calouste Gulbenkian (Lisbon) and Universidade Nova de Lisboa in Portugal; the Taneyev Scientific Library, Moscow State Conservatory in Russia; the Statens musikbibliotek (Stockholm) in Sweden; and the National Endowment for the Humanities, the Andrew W. Mellon Foundation and the University of Maryland (College Park) in the USA.



H. Robert Cohen and Marcello Conati "In the beginning."

Another reflection of our colleagues' work is the ongoing collegial support RIPM has received from all levels of the IMS and IAML. Again and again, the prospective collaborators and funding agencies were identified, contacted for us, and urged to join this initiative. Moreover, the attention RIPM received in IAML and IMS publications led individuals interested in our work to contact us directly to express their desire to participate. Also noteworthy is the fact that these expressions of interest, which often led to collaboration, came from those engaged in the entire spectrum of professional activities: from archivists, from librarians, and from musicologists.

Finally, what exactly has this exceptional group of colleagues achieved? In one sense, the sheer quantity, the number of volumes they have produced, is simply remarkable. The first RIPM title appeared in 1988. By July 2006, some nineteen years later, more than **two hundred volumes** will have appeared in fourteen languages, treating the musical press in eighteen countries. And, in 2000, RIPM was released in electronic formats, both on the Internet and on CD-ROM, which offer the user a cumulative index to all RIPM publications (except for the moment those in Russian). In all, by July 2006, RIPM Online and on CD-ROM will contain over **500,000 annotated citations** (updated every six months) that can be easily searched with our publishers' sophisticated search engines.

However, it is of course not the quantity of work as such that is the achievement, but rather what the resulting access to contemporary documentation means for scholarship. For now, students of nineteenth- and early twentieth-century music have a tangible outline of contemporary musical history, a roadmap of musical culture and activities, that allows them to observe not only musical activities and cultures in a given location, but also to observe the dissemination of musical ideas and cultures as well as the movement of personalities across the Alps, from Eastern to Western Europe and across the Atlantic. In some ways this roadmap is, for the music historian, as tangible a resource as the printed book, the painting or the architectural structure is for his-

torians of these disciplines. For, to some extent, this "roadmap" frees us from the retrospective observations of others, allowing us to observe musical history first-hand from a panorama and perspective far wider than was previously possible. This is the principle achievement of RIPM's collaborators.

To reflect the great debt we, and scholarship in general, owe to all those who have contributed to RIPM, we dedicate this, *Periodica Musica's* final issue. By so doing we hope to make the people whose names appear on our large brown volumes better known to you.

Unfortunately, I cannot in these brief remarks thank everyone by name, for their individual contributions to RIPM, and for their many kindnesses, which I shall never forget. However, I cannot close without uttering a HEARTFELT THANK YOU to each of you, for your contribution, for your devotion, and, not the least, for your sense of humor that has often provided the glue that keeps a ship with so many sails afloat.

May this truly international vessel continue to move forward with your support, as RIPM creates new national groups—in Eastern Europe and in Latin America—and takes on major new challenges, namely, the recent expansion of its chronological scope to 1950, and the creation of **The RIPM Online Archive of Music Periodicals**, a model of which will be released in 2006.

H. Robert Cohen
Founder and Director

FOUNDER AND DIRECTOR

H. ROBERT COHEN is a highly regarded specialist of nineteenth-century music and musical life. His research—which focuses on music criticism, the staging of opera, musical iconography and the press—has brought to light many new archival resources including collections of French staging manuals, Italian *figurini*, and a wealth of musical iconography.

Cohen is the author or editor of several volumes: *The Original Nineteenth-Century Staging Manuals for Ten Parisian Operatic Premières* (1998); *La Critique musicale d'Hector Berlioz I (1823-1834)* (1997), with Yves Gérard; *The Original Staging Manuals for Twelve Parisian Operatic Premières* (1991); *One-Hundred Years of Operatic Staging in France* (1986), with Marie-Odile Gigou; and, *Les Gravures musicales dans L'Illustration de 1843 à 1899* (3 vols.) (1982-83). His articles have appeared in numerous journals and congress reports (including *19th-Century Music*, *Revue de musicologie*, *Acta Musicologica*, *Fontes Artis Musicae*, *XIIIth and XVth*



Congress Reports of the International Musicological Society), and in collected volumes (*La Recezione di Rossini ieri e oggi*; *Opera e Libretto III*; *La Musique à l'époque romantique*; *Opera & Libretto I*, *Music in Paris in the 1830s*; *Verdi's Macbeth: A Sourcebook*; *Da Rossini a Verdi*, *Immagini del Teatro Romantico*). Cohen is also responsible for establishing the series *La Vie musicale en France au dix-neuvième siècle / Musical Life in Nineteenth-Century France* (Pendragon Press), the journal *Periodica Musica*, and the critical edition of Berlioz's music criticism.

As Founder and Director of RIPM, Cohen conceived of the undertaking, contributed to the creation of RIPM's Editorial Guidelines, the development of its computer-based compiling and printing programs, the establishment of RIPM's network of institutions and collaborators in some eighteen countries, numerous funding initiatives, the publication, to date, of some 185 volumes and the production of RIPM Online and RIPM on

CD-ROM. From the start and throughout the years, he has been supported in his efforts by his friends and colleagues Marcello Conati, Richard Kitson and Christoph-Hellmut Mahling.

Cohen studied philosophy and literature (B.A.) and musicology (M.A., Ph.D.) at New York University while at the same time pursuing a career as a clarinetist. He has taught at the Université de Paris, Université Laval, the University of Amsterdam, and the University of British Columbia, and has lectured throughout North America and Europe. Since 1986 he has been Professor of Music at the University of Maryland, where he also directs the Center for Studies in Nineteenth-Century Music.

He has received numerous research awards from the governments of the United States, Canada, Québec, and France, and in 1986 was decorated "Chevalier de l'Ordre des Arts et des Lettres" by the French government for his "contribution to French culture."

SENIOR EDITOR

A native of Vancouver, Canada, **RICHARD KITSON** was trained as a pianist in Canada, the United States and England, and received degrees in pianoforte performance and pedagogy (Licentiate, Trinity College of Music, London, England; Associate, Royal Conservatory of Music, Toronto). A well-known teacher of piano and music theory in Vancouver, Kitson was a radio recitalist for the



CBC, a lecturer in piano teaching methodology and an adjudicator at more than seventy-five music festivals.

He holds a B.M., M.M., and a Ph.D. (with a dissertation on Verdi and the evolution of the *Aida* libretto) from the University of British Columbia, and received the CHQM Radio scholarship for academic excellence, two graduate fellowships, and a doctoral fellowship from the Canada Council.

In 1972 Kitson joined the faculty of the Department of Music at Douglas College, New Westminster, British Columbia and remained at the College as Professor, Department Head and Director of Arts and Humanities until 1989. During this period he also taught at the University of Western Ontario and was visiting Assistant Professor at the School of Music, University of British Columbia.

Kitson has been associated with the RIPM project since 1987 and has served as a research associate, as Associate Editor for English-language publications, and finally as Senior Editor for RIPM publications.

For his RIPM publication dealing with *Dwight's Journal of Music*, Kitson received the Vincent H. Duckles Award (for best book-length bibliography or reference work published in 1991) from the Music Library Association.

ASSOCIATE LANGUAGE EDITORS

— CZECH REPUBLIC —

MIKULÁŠ BEK, Ph.D. received his doctorate from Charles University (Prague) where from 1992 to 1999 he was lecturer. In 1999 he became Director of the Institute of Musicology of Masaryk University (Brno). He has also served as coordinator of the Music Media Training Program for the Czech Republic (an international program aiming at co-operation of universities and music industry enterprises) within the context of the EU's Tempus program. His many publications focus on the sociology of music, the history of music of the nineteenth and twentieth centuries, and music analysis. His publications have appeared in numerous volumes and journals including *Sigrid Wiesmann 2001*, *Beiträge über Phänomenen der Kultur unserer Zeit*, *Fibich - Melodram - Secese / Fibich - Melodrama - Art Nouveau*, *The Crossroads of European Culture*, *Die Einsätzigkeit in der Mehrsätzigkeit als der Glaube der musikalischen Moderne*, *Österreichische Musikzeitschrift*, *Cambridge Opera Journal* and *Opus musicum*.



— DENMARK —

EVA-BRIT FANGER, appointed interim head of the Music Department at the Royal Library, Copenhagen in 1969, and official head in 1972, studied at the University of Oslo, the Sorbonne, the University of London and Kansas State University where she received graduate degrees in music and library science. Ms. Fanger is a collector of musical autographs of Danish contemporary composers, and has published her collection in an *album amicorum*. In addition, she is the author of *Katalog over*



Musiktidsskrifter i danske Forskningsbiblioteker (Copenhagen, 1997) and two books on South-East Asia.

— FRANCE —

A French native, **DORIS PYEE** studied in France and Germany, and received a Ph.D. in French Applied Linguistics from the University of Paris. Dr. Pyee has been a translator of documents on music at the Université Laval (Québec), and professor of French and franco-phone culture at the University of British Columbia (Vancouver, 1981-82), Simon Fraser University (Vancouver, 1982-83), York University (Toronto, 1984-88), and Georgetown University (1988-95). She has presented over twenty papers at national and international colloquia and is the author of numerous articles, reviews and translations.



— GERMANY —

After obtaining a degree as a violin teacher (1957-62), **CHRISTOPH-HELLMUT MAHLING** studied musicology at the Universities of Tübingen and Saarbrücken with W. Gerstenberg, G. Reichert, J. Müller-Blattau and W. Salmen. In 1962 he received his doctorate (Dr. Phil.) with a dissertation entitled "Studien zur Geschichte des Opernchors," and began work as assistant professor in the Musicology Department of the University of Saarland, Saarbrücken. There he obtained his professorship in musicology in 1972 (with Walter Wiora) with the dissertation "Orchester und Orchester-Musiker in Deutschland von 1700 bis 1850." In the same year he started to work as Professor and "Wissenschaftlicher Rat." Since 1981 he has held a full professorship at Johannes Gutenberg University of Mainz, where he is head of the Musicology Department. Between 1961 and 1981 Dr. Mahling was editor of the *Musikforschung* (partly in collaboration with L. Finscher and W. Dömling). Since 1970 he has been a member of the editorial board of the *International Review of Music Aesthetics and Sociology*, and in 1984 was elected member of the Zentralinstitut für Musikforschung at Salzburg. Included in his numerous publications are articles on eighteenth- and nineteenth-century music history dealing with historical performance practice, the history of opera and instrumental music, and the social history of music. In addition, Dr. Mahling is a collaborator of the *Neue Mozart-Ausgabe* (violin concertos and other publications). From 1987 to 1992 he was president of the International Musicological Society.



— GREAT BRITAIN —

RICHARD KITSON (see Senior Editor above)

— HUNGARY —

JÁNOS KÁRPÁTI is Head Librarian and Professor of Musicology at the Budapest Academy of Music. He is also Chairman of the national branch of IAML and President of the Hungarian Musicological Society.

In his volume *Bartók's String Quartets*, Kárpáti proposed a novel analytical approach to Bartók's style (an extended version entitled *Bartók's Chamber Music* was published by Pendragon Press). Professor Kárpáti was also among the first to acknowledge the manifold connections that linked Bartók's music to that of his contemporaries, a notion suppressed in the 1950s through pressure on Hungarian musicology, as a result of the Stalinistic aesthetic doctrine. In 1963 Kárpáti published a book on the music of Arnold Schoenberg, still at that time a daring undertaking. Other studies include his *Bartók-Schoenberg-Stravinsky* (1976). Kárpáti has for decades been one of the leading critics and analysts of contemporary Hungarian and other music. His work on the historiography of Eastern European music was honored by the International Music Council which called upon him to act as the regional coordinator and contributor to its project, the Universe of Music, a History (UHM).



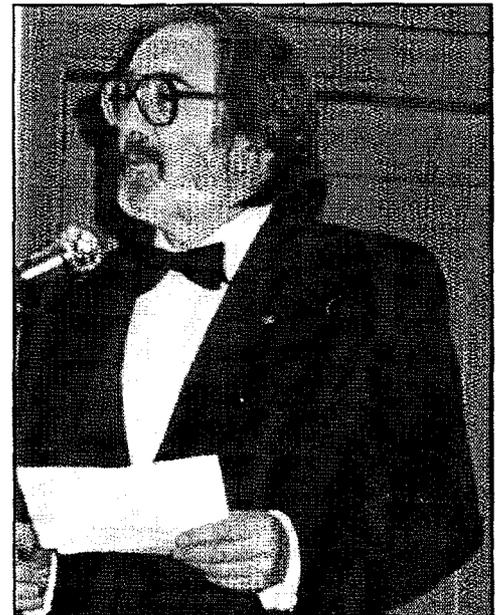
From the study of the sporadic extra-European influences on Bartók (*Bartók and the East*, 1963), Kárpáti's attention turned to the issue of extra-European influences on Western music in general (*Influenze extraeuropee sulla musica occidentale*, 1971). This was followed by his comprehensive investigation of the music of Eastern cultures, culminating in his *Kelet senéje* (Music of the East), a cross-cultural survey of the interconnections of musical material and social life, such as music and religion, music at court, and music and drama in the main cultural centers of Asia. From 1978 on, several fellowships allowed Dr. Kárpáti to pursue his research in the Orient, which resulted in the volumes *Music as Organological Facts* (1989) and *Mythic and Ritual Correlations* (1991). Professor Kárpáti has lectured frequently in Italy, the United States, Japan, South Korea, and France. He is currently working on a book entitled *Music-Myth-Symbol in Japanese Culture*.

— ITALY —

A native of Milan, **MARCELLO CONATI** graduated from the conservatories in Parma and Milan in piano, composition and conducting. From 1953 to 1960 he undertook a number of activities: conductor of orchestras in small theaters in Lombardy, chorus director, and *repétiteur*.

Engaged by Herbert Graf at the opera house in Zurich from 1961 to 1971 he assumed the duties of music director, substitute conductor and assistant director, as well as serving on the faculty of the affiliated Opernstudio.

Upon his return to Italy in 1971, he took up residence in Parma and was engaged by the Istituto di Studi Verdiani as a researcher and librarian. Conati was named professor of "Arte scenica" at the Conservatory "Niccolini" in Piacenza in 1971, and thereafter at the Conservatory "Boito" in Parma. From 1991 to 1994 he was a contract faculty member at the University of Macerata, teaching musical dramaturgy and theatrical techniques.



Since 1966 Conati has been active in musicological research and participated in six Congressi Internazionali di Studi Verdiani, as well as in numerous musicological conferences held in Europe and North America. In 1979 he developed a "Festival Verdiano" project from which several authentic performances of Verdi operas and nineteenth-century Italian instrumental music were realized, and in 1982, for the Paganini centenary, he organized research on the orchestras in Emilia-Romagna from the nineteenth century to the present day. For the European Year of Music in 1984 he was author of the "Ernani project" produced at the Teatro Comunale in Modena for the authentic performance of the *mise en scène* of Verdi's *Ernani*. In addition, Conati has contributed to the publication *Discoteta*, worked actively as a music critic, and served the Società Italiana di Musicologia from its foundation as a member of the editorial board (1982-84), and as a counselor and director (1992 to the present). Conati's many fields of interest have also led him to conduct research in ethnomusicology, and to participate as a joint founder of the Società Italiana di Etnomusicologia.

His record of publication is extensive. Among his many volumes are: *Carteggio Verdi-Boito*, a cura di Mario Medici e Marcello Conati (1979) [awarded the Raffaele Mattioli Prize]; *Interviste e incontri con Verdi*, (1980); *La bottega della musica. Verdi e la Fenice* (1983); *Verdi. Autobiographie à travers la correspondance* [Textes réunis et présentés par Aldo Oberdorfer. Nouvelle édition revue par Marcello Conati] (1984); *“Rigoletto.” Un’analisi drammatico-musicale* [nuova edizione riveduta e aggiornata] (1992).

In 1980 Conati collaborated with H. Robert Cohen in creating the Répertoire international de la presse musicale, and has acted as both editor and collaborator for the Italian-language portion of the series.

— THE NETHERLANDS —

After studying musicology at Utrecht University **JOOST VAN GEMERT** worked in several branches of Dutch musical life and was one of the founders in 1985 of “Muziek Catalogus Nederland” (an automated music cataloging network of Dutch music libraries). At present he is Subject Librarian—for Musicology, Theater, Film and Television Studies, and Communication and Information Studies—of the Library of the Faculty of Arts at Utrecht University. As such, he developed a major digitization project of sources on Dutch organ history, out of which grew an international digitization project funded by the European Community, with participating institutions in five European countries, led by Utrecht University.



Van Gemert has served as President of the Dutch IAML Branch (1987-91); Secretary (1986-91), Vice-President (1991-97) and President (1997-2001) of the Royal Society for the History of Netherlands Music (KVMN); and a member of the Scientific Committee of the Internationale Arbeitsgemeinschaft für Orgeldokumentation (IAOD, Berlin, Germany; 1989-99). At present he is a member of the Board of the Stichting Toonkunst-Bibliotheek (Toonkunst Library Foundation, Amsterdam), Secretary and Treasurer of the Stichting Utrechts Orgelarchief Maarten Albert Vente (The Maarten Albert Vente Utrecht Organ Archives Foundation) and Vice-President of the Internationale Arbeitsgemeinschaft für Orgeldokumentation (Berlin, Germany). He has published some twenty-five articles, mainly about Renaissance polyphony, Gregorian and Ambrosian chant, source materials in Dutch libraries, and other library and cataloging subjects. He also contributed a number of articles on Dutch music personalities to *The New Grove Dictionary of Music and Musicians*, 2nd edition (2001) and *Die Musik in Geschichte und Gegenwart*, 2nd edition (1994).

Son of the painter and art critic Jan van Griensven, **ERIC VAN GRIENSVEN** was born in Eindhoven in the southern Netherlands. At the Utrecht Conservatory he was enrolled in the solo performers’ class for piano, and in classes for chamber music and music theory. His piano teachers were Johan van den Boogert, Herman Uhlhorn and Geza Frid, and later Maria Stroo. In 1971 he was awarded the Concert Diploma for solo pianists.



Van Griensven received a degree in musicology from the University of Utrecht, where he studied under Eduard Reeser, Helène Nolthenius and Marius Flothuis. He has written several articles for musicological publications, was a major contributor to the *Winkler Prins Encyclopedia*, and in 1977 completed a catalogue of the oeuvre of the Dutch composer Henk Badings. Since 1982 Van Griensven has been the subject specialist for music, dance and theatre at the Royal Library in The Hague.

Van Griensven has participated in international master classes at the Salzburg Mozarteum, the Accademia Chigiana in Siena, and the Eduard van Beinum Foundation in Holland, studying with pianists Vlado Perlemuter, Guido Agosti, Jacques Février, Monique Haas, and Claude Helffer. Van Griensven also performed in chamber music courses given by Ricardo Brengola and Antonio Janigro. From 1972 until 1976 he studied regularly with the French pianist Janine Dacosta. Van Griensven has given concerts in The Netherlands, Austria, Belgium, Poland, Germany and Italy, and has broadcast frequently on the radio. In 1977 he formed a piano duo with the Polish pianist Barbara Grajewska, a collaboration that continues today.

— NORWAY —

A native of Drbak, Norway, **ØYVIND NORHEIM** was educated at Oslo University where he received the Magister artium in musicology in 1973. After teaching at a folk high school from 1973 to 1979, Norheim became music librarian at the Norsk musikk-samling, Universitetsbiblioteket, Oslo in the national music collection. From 1984 to 1990 he was Chair of the Norwegian Branch of IAML, and was Vice Chairman of the IAML Research Library Branch from 1991 to 1996.



— POLAND —

BARBARA ZAKRZEWSKA was born in Poznan in 1946. She completed her initial studies at the Academy of Music in Poznan in 1969 and postgraduate studies in librarianship and information science in 1974. Two years later she obtained a doctorate at the Institute of History, Adam Mickiewicz University (Poznan), with a dissertation titled "The Singing Movement in Wielkopolska in the Years 1870-1918." Since 1972 Dr. Zakrzewska has worked at the Poznan University Library, Division of Musical Collections. For fourteen years she has been Chief of this Division and for the last decade has also held the position of Chief of the Department of Special Collections.



Dr. Zakrzewska has received several scholarships and fellowships which permitted her to study in Utrecht, Oxford University, and in the United States with a grant from the Kosciuszko Foundation. Recently, she received a second Kosciuszko Foundation Fellowship to catalogue the music collection belonging to the Polish Music Reference Center at the University of Southern California, Los Angeles. Dr. Zakrzewska is also a composer of about fifty compositions, five of which have received prizes in composers' competitions, and more than thirty of which have been performed in Poland and abroad.

As a musicologist and librarian, she has published three books and five articles, and has delivered about twenty papers in several Polish cities and abroad (Germany, Italy, Sweden). Since 1982 Dr. Zakrzewska has prepared abstracts of Polish books devoted to music for RILM.

— PORTUGAL —

MANUEL CARLOS DE BRITO studied music at the Lisbon National Conservatory, graduated in Germanistic philology at Lisbon University, and obtained his M.Mus. and Ph.D. degrees at London University (King's College). He is at present head of the Musicology Department at the Universidade Nova de Lisboa.



Dr. De Brito has published many articles on Portuguese music history and is the author of *Opera in Portugal in the Eighteenth Century* (1989)—for which he received the Musical Research Prize of the Conselho Português da Musica—and *Estudos de Historia da Música em Portugal* (1989). He is also co-author

with David Cranmer of *Crónicas da Vida Musical Portuguesa na Primeira Metade do Século XIX* (1990), and with Luisa Cymbron of *História da Música Portuguesa* (1992). Editor-in-chief of the *Dicionário de Música e Músicos Portugueses*, to be published by the Gulbenkian Foundation, De Brito has also contributed many dictionary articles to foreign publications such as the new edition of *Die Musik in Geschichte und Gegenwart* (of which he is the country adviser for Portugal), *The New Grove Dictionary of Music and Musicians*, *The Viking Opera Guide*, *Diccionario de la Música Española e Hispanoamericana*, *Storia dell'opera italiana* and *Storia dello spettacolo musicale*. He is the author of a bibliographical database for Portuguese music history which contains at present circa 1,300 entries.

De Brito is president of the General Assembly of the Associação Portuguesa de Ciências Musicais and a member of the Conselho Português da Musica. From 1987 to 1992 he was a member of the Scientific Council of the now extinct Instituto Nacional de Investigação Científica, and from 1986 to 1992 a member of the Directory Board of the Associação Portuguesa de Educação Musical. He sits on the official boards of the *Revista Portuguesa de Musicologia* and *Nassarre: Revista Aragonesa de Musicologia*, and is a corresponding editor for *Current Musicology*.

— RUSSIA —

Born in Moscow in 1939, **YULITA ALEXANDROVNA STEPANOVA** is Head of the Information and Bibliography Department of the S. I. Taneyev Musical Library at the Moscow State Conservatory (named after P. I. Tchaikovsky). After private music instruction she enrolled in the History and Philology Department at the Moscow State Institute of Pedagogy (named after V. I. Lenin). In 1967 she began work at the S. I. Taneyev Scientific Musical Library (SMLT) under the guidance of Olga Pavlovna Lamm (pupil/adopted child of P. A. Lamm), and graduated in 1970 with a major in library science and bibliography. Mme Stepanova is the editor of an all-Russian bibliographic index titled "Music" (Moscow: SMLT together with Russian State Library). Among Mme Stepanova's several publications are bibliographies attached to books and indexes of articles written by the pianists Lev Oborin and Yakov Zak (published in their anniversary collections), and the list of recommended books on music "What to read?" for the *Encyclopedic Dictionary for Young Musicians*.



LILIA VASIL'YEVNA SUSLOVA

was born in Bobruisk, White Russia in 1955. She graduated from the Donetsk Musical College (Ukraine) in 1974, and the Donetsk State Institute of Music Pedagogy (History and Theory Department) with a major in musicology in 1979. Mme Suslova is a "Candidate of Science" (a high degree in Russia) in art criticism. In 1994 at the Moscow Conservatory, she defended her thesis on "Experimental studies in the area of electronic music (dealing with Eduard Artemiev's music)." Mme Suslova is an editor in the Information and Bibliography Department of the SMLT attached to the Moscow State Conservatory where she has worked since 1982. In addition she is one of the compilers of the bibliographic index "Music" (Moscow: SMLT and Russian State Library), and has, since 1983, served as a member of RILM's Russian team. Among her publications are contributions to Russian editions of music and articles for the journal *Muzykal'naya akademiya* [Music Academy].



— SPAIN —

JACINTO TORRES MULAS was born in Madrid. He obtained advanced upper training at the Universidad Complutense in Madrid, which granted him the degree of Doctor in Hispanic Philology. He also attended the Real Conservatorio Superior de Música de Madrid, obtaining honorary mention both in history of music and musicology.



A founding member of the Seminario de Estudios de la Música Antigua, Torres also participated in the creation of the Sociedad Española de Musicología, and served as its first Secretary General. Thereafter his concentration on music bibliography led in 1992 to the establishment of the Instituto de Bibliografía Musical.

In 1978 Torres was appointed Associate Professor of Spanish language and literature, and worked in institutes of the Basque country and in his native city. Later, he obtained the position of permanent professor of the history of music at the Real Conservatorio Superior de Música de Madrid. In 1986 he organized and initiated the Centro de Documentación Musical, attached to the ministry of culture, as well as the database "Recursos Musicales en España." A founding member of the Conferencia Europea de la Música and Vice-President of that institution, Torres has been permanent Professor of Musicology at the Real Conservatorio Superior de Música de Madrid since 1985. He is also an Associate Professor at the Escuela de Biblioteconomía y Documentación of the Universidad Complutense.

Torres is the author of more than a dozen books (one of which was awarded the Premio Nacional de Ediciones Musicales) and about a hundred essays and articles on literary, musical and historical subjects. Among his most significant works are *Música y Sociedad*, *Libros de Música*, *Anuario de la prensa musical española*, *Fuentes documentales para el estudio del romanticismo musical español*, *La producción escénica de Isaac Albéniz*, *Masonería y música en España*, *Diario de Tomás Bretón*, and *Las publicaciones periódicas musicales en España: estudio crítico-bibliográfico y repertorio general*. He has also prepared facsimile editions with musicological studies and indexes of the *Diccionario biográfico-bibliográfico de efemérides de músicos españoles* by Baltasar Saldoni, the zarzuela *La Clementina* by



Veslemöy Heintz, Kirsti Grinde, and H. Robert Cohen

Luigi Boccherini and Ramón de la Cruz, the *Suite Iberia* by Isaac Albéniz, and the complete works for voice and piano by the same composer. He has also contributed to several dictionaries including *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*.

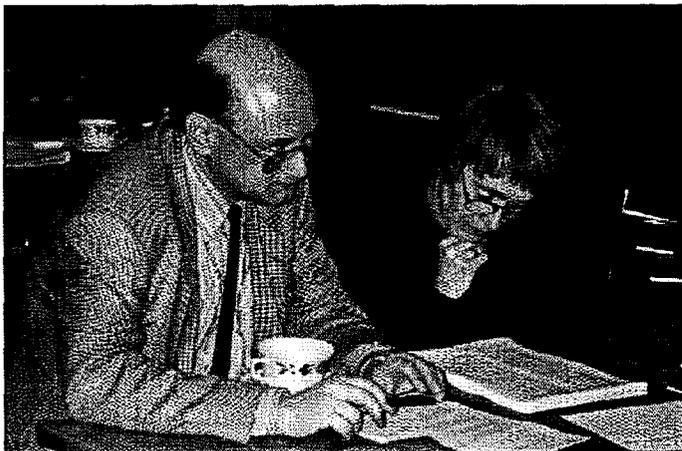
— SWEDEN —

VESLEMÖY HEINTZ holds a degree in history and musicology from Stockholm University. From 1972 to 1993 she worked at the Swedish Music History Archive and is now head of the Department of Documentation of the Music Library of Sweden in Stockholm. Ms. Heintz was Secretary General of the International Association of Music Libraries, Archives and Documentation Centres (IAML) from 1987 to 1995, and since 1995, the President of IAML. She was also chair of the Music Documentation Centres Branch of IAML from 1991 to 1993, is now a member of the IAML Working Group on Music Periodicals, is responsible for the Swedish RILM work, and is a member of the RIPM Commission Mixte.

Ms. Heintz is a board member of the Swedish IAML branch and vice-president of the Swedish Musicological Society. She is responsible for the Bibliography of Swedish Literature on Music (published annually) and was one of the initiators of the Scandinavian RIPM project.

ANDERS LÖNN is chief librarian at the Music Library of Sweden (Statens musikbibliotek), Stockholm. He studied musicology under Ingmar Bengtsson at Uppsala University, and was a documentalist at the then Swedish Music History Archive (Svenskt musikhistoriskt arkiv) from its inception in 1965 until 1980, when he accepted his present position. He was chief editor of *Svensk tidskrift för musikforskning* 1971-80, associate editor of *Sohlmans musiklexikon*, 2nd ed., 1974-79, and has been chair of the editorial committees of *Monumenta musicae Svecicae* and the Complete Works of Berwald since 1989.

Lönn served on the IAML board as Secretary General from 1974 to 1983, was President from 1983-89, and has held various



Anders Lönn and Veslemøy Heintz

other offices in the Association. Since 1981 he has been President of its Swedish branch, Svenska musikbiblioteks-foreningen, and, in 1995 also became chair of the Swedish Library Association's committee on cataloguing and subject access. Lönn was elected a fellow of the Royal Swedish Academy of Music in 1983, has served on its board since 1991, and is currently one of its vice presidents.

CONTRIBUTORS

— BELGIUM —

JOHAN EECKELOO studied music theory, harmony and counterpoint at the Conservatory of Ghent and at the Conservatory of Brussels. Thereafter, he simultaneously studied organ at the Conservatory of Maastricht (NL) and musicology at the University of Louvain. His Master's thesis on the Belgian organ builder Pieter Hubertus Anneessens (1810-88) received an award from the Royal Academy of Science and Fine Arts (Belgium) and was published by this institution.

In 1991 he was appointed Music Librarian of the Flemish section of the Royal Conservatory of Brussels. Its excellent collection has become the principal focus of his scholarship. The subject of his doctoral dissertation is the historical development and acquisition policies of the Brussels Conservatory library.



In the 1990s he was one of the general editors of the *Brussels Royal Conservatory of Music Series* which produced a number of facsimiles, and he was involved in the microfiche edition *Early Music from Low Countries Libraries*, a collaboration between The Netherlands and Belgium. In 1997 he succeeded Bernard Huys as the Belgian representative to IAML.

In 2004 Eeckeloo became project manager of the Belgian *Union Music Catalogue*, which is currently under preparation. He also directed the project "FRW in B Bc," commemorating the acquisition 100 years ago of Guido Richard Wagener's important German collection by the Brussels Conservatory. This project encompassed an exhibition, concerts and the publication of a book and music-CD. Eeckeloo recently assisted in the organization of a meeting of Belgian music librarians to, among other things, introduce them to RIPM.

Johan Eeckeloo is now participating in a digitizing project *HAMLED, Heritage of Architecture, Music and Literature of the Erasmushogeschool Brussel Digitized*. He recently joined RIPM as Belgium's first collaborator.

RIPM BIBLIOGRAPHY: *Muziekwarande, 1922-1931* [forthcoming]

— CANADA —

KATHLEEN MCMORROW was born in Scotland, and studied philosophy and literature (B.A. Hons.) and librarianship (B.L.S.) at the University of Toronto. She was appointed librarian of the Faculty of Music, University of Toronto, in 1973, was president of the Canadian branch of IAML (1982-84), edited its *Newsletter* (1984-85), and has contributed numerous articles and reviews to professional journals.

RIPM BIBLIOGRAPHY: *The Canadian Journal of Music*, 1914-1919 [1 vol. (2005)]

— CZECH REPUBLIC —

JANA SPÁÈILOVÁ is an Assistant Lecturer at the Institute of Musicology, Masaryk University, Brno, where she is pursuing a Ph.D. with a dissertation on the Mass in Moravia in the first half of the eighteenth century. She holds an M.A. in Musicology from Charles University, Prague, and studied violin at the Brno Conservatory. Her research interests lie in Austrian and Czech music of the seventeenth and eighteenth centuries as well as in the Baroque violin. She has been involved in productions of several Baroque operas, collaborated with the Foundation of Baroque Theatre of Cesky Krumlov Castle, and organized performances for the international conference, "The World of Baroque Theatre." She is also the author of several scholarly articles.

RIPM BIBLIOGRAPHY: *Hudebni listy*, 1870-1875 [forthcoming]. *Dalibor*, 1858-1927 [forthcoming]

— DENMARK —

KIRSTI GRINDE (see Norway, below)

RIPM BIBLIOGRAPHY: *Tidsskrift for Musik*, 1857-1859; *Nordisk Tidsskrift for Musik*, 1871-1873; *Musikbladet*, 1884-1895; *Skandinaviske Signaler*, 1894-1895 [1 vol. (1997)]

— FRANCE —

DIANE CLOUTIER, a native of Québec, worked for several years at the RIPM Center in College Park.

RIPM BIBLIOGRAPHY: *L'Art musical*, 1860-1870; 1872-1894 [5 vols. (1988)] (with Diana Snigurowicz). *Revue musicale*, 1827-1835 [2 vols. (1991)]. *La Gazette musicale de Paris*, 1834-1835; *La Revue et Gazette musicale de Paris*, 1835-1880 [13 vols. (1999)] (with Doris Pyee)

DONALD GÍSLASON received a B.A. in music from the University of Manitoba, and an M.A. and Ph.D. in musicology from the University of British Columbia where he was an early member of the RIPM research group.

RIPM BIBLIOGRAPHY: *La Chronique musicale*, 1873-1876 [1 vol. (1988)]

DORIS PYEE (see Editors, above)

RIPM BIBLIOGRAPHY: *La Gazette musicale de Paris*, 1834-1835; *La Revue et Gazette musicale de Paris*, 1835-1880 [13 vols. (1999)] (with Diane Cloutier). *Revue musicale*, 1901-1912 [2 vols. (2002)]. *Le Pianiste*, 1833-1835 [1 vol. (2004)]. *La Hollande musicale*, 1854-1855, 1866-1867; *L'Indépendance musicale et dramatique*, 1887-1888 [1 vol. (2004)]. *Revue Pleyel*, 1923-1927 [forthcoming]

DIANA SNIGUROWICZ (see Great Britain, below)

RIPM BIBLIOGRAPHY: *L'Art musical*, 1860-1870; 1872-1894 [5 vols. (1988)] (with Diane Cloutier)

See also under Contributors, Germany and Great Britain.

— GERMANY —

Born in Karlsruhe in 1974, **KATHARINALARISSA DABOUL** began her musical education at the age of four. She attended Helmholtz-Gymnasium Karlsruhe specializing in music, and was a member of its choir, orchestra and theatre group, in which she worked as a dramaturge. In 1993 she undertook studies in musicology, computer science, Buchwissenschaft and Theaterwissenschaft at Johannes Gutenberg-Universität Mainz. Ms. Daboul has done freelance work for the music publisher Schott in



Mainz, and has written concert notes for the Mainzer Meisterkonzerte and the Rheingau-Musik-Festival. Ms. Daboul has also received practical training in opera direction at the Staatstheater Mainz and the Zurich Opera House. In 1984 she undertook the study of piano and flute at the Karlsruhe and Wiesbaden conservatories. As a member of an orchestra and a flute quartet, she participated in concerts in France (Nancy) and Russia (St. Petersburg). She has also worked as assistant stage director and stage manager at the Rossini Festival in Bad Wildbad. In 1999 Ms. Daboul received a degree in computer science, and is currently completing her M.A. in musicology with a study of Webern and Berg.

RIPM BIBLIOGRAPHY: *Rheinische Musik-Zeitung für Kunstfreunde und Künstler*, 1850-1859 [3 vols. (2004)]

JAMES DEAVILLE received his Ph.D. from Northwestern University in 1986, with a dissertation about Peter Cornelius as music critic. After a one-year appointment with RIPM at the Center for Studies in Nineteenth-Century Music, University of Maryland (1987-88), he joined the faculty of McMaster University, where he currently is Associate Professor. Deaville has published articles on music criticism and the New-German school in *Notes*, *Current Musicology*, *Journal of the American Liszt Society*, *American Musical Life in Context and Practice to 1865*, and *Zum Schaffen von Felix Draeseke: Instrumentalwerke und geistliche Musik*. He has also contributed articles to *The New Grove Dictionary of Music and Musicians*, *Die Musik in Geschichte und Gegenwart*, *The New Grove Dictionary of Opera*, *The New Grove Dictionary of Women Composers*, *The Encyclopedia of New York City*, and *The Encyclopedic History of Modern Germany*. He is currently working on a critical edition of the writings of Peter Cornelius and a bio-bibliography of New-German music criticism.



RIPM BIBLIOGRAPHY: *Allgemeine Wiener Musik-Zeitung*, 1841-1848 [4 vols. (1990)] (with Beverly J. Sing)

LISA FEURZEIG is active as a scholar, vocal performer and teacher. Her research focuses on art song, particularly Schubert lieder, and more generally the relations between text and music in art song, opera, and musical theater. As a performer she specializes in nineteenth- and twentieth-century song and chamber music; composers Ilya Levinson and Pieter Snapper have written works for her. She was a founding member and music director of the University of Chicago music/theater group "TBA." Recipient of a Fulbright grant to Austria, Ms. Feurzeig received a Ph.D. in musicology at the University of Chicago in 1997. She is currently an adjunct faculty member in voice at the University of Notre Dame.

RIPM BIBLIOGRAPHY: *Eutonia*, 1829-1833, 1835, 1837 [1 vol. (1990)]. *Niederrheinische Musik-Zeitung*, 1853-1867 [3 vols. (1990)]. *Monatschrift für Theater und Musik*, 1855-1865 [3 vols. (1993)] (with Beverly J. Sing, Claudia Stalb, and Diana Snigurowicz)

OLE HASS completed undergraduate studies in musicology in Hamburg with Constantin Floros and Joachim Marx. He holds a Masters degree in Opera Performance from the North Carolina School of the Arts and a Doctor of Musical Arts in Vocal Performance and Literature from the University of Maryland in College Park, where he was awarded a four-year fellowship.



Hass joined the RIPM Center staff in 2002 and is currently working on the *Wiener allgemeine musikalische Zeitung*, 23: *Eine Wiener Musikzeitschrift*, and the *Allgemeine musikalische Zeitung* (1798-1818, 1819-1848).

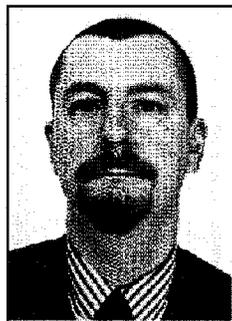
RIPM BIBLIOGRAPHY: *Musikblätter des Anbruch*, 1919-1937 [3 vols. (2004)]. *Melos*, 1920-1934 [forthcoming]

CHRISTINE HEYTER-RAULAND was born in Bebra in 1963. She studied musicology, English and American literature at the University of Paderborn, Germany and the University of Wales, Aberystwyth. In 1990 she graduated with an M.A. thesis on Carl Maria von Weber's *Oberon* and in the same year began her work at Johannes Gutenberg University in Mainz for the German-language branch of RIPM. In this connection, Ms. Heyter-Rauland also does editorial work and translates musicological literature.



RIPM BIBLIOGRAPHY: *Cäcilia*, 1824-1837, 1839, 1842-1848 [2 vols. (1994)]

KARL KÜGLE, born in 1956, studied piano performance at the Hochschule für Musik (Munich), the Hochschule für Musik (Würzburg), the Juilliard School (New York) from 1975 to 1983, and musicology at the University of Munich from 1976 to 1982. He continued with graduate studies in musicology at New York University, which awarded him an M.A. and a Ph.D. His dissertation investigated "The Manuscript Ivrea, Biblioteca capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony." During his years at New York University, Kügle was Associate Director of the Collegium Musicum.



In 1993 he served RILM as an editor with particular emphasis on Medieval and Renaissance literature and music books in the German language. From 1993 to 1995 he was a Research Associate at the RIPM Center, University of Maryland, College Park. At the Katholieke Universiteit, Leuven, Belgium, Dr. Kügle was visiting Professor/Alamire Research Fellow during 1995-96. He has held a Habilitations-Fellowship (Deutsche Forschungsgemeinschaft), was lecturer in music at the University of Mainz, Germany, and is currently teaching at the University of Hong Kong.

Dr. Kügle has contributed a number of articles to the new *Die Musik in Geschichte und Gegenwart* and the *Neues Handbuch der Musikwissenschaft*, and has presented papers on fourteenth- and fifteenth-century topics at scholarly conferences.

RIPM BIBLIOGRAPHY: *Allgemeine musikalische Zeitung*, 1863-1882 [7 vols. (1995)]

Born in Cologne in 1958, **MARTINA LANG** was educated in Mainz and Koblenz. After passing the "Arbitur" in 1977, she studied English and French at Johannes Gutenberg-Universität Mainz, finishing in 1983. On successful completion of the final exams for the teaching of English and French, she became assistant to Professor Dr. Christoph-Helmut Mahling at the Musikwissenschaftliches Institut der Johannes Gutenberg Universität Mainz where, from 1985 to 1990, Ms. Lang participated in the RIPM project.



RIPM BIBLIOGRAPHY: *Berlinische musikalische Zeitung*, 1805-1806 [1 vol. (1990)]. *Berliner allgemeine musikalische Zeitung*, 1824-1830 [2 vols. (1994)] (with Martina Wurzel)

BEVERLY JUNG SING received a doctoral degree in historical musicology with minors in German studies from the Universität Karlsruhe (Germany), and a Master's degree in music history from Smith College (Northampton, MA). In addition, she studied historical and performance practice, harpsichord and clavichord at the Schola Cantorum in Basle, Switzerland. She has taught music history at the Staatliche Hochschule für Musik in Freiburg im Breisgau and at the Universität Karlsruhe, written music reviews for German and Canadian newspapers, and worked as translator and researcher for Deutsche Harmonia Mundi and Christophorus.



Dr. Sing was on the staff at the Center for Studies in Nineteenth-Century Music, College Park from 1989 to 1992, and is currently responsible for music within the cultural affairs division of the Consulate General of Austria in Montreal. She is an associate member of the Ordre des traducteurs et interprètes agréés du Québec. Dr. Sing performs lecture recitals on the clavichord, and has presented papers at international conferences.

RIPM BIBLIOGRAPHY: *Allgemeine Wiener Musik-Zeitung*, 1841-1848 [4 vols. (1990)] (with James Deaville). *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, 1817-1824 [2 vols. (1992)]. *Monatschrift für Theater und Musik*, 1855-1865 [3 vols. (1993)] (with Lisa Feurzeig, Claudia Stalb and Diana Snigurowicz). *Deutsche Musik-Zeitung*, 1860-1862 [1 vol. (1994)]

DIANA SNIGUROWICZ (see Great Britain, below)

RIPM BIBLIOGRAPHY: *Monatschrift für Theater und Musik*, 1855-1865 [3 vols. (1993)] (with Lisa Feurzeig, Beverly J. Sing, and Claudia Stalb)

See also under Contributors, France and Great Britain.

CLAUDIA STALB studied musicology at the University of Maryland, College Park, and was employed at the Maryland RIPM Center for one year.

RIPM BIBLIOGRAPHY: *Musik-Welt*, 1880-1882 [1 vol. (1992)]. *Monatschrift für Theater und Musik*, 1855-1865 [3 vols. (1993)] (with Lisa Feurzeig, Beverly J. Sing and Diana Snigurowicz)

ANNETTE VOSTEEN, born in 1966 in Giessen, was trained for employment in the book trade after receiving the *Abitur*. Subsequently she studied musicology, German civilization and art history at Johannes Gutenberg University in Mainz. During this period Ms. Vosteen wrote a thesis dealing with Viktor Ullman's opera *Der Kaiser von Atlantis*. Currently she is preparing a doctoral dissertation on the life and work of the French composer André Hippolyte Chélad. In addition to her studies, Ms. Vosteen writes program notes and CD booklets, and plays the bassoon in various ensembles and orchestras. She began work on the RIPM project at the University of Mainz in 1992.



RIPM BIBLIOGRAPHY: *Berliner musikalische Zeitung*, 1844-1847 [1 vol. (1994)]. *Neue Zeitschrift für Musik*, 1834-1844 [4 vols. (2001)]

MARTINA JOURDAN-WURZEL was associated with the RIPM project from 1988 to 1991 at the University of Mainz, where she worked in collaboration with Martina Lang to prepare the RIPM volumes treating the *Berliner allgemeine musikalische Zeitung*, 1824-1830. In addition, she has organized concerts and festival programs for a Heidelberg student orchestra. Her special interest is in the education of handicapped persons. After completing her studies, she took a position as a teacher of logopaedics in a rehabilitation clinic.



RIPM BIBLIOGRAPHY: *Berliner allgemeine musikalische Zeitung*, 1824-1830 [2 vols. (1994)] (with Martina Lang)

— GREAT BRITAIN —

EDWARD H. CLINKSCALE studied with Gustave Reese, Curt Sachs and Martin Bernstein at New York University, where he completed his Ph.D. and taught briefly. He also taught at Modesto Junior College and Rutgers University. In July 1964 he joined the faculty of the University of California at Riverside where he remained for his career.



In making his appointment, the Music Department was seeking a person with an unusual combination of skills, a Renaissance scholar who was also a capable and experienced band director.

He formed the UCR Band in 1964 and served with great success as its director for twelve years. Manager of the Riverside Symphony for nine years and Director of the Riverside Municipal Band for twelve years, he was also active as a member and officer in the regional chapter of the American Musicological Society.

At the University of California at Riverside he held a number of administrative positions: Chair of the Department of Music, Chair of the Committee on Educational Policy, Chair of the Faculty of the College of Humanities and Social Sciences, Chair of the Executive Committee of the College, and Vice-Chair of the Riverside Division of the Academic Senate.

His major scholarly achievements are the five-volume publication of the music of Antoine and Robert de Févin, and his contribution to RIPM cited below.

RIPM BIBLIOGRAPHY: *The Musical Times*, 1844-1900 [9 vols. (1994-1995)]

LIESBETH HOEDEMAEKER (see The Netherlands, below)

RIPM BIBLIOGRAPHY: *Music-Survey*, 1947-1952 [1 vol. (2003)]. *The Penguin Music Magazine*, 1946-1949 [forthcoming]. *Music*, 1950-1952 [forthcoming]

See also under Contributors, The Netherlands and United States.

RICHARD KITSON (see Senior Editor, above)

RIPM BIBLIOGRAPHY: *The Quarterly Musical Magazine and Review*, 1818-1828 [2 vols. (1989)]. *The Musical World*, 1836-1865 [11 vols. (1996-1997)]. *The Quarterly Musical Review*, 1885-1888; *The New Quarterly Musical Review*, 1893-1896; *The Musical Antiquary*, 1909-1913 [1 vol. (2003)]. *The Musical Journal*, 1840 [1 vol. (2005)]. *The Musical World*, 1866-1891 [forthcoming]

See also under Contributors, United States.

BENJAMIN KNYSAK (see United States, below)

RIPM BIBLIOGRAPHY: *The Musical Gazette*, 1856-1859 [forthcoming]

See also under Contributors, United States.

DIANA SNIUROWICZ received a Master of Arts in historical musicology from the University of British Columbia, Canada in 1988. Her thesis was a RIPM prototype catalogue and keyword-author index with a study of the French music journal *L'Art musical*, 1860-1870; 1872-1894. After working as a research associate at the Center for Studies in Nineteenth-Century Music at College Park (1987-90), Ms. Sniurowicz returned to graduate school and in 1993 was awarded both a Master of Library Science and a Master of Arts in History from the University of Maryland. During the summer of 1992, she organized and compiled a finding aid for the Beveridge Webster Collection, housed at the International Piano Archives at the University of Maryland. She is currently working toward a Ph.D. in modern European history at the University of Chicago.



RIPM BIBLIOGRAPHY: *The Harmonicon*, 1823-1833 [4 vols. (1989)]. *The Musical Standard*, 1862-1871 [First Series, 3 vols. (1991)]. *The Musical Examiner*, 1842-1844 [1 vol. (1992)]

See also under Contributors, France and Germany.

— HUNGARY —

JÁNOS KÁRPÁTI (see Editors, above)

RIPM BIBLIOGRAPHY: *Zenészeti Közlöny*, 1882; *Zenevilág*, 1890-1891; *Zeneirodalmi Szemle-Művészeti Lapok*, 1894-1896 [1 vol. (1996)]. *Zenészeti Lapok*, 1860-1876 [4 vols. (2005)]

KATALIN SZERZO was born in Sopron in 1949, and studied in Budapest, first organ and composition at the Bartók Béla Conservatory in Budapest, and, from 1969 to 1974, musicology at the Liszt Ferenc Academy of Music. Ms. Szerzo received her degree in 1976 with a dissertation on Mihailovich Ödön (1842-1929), the pre-eminent Hungarian figure of the Wagner-school. From 1974 until 1983, she was employed by the Institute for Musicology as a scientific collaborator in the Department of Hungarian Music History. In the spring of 1983 she won a competition at the Hungarian Academy of Sciences for the theme "The History of the Hungarian Musical Press in the 19th Century." From September 1983 to August 1986, she worked as a post-graduate student under the scientific direction of Professor János Kárpáti in the library of the Liszt Ferenc Academy of Music. From 1986 through 1989 she was an editor at the Editio Musica Budapest.



In 1989, Ms. Szerzo became a scientific co-worker in the Hungarian National Széchenyi Library, and in January 1994 Head of the Music Collection.

— ITALY —

Born in Mendrisio, Switzerland, **GRAZIANO BALLERINI** completed his musical studies at the Music Conservatory "A.



Boito" and musicological studies at the University of Parma. He participates in the research activities of the Associazione per le Ricerche musicali nella Svizzera italiana (Lugano) and the Associazione marchigiana per la ricerca e valorizzazione delle fonti musicali (ARiM, in Fermo). In the latter he is also responsible for current research in the *Bibliografia della storia musicale*

Marche. In addition, he is a member of the editorial board of the *Quaderni musicali marchigiani*.

Currently a lecturer in music history at the "G. Rossini" Conservatory of Music (Pesaro), Ballerini's fields of specialization include performance practice in early eighteenth-century Italy and nineteenth-century Italian music. His articles have appeared in several specialized music journals.

RIPM BIBLIOGRAPHY: *I Teatri*, 1827-1831 [2 vols. (1992)]

MARCO CAPRA was born in Parma and studied there at the Conservatory of Music. His graduation thesis, later summarized in an article (Milan, 1955), examined music journalism in nineteenth-century Italy, particularly the periodicals of the publisher Sonzogno. At present he works at CIRPeM (Centro Internazionale di Ricerca sui Periodici Musicali) in Parma. In addition, he is the editorial secretary of the *Rivista italiana di musicologia*, (the official publication of the Società italiana di musicologia), and is active as a journalist and music critic.



Capra has published studies on social and economic history and culture from the seventeenth century to the present day. His research investigates the seventeenth, eighteenth, and twentieth centuries with special emphasis on aspects of "material history" (storia materiale) and on commercial activity (organizzazione produttiva).

RIPM BIBLIOGRAPHY: *L'Armonia*, 1856-1859 [1 vol. (1989)]. *Gazzetta musicale di Firenze*, 1853-1855 [1 vol. (1989)]. *Il Teatro illustrato*, 1880-1892 [4 vols. (1993)] (with Giovanni Mazzucchelli). *Gazzetta musicale di Milano*, 1842-1862 [5 vols. (2000)] (with Luke Jensen). *Boccherini*, 1862-1882 [2 vols. (2002)]

Born in Busto Arsizio on May 11, 1962,

PAOLA COLOMBO began studying piano at the age of eight. She received a degree in piano performance from the Conservatory "G. Niccolini" (Piacenza) and a degree in musicology from the University of Bologna. A specialist in nineteenth-century music, Ms. Colombo has published several articles. In addition, she is involved in research on the role of music in the development of children, and has read papers on this subject at the first and second ESCOM International Conferences on Music Perception and Cognition held in Trieste and in Liège. Currently Ms. Colombo teaches music education at the Secondary School of Busto Arsizio (Varese) and is an active member of the Italian Society for Music Education (SIEM).



RIPM BIBLIOGRAPHY: *La Musica popolare*, 1882-1885 [1 vol. (1993)] (with Marcello Conati)

MARCELLO CONATI (see Editors, above)

RIPM BIBLIOGRAPHY: *La Musica*, 1855; *La Musica*, 1857-1859 [1 vol. (1989)] (with Marina Marino). *La Musica*, 1876-1878, 1883-1885 [1 vol. (1989)] (with Marina Marino). *Strenna Teatrale Europea*, 1838-1848 [1 vol. (1989)]. *L'Italia musicale*, 1847-1859 [5 vols. (1992)]. *La Musica popolare*, 1882-1885 [1 vol. (1993)] (with Paola Colombo). *Paganini*, 1887-1891 [1 vol. (1993)] (with Flavio Menardi Noguera). *Musica d'oggi*, 1919-1942 [forthcoming]. *La Gazzetta musicale di Milano*, 1866-1912 [forthcoming]

LUKE JENSEN was born to American parents in 1954 in Landstuhl, Germany, while his father served in the military. Jensen studied piano at Brigham Young University, receiving a B.A. in 1978, and at The Catholic University of America, receiving an M.M. in 1979. He then studied musicology at New York University and there worked as the Archivist of the American Institute for Verdi Studies directed by Martin Chusid. During this period, the holdings of the AIVS grew substantially due to several microfilming trips Jensen took to Italy. In 1983, he received a Fulbright-Hays fellowship to study in Milan where he worked primarily in the archives of Casa Ricordi. Thereafter he returned to New York University, and completed his Ph.D. in 1987. His revised dissertation was published by Garland Publishing, *Giuseppe Verdi and Giovanni Ricordi with Notes on Francesco Lucca; from "Oberto" to "La Traviata."* In 1988, Jensen became the Associate Director of the Center for Studies in Nineteenth-Century Music at the University of Maryland at College Park, and concurrently the Assistant Editor of RIPM.

In addition to his administrative duties within the University, his work on RIPM has included the coordination, review and preparation of submissions through final camera-ready copy, final editing of many volumes, and preparation of materials for the publisher. While working at the Center Dr. Jensen taught several courses in the School of Music at the University of Maryland, and taught as a guest lecturer at The Catholic University of America and in the Resident Associate Program of the Smithsonian Institution. In addition to his book, he has published several articles and book reviews, and has given presentations at various scholarly conferences both in the United States and abroad. At the end of the 1996-97 academic year, Dr. Jensen left the Center for Studies in Nineteenth-Century Music. He is now Director of the Office of Lesbian, Gay, Bisexual, and Transgender Equity at the University of Maryland, College Park, and is an Adjunct Lecturer in the School of Music.

RIPM BIBLIOGRAPHY: *Gazzetta musicale di Milano*, 1842-1862 [5 vols. (2000)] (with Marco Capra)

MARINA MARINO was born in Naples in 1959 and received her degree in Philosophy at the Università degli Studi "Federico II" (Naples) in 1983. Her thesis, written under the direction of Agostino Ziino, is entitled: "Il teatro musicale di Stefano Pavesi: primi accertamenti e suoi rapporti con Rossini." At the present time she occupies the Chair of Music History and Aesthetics at the Music Conservatory "V. Bellini" in Palermo.

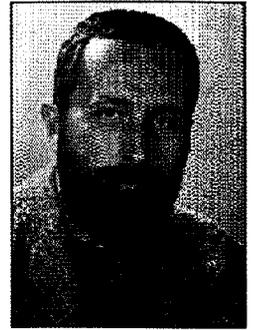


RIPM BIBLIOGRAPHY: *La Musica*, 1855; *La Musica*, 1857-1859 [1 vol. (1989)] (with Marcello Conati). *La Musica*, 1876-1878, 1883-1885 [1 vol. (1989)] (with Marcello Conati)

GIOVANNI MAZZUCHELLI, born in Cremona in 1964, began studying violin at the age of nine. After receiving his diploma in violin performance at the Conservatory "Niccolò Paganini" (Genova), and a doctorate in musicology from the University of Bologna, he won the national competition to attend the master class for chamber music and orchestra at the Fiesole Music School with Piero Farulli and Roberto Michelucci. Mazzucchelli joined PolyGram in 1990 as Production Manager for the Decca label. He also collaborates with several chamber music ensembles, and serves as the Artistic Director of the Quartet Concert Society of Busto Arsizio (Varese). Since 1994 he has been President of the Music School "G. Rossini" in Varese.

RIPM BIBLIOGRAPHY: *Il Teatro illustrato*, 1880-1892 [4 vols. (1993)] (with Marco Capra)

FLAVIO MENARDI NOGUERA was born in Cuneo in 1953. Studying both humanities and music, he graduated in Letters from the Università degli Studi (Genoa) in 1979 with a thesis in moral philosophy, and in 1989 from the Università degli Studi (Bologna)—after studying Art, Music and Performance—with a thesis in the history of music.



Subsequently, Noguera undertook musical research with special emphasis on musical life in nineteenth-century Genoa. His publications include the first modern biography of Camillo Sivori, violinist and composer, and only pupil of Paganini: *Camillo Sivori: La Vita, i concerti, le musiche* (1991). Noguera also participates in editing the forthcoming *Dizionario dei compositori liguri*. He is President of the Associazione Culturale del Teatro Sivori, which undertakes cultural and performance activities, and works to restore and to render functional historic theaters of the city of Finale Ligure.

Noguera discovered an unpublished and unknown composition of Nicolò Paganini, the Tre Duetti concertanti a violino e fagotto which was performed in its world première by Salvatore Accardo and Claudia Gonella on 27 December 1993, during the Festival of Fermo.

RIPM BIBLIOGRAPHY: *Paganini, 1887-1891* [1 vol. (1993)] (with Marcello Conati)

ELVIDIO SURIAN is Professor of Music History at the Conservatorio statale di musica "G. Rossini" in Pesaro. Born in Lussingrande, Italy, he completed studies in composition and musicology at the Hunter College of the City University of



New York and New York University, with subsequent teaching positions at SUNY Stony Brook and Lehman College, CUNY. He was Coordinator for the Répertoire International des Sources Musicales (RISM) Italian Working Group from 1975 to 1983. As an author, he has published *A Checklist of Writings on 18th Century French and Italian Opera* (1970); ed. D. Cimarosa, *Orazi e Curiazi* (1986); *Storia della Musica in Venezia* (1987);

Manuale di storia della musica (4 vols., 1991-95; 3rd ed. 2003); as well as several articles in major journals.

RIPM BIBLIOGRAPHY: *Note d'archivio per la storia musicale, 1924-1927, 1930-1943* [1 vol. (2004)]. *Rivista musicale italiana, 1894-1955* [forthcoming]. *La cultura musicale, 1922-1923* [forthcoming]

Music critic and musicologist **ALFREDO TARALLO** was born at Portici (Naples) and studied piano and composition at the Conservatory of Naples, graduating in the disciplines of the arts, music and theater. Since 1979 Tarallo has taught at the Conservatories of Cosenza and Potenza, and was appointed to the faculty of the Conservatory of Salerno in 1999. Music critic for *Il Mattino* of Naples, Tarallo also contributes to *Musica/Realt* and *SuonoSud*, and has prepared numerous radio broadcasts for RAI. His publications include articles on flutists in nineteenth-century Naples and the music historian Francesco Florimo.

RIPM BIBLIOGRAPHY: *Archivio musicale*, 1882-1884 [1 vol. (1996)]

— THE NETHERLANDS —

LIESBETH HOEDEMAEKER

was born in Leeuwarden, the capital of Frisia—the northernmost province in The Netherlands—and grew up in a family in which music played an important role. She attended Library School, first in Groningen, and then Amsterdam, specializing in music librarianship. For more than fifteen years Ms. Hoedemaeker worked as a reference librarian in the Music Department of the Amsterdam Public Library. In 1989 she became librarian at the Haags Gemeentemuseum (The Hague), one of only three scientific music libraries in The Netherlands. In addition to serving as a reference librarian, she did cataloguing and conservation work for the national system. During the 1993 IAML congress in Helsinki she presented a paper entitled “Conservation in The Netherlands” which was later published in *Fontes* (1994).



Ms. Hoedemaeker has served the International Association of Music Libraries, Archives and Documentation Centres in a number of capacities: assisting with the organization of the 1987 IAML congress in Amsterdam; as Vice President of the Sectie Muziekbibliotheken from 1991 to 1994, which then functioned as IAML-Netherlands; as a member of the Board of the Sectie Muziekbibliotheken (The Netherlands) from 1986 to 1990; and was Secretary and Vice President of the Research Libraries Branch of IAML. In 1994 she was elected to the Board of the Royal Society for the History of Netherlands Music (De Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis), which is the co-publisher of the Dutch RIPM volumes. Ms. Hoedemaeker also coordinated an exhibit of manuscripts of Mahler’s ten symphonies and orchestral songs at the Haags Gemeentemuseum for the 1995 International Mahler Festival (Amsterdam).

RIPM BIBLIOGRAPHY: *Nederlandsch Muzikaal Tijdschrift*, 1839-1848 [1 vol. (1994)] (with Elisabeth Kamphuis). *Caecilia: Algemeen Muzikaal Tijdschrift van Nederland*, 1844-1880 [8 vols. (2002-2003)]

ELISABETH KAMPHUIS studied music history at the University of Amsterdam, where she specialized in systematic musicology. In 1989 she completed her studies with a paper on Bartók’s orchestration techniques. During this period she also performed as an amateur flutist in a flute quartet and participated in a Balinese gamelan ensemble. During her last two years at the University she worked in the library of the Institute of Musicology, where she received the basic training both for RIPM and for her current occupation as a senior cataloguer. In the latter capacity she catalogues recently acquired CDs and records in the Archives of the N.O.B., the Dutch Broadcasting Company. Her cataloguing activities comprise not only the description but also the correction of junior cataloguers’ work, and updating catalogue rules.



RIPM BIBLIOGRAPHY: *Het Muziekcollege*, 1913-1917 [1 vol. (1993)]. *Nederlandsch Muzikaal Tijdschrift*, 1839-1848 [1 vol. (1994)] (with Liesbeth Hoedemaeker)

— NORWAY —

KIRSTI GRINDE, born in Oslo in 1942, graduated as cand. philol. (M.A.) in music from the University of Oslo, with a dissertation treating the songs of Eyvind Alnæs. Between 1968 and 1971 she taught music and German in secondary schools near Oslo, in 1971 became assistant librarian at the University of Oslo Library and in 1974



was appointed research librarian. Since then Ms. Grinde has worked mainly with the Norwegian National Bibliography of Printed Music. In 1980-82 she was granted a half-time fellowship from Norges almennvitenskapelige forskningsrad (The Norwegian National Research Council) for preparation of a bibliography of information about music in Norwegian periodicals from *circa* 1830 to 1918. Undertaken before the flowering of information technology, the bibliography was written on approximately 44,000 catalogue cards. Subsequently, a grant from the Norwegian Academy of Science permitted Ms. Grinde to transfer this information to a database. The work of extending this bibliography beyond 1918 has begun. Currently Ms. Grinde’s main activities are associated with the preparation of RIPM volumes devoted to a number of Scandinavian music journals.

RIPM BIBLIOGRAPHY: *Nordisk musik-tidende*, 1880-1892; *Orkestertidende*, 1892-1894 [1 vol. (1996)]

See also under Contributors, Denmark and Sweden.

— POLAND —

BARBARA ZAKRZEWSKA (see Editors, above)

RIPM BIBLIOGRAPHY: *Ruch Muzyczny*, 1857-1862 [2 vols. (1997)]. *Tygodnik Muzyczny*, 1820-1821; *Pamiętnik Muzyczny Warszawski*, 1835-1836; *Gazeta Muzyczna i Teatralna*, 1865-1866 [1 vol. (2000)]. *Echo Muzyczne*, 1879-1882 [2 vols. (2002)]

— PORTUGAL —

LUIA CYMBRON was born in 1963 at Ponta Delgada in the Azores where she studied music at the local conservatory and subsequently at the Lisbon Conservatory. She graduated with a degree in musicology from the Universidade Nova de Lisboa, where she is currently Assistant Lecturer. For her master's degree thesis, Ms. Cymbrom worked briefly at the Istituto Nazionale di Studi Verdiani in Parma, eventually writing on Francisco de Sá Noronha and "L'Arco di Sant'Anna." Para O Estudo da Ópera em Portugal (1860-70). The title of her doctoral dissertation is "Opera in Portugal (1843-83): the production system and dissemination of the repertoire."



Ms. Cymbrom has presented papers at conferences in Portugal, Spain, and Italy, and has given lectures and seminars at the Universities of Granada and Maryland. She was a member of the editorial board of *Sao Carlos*, the journal of Teatro S. Carlos in Lisbon, and is co-author with Manuel Carlos de Brito of *Historia de Musica Portuguesa* (1992). Currently she is preparing with de Brito and David Cranmer *O Teatro de S. Carlos de Lisboa: 200 Anos de História* to be published in Lisbon by the Fundação de S. Carlos. She has also prepared articles on Portuguese music history for *The New Grove Dictionary of Opera* and the *Dicionário de Autores Portugueses e Dicionário de Musica e Músicos Portugueses*. Ms. Cymbrom is a member of the board of the General Assembly of the Associação Portuguesa de Ciências Musicais.

RIPM BIBLIOGRAPHY: *A Arte Musical*, 1873-1875, 1890-1891 [1 vol. (1996)]. *Amphion*, 1894-1898 [forthcoming]

— RUSSIA —

DMITRIY FELIXOVICH BARASH was born in St. Petersburg in 1959 and educated at the Leningrad University. His degrees, a Bachelor of Science (1979) and a Master of Science (1981), are in computer science. Before emigrating to the United States in 1994, Barash worked for thirteen years in various capacities at the Physical-Technical Institute of the Academy of

Science in St. Petersburg. A chess grandmaster, Barash is rated sixth world champion in correspondence chess.

Since joining the staff of the Maryland Center in March 1995 as Computer Systems Coordinator, Barash has adapted the RIPM computer data processing system for use in the Russian language with the Cyrillic alphabet, and has continued to develop the RIPM system for use in other European languages.

A native of Moscow, **NATALIA OSTROUMOVA** holds degrees from the Russian Academy of Music and the Moscow Conservatory, where she wrote her thesis project on "The Life and Creative Activity of Johann Kuhnau in context of German musical culture of the seventeenth and eighteenth centuries" in 2002. She is currently a staff member at the S. I. Taneyev Scientific Musical Library.



RIPM BIBLIOGRAPHY: *Russkaya muzikal'naya gazeta* [Russian Musical Gazette], 1894-1917 [forthcoming].

MARINA BORISOVA OVTCHARENKO was born in Donetsk (Ukraine) in 1961. In 1971 she was awarded a second degree diploma in the Dmitry Kabalevsky Competition for Young Composers (Ukraine). She studied music theory and piano at the Specialized Music School attached to the St. Petersburg State Conservatory, and later in the Music Theory Department of the St. Petersburg Conservatory. During this period Ms. Ovtcharenko collaborated on the preparation of a publication on Russian music (L. M. Maslyonkova, "Sokrovichsha Rodnykh Melodiy," Muzyka (1988).

Ms. Ovtcharenko's diploma research project investigated the structures of Rachmaninov's instrumental melodies. After graduation she became a teacher of music theory, and later the chair of the Music Theory Department in the Specialized Music School cited above. In 1986 she became Assistant Professor (later, Associate) at the St. Petersburg State Conservatory, where she taught courses in music theory in the Ethnomusicology Department.

In 1994 Ms. Ovtcharenko began graduate studies in musicology at the University of Maryland, and is presently completing her dissertation on Rachmaninov and Znamenny chant. Since 1995 she has been on the staff of the RIPM Center at the University of Maryland, focusing her efforts on Russian music journals.

RIPM BIBLIOGRAPHY: *Nuvellist: Muzikal'no-teatral'naya gazeta* [Nuvellist: Musical-Theatrical Gazette], 1878-1905 [4 vols. (1998)]. *Khronika zhurnala "Muzykal'nyi sovremennik"* [Chronicle of the Journal "Musical Contemporary"], 1915-1917 [2 vols. (2004)]

EMILIYA BORISOVNA RASSINA,

a native of Moscow, was born in 1940. She graduated from the Musical College attached to the Moscow State Conservatory and the Moscow State Institute of Library Science in 1961. At the latter institution she attended graduate school, and received a degree in library science and bibliography (1970). Since 1968 Mme Rassina has worked at the S. I. Taneyev Scientific Musical Library as Head of the Acquisitions Department, and in 1980 became its Deputy Director. In this capacity she guides scholarly-methodological work in the libraries attached to institutes for musical education in Russia (formerly in the USSR). Mme Rassina has produced several publications about the theory and practice of music library science and bibliography, and is one of the compilers of the *Catalogue of Musical Editions in Our Country Issued in the First Half of the Nineteenth Century (Monuments of Music, in two parts (1988, 1990))*. Mme Rassina is the Coordinator of RIPM activities in Russia.



LILIA VASIL'YEVNA SUSLOVA (see Editors, above)

RIPM BIBLIOGRAPHY: *Muzikal'noye obozreniye: Muzikal'naya gazeta* [The Musical Review], 1885-1888 [2 vols. (1998)] (with Irina Torilova). *Muzikal'ny Listok* [The Musical Leaf], 1872-1877 [2 vols. (2002)] (with Irina Torilova). *Russkaya muzikal'naya gazeta* [Russian musical gazette], 1894-1917 [forthcoming]

IRINA ZDVISLAVOVNA TORILOVA was born in Tomsk in 1962, and received her early musical education at a children's music school. In 1986 she graduated in philology from the Moscow Institute of Pedagogy and began working as a reference librarian in the Bibliography Department of the State Public Historical Library. For six years she compiled an annotated index of literature, *What to Read in History?* Since 1994 she has worked at the S. I. Taneyev Scientific Musical Library at the Moscow Conservatory of Music (named after P. I. Tchaikovsky) as Head of the Processing and Cataloguing section.



RIPM BIBLIOGRAPHY: *Muzikal'noye obozreniye: Muzikal'naya gazeta* [The Musical Review], 1885-1888 [2 vols. (1998)] (with Lilia Suslova). *Muzikal'ny Listok* [The Musical Leaf], 1872-1877 [2 vols. (2002)] (with Lilia Suslova)

— SPAIN —

Born in Valladolid, **ESPERANZA BERROCAL** graduated in 1991 from the Real Conservatorio Superior de Música de Madrid, after completion of the highest degree in piano performance with Professor Manuel Carra. In January 1992 she was admitted to the Master's degree program at The Catholic University of America in Washington, D. C., where she alternated her studies in piano pedagogy with teaching at Gallaudet University (1993-94). Ms. Berrocal's thesis examined Ricardo Viñes's contributions to the South American piano repertory. In 1994 she enrolled in the Doctoral degree program at Catholic University, continuing her work on Spanish and Latin American music.



At Catholic University she was Assistant at the Latin American Center for Graduate Studies in Music. She has also cooperated with the Library of Congress as a consultant in problems dealing with the editing of materials relating to Spanish music and musicians.

RIPM BIBLIOGRAPHY: *La Música Ilustrada Hispano-Americana, 1898-1902* [1 vol. (1997)]. *La España Artística, 1857-1858* [1 vol. (2000)]. *La Zarzuela, 1856-1857* [1 vol. (2000)]. *Revista y Gaceta Musical, 1867-1868* [1 vol. (2001)]. *La Gaceta Musical Barcelonesa, 1861-1865* [2 vols. (2003)]

— SWEDEN —

KIRSTI GRINDE (see Norway, above)

RIPM BIBLIOGRAPHY: *Stockholms musik-tidning, 1843-1844; Ny tidning för musik, 1853-1857* [1 vol. (1997)]. *Svensk musiktidning, 1880-1913* [5 vols. (2001)]

See also under Contributors, Denmark and Norway.

VESLEMÖY HEINTZ (see Editors, above)

ANDERS LÖNN (see Editors, above)

— UNITED STATES —

H. ROBERT COHEN (see Founder and Director, above)

A native of Salt Lake City, **DAVID A. DAY** completed a B.A. in music theory (1978) and M.A. in musicology (1981) at Brigham Young University before beginning studies in musicology at New York University. There, as Assistant at the American Institute for Verdi Studies, Day microfilmed Verdi manuscripts and other theater documents at Covent Garden Theatre, the Teatro Regio in Parma, and at the Archives de la Ville in Brussels. Day's doctoral dissertation will examine the extensive annotations for pantomime found in the violin *répétiteur* scores for the ballet repertory from 1816 to 1830.



Documents from the Théâtre de la Monnaie (on deposit at the Archives de la Ville) are the focus of several of Day's ongoing research projects. For the Conseil de la Musique de la Communauté Française de Belgique, Day prepared two bibliographic studies: an inventory of eighteenth- and nineteenth-century archival documents related to the Théâtre de la Monnaie (from the Instruction Publique at the Archives de la Ville), and an exhaustive bibliographic guide to research about the Théâtre de la Monnaie. A descriptive catalogue of this theater's complete collection of opera scores, ballet scores and orchestral parts is in progress. In 1985 he received a grant from the American Belgian Education Foundation to pursue research in Belgium.

Day completed a Master's degree in Library Science emphasizing computer programming and database design at the University of North Carolina, Chapel Hill (1985). Day became Music Librarian at the Harold Lee Library of Brigham Young University in 1986. He is active in the Music Library Association and the International Association of Music Libraries, and has served as chair of several committees for these organizations.

RIPM BIBLIOGRAPHY: *The Message Bird*, 1849-1852 [1 vol. (1992)]. *The New York Musical World*, 1852-1860 [4 vols. (1993)]

LIESBETH HOEDEMAEKER (see The Netherlands, above)

RIPM BIBLIOGRAPHY: *The Euterpeiad, or Musical Intelligencer*, 1820-1823 [1 vol. (2002)] (with Richard Kitson)

See also under Contributors, Great Britain and The Netherlands.

RICHARD KITSON (see Senior Editor, above)

RIPM BIBLIOGRAPHY: *Dwight's Journal of Music*, 1852-1881 [6 vols. (1991)]. *The Euterpeiad, or Musical Intelligencer*, 1820-1823 [1 vol. (2002)] (with Liesbeth Hoedemaeker). *Modern Music*, 1924-1946 [2 vols. (2003)]. *The Negro Music Journal*, 1902-1903; *Pro-Musica Quarterly*, 1923-1929; *Musical Mercury*, 1934-1939 [1 vol. (2003)] (with Eric Jensen). *Harvard Musical Review*, 1912-1916 [forthcoming]

See also under Contributors, Great Britain.

Archivist and Editor at the RIPM International Center, **BENJAMIN KNYSAK** pursued undergraduate and graduate studies in music at the Peabody Conservatory, and received an MLIS from the University of Illinois, Urbana-Champaign, where he held the Lawrence King Graduate Assistantship. Previously, Knysak was a Lecturer in Musicology at Northwestern University and the Public Services Assistant in the Northwestern University Music Library. He also worked on the Variations 2 Digital Library project at Indiana University and interned at the Newberry Library in Chicago. His professional interests lie in the intersection of bibliography and information technology.



RIPM BIBLIOGRAPHY: *Music: A Monthly Magazine*, 1891-1902 [forthcoming]

See also under Contributors, Great Britain.

RANDI TRZESINSKI is Manager of Operations and Publications at the RIPM International Center. She holds a Masters degree in Musicology from the University of Maryland, and graduated with honors (Phi Beta Kappa) from Franklin & Marshall College. Ms. Trzesinski has worked as an Assistant Music Librarian for the National Symphony Orchestra, and has extensive experience as an Administrative Assistant and Office Manager, working for the University of Maryland Performing Arts Library, Franklin & Marshall's Music Department, Bristol-Myers Squibb, and the George Street Playhouse. She has written program notes for the University of Maryland Symphony Orchestra and Scholarship Benefit Series, and is currently working on the calendar to *The Musical Gazette* for RIPM.



RIPM BIBLIOGRAPHY: *The Musical World*, 1901-1904 [1 vol. (2004)]. *Church's Musical Visitor*, 1871-1897 [forthcoming]

**RÉPERTOIRE INTERNATIONAL DE LA PRESSE MUSICALE
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AUSTRIA AND GERMANY

Allgemeine musikalische Zeitung
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Berliner allgemeine musikalische
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Deutsche Musik-Zeitung
Eutonia
Monatschrift für Theater und Musik
Musikblätter des Anbruch
Musik-Welt
Neue Zeitschrift für Musik (1833-44)
Niederrheinische Musik-Zeitung
Rheinische Musik-Zeitung für
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CANADA

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DENMARK

Musikbladet
Nordisk Tidsskrift for Musik
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Tidsskrift for Musik

FRANCE

L'Art musical *
La Chronique musicale (1873-76) *
La Gazette musicale de Paris
L'Indépendance musicale et dramatique
Le Pianiste
La Revue et Gazette musicale de Paris
Revue musicale (1827-35)
La Revue musicale (1901-12)

GREAT BRITAIN

The Harmonicon *
Music-Survey
The Musical Antiquary
The Musical Examiner
The Musical Journal
The Musical Standard [First Series]
The Musical Times (1844-1900)
The Musical World (1836-65)
The New Quarterly Musical Review
The Quarterly Musical Magazine
and Review *
The Quarterly Musical Review

HUNGARY

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Zenevilág

ITALY

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L'Armonia *
Boccherini
Gazzetta musicale di Firenze *
Gazzetta musicale di Milano (1842-62)
L'Italia musicale
Musica (1855) *
Musica (1857-59) *
Musica (1876-78, 1883-85) *
La Musica popolare
Note d'archivio per la storia musicale
Paganini
Strenna Teatrale Europea *
I Teatri
Il Teatro illustrato

THE NETHERLANDS

Caecilia (1844-80)
Het Muziekcollege
La Hollande musicale
Nederlandsch Muzikaal Tijdschrift

NORWAY

Nordisk musik-tidende
Orkestertidende

POLAND

Echo Muzyczne (1879-82)
Gazeta Muzyczna i Teatralna
Pamiętnik Muzyczny Warszawski
Ruch Muzyczny
Tygodnik Muzyczny

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Музыкальное обозрение
Хроника журнала «Музыкальный
современник»

SPAIN

La España Artística
La Gaceta Musical Barcelonesa
La Música Ilustrada Hispano-
Americana
Revista y Gaceta Musical
La Zarzuela

SWEDEN

Ny tidning för musik
Svensk musiktidning

UNITED STATES

Dwight's Journal of Music
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The New York Musical World
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Fliegende Blätter für Musik (1855-57)
Monatshefte für Musikwissenschaft (1869-1905)
Musikalisches Wochenblatt (1870-1910)
Allgemeine (deutsche) Musik-Zeitung (1874-1943)
Neue Musik-Zeitung (1880-1928)
Vierteljahrsschrift für Musikwissenschaft (1885-94)
Zeitschrift der internationalen Musikgesellschaft (1899-1913)
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Zeitschrift für Musikwissenschaft (1918-35)
Melos (1920-34)
23: Eine Wiener Musikzeitschrift (1932-37)
Zeitschrift für vergleichende Musikwissenschaft (1933-35)
Neues Musikblatt (1934-42)
Archiv für Musikforschung (1936-43)
Deutsche Musikkultur (1936-44)

BELGIUM

- La Belgique musicale* (1847-59)
Le Diapason (1850-52)
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L'Echo musical (1869-97)
Muziekwarande (1922-31)
La Revue musicale belge (1925-39)
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La Sirène, from 1938 *Syrinx* (1937-46)
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Vlaamsch jaarboek voor muziek-geschiedenis (1939-42)

CANADA

- The Arion* (1880-81)
Musical Journal (1887-88)
Musical Canada (1906-33)

THE CZECH REPUBLIC

- Caecilie* (1848-49)
Dalibor (1858-1927)
Slavoj (1862-65)
Hudební listy (1870-75)
Varyto (1878-91, 1893-94)
Ceská hudba (1895-1939)
Smetana (1906-07, 1910-27)
Hudební revue (1908-20)

FRANCE

- Le Ménestrel* (1833-1914, 1919-40)
La Renaissance musicale (1881-83, 1901-12)
S.I.M. Revue musicale mensuelle (originally entitled *Le Mercure musical*; 1905-14)
L'Année musicale (1911-13)
Revue française de musique (1912-19)
La Revue musicale (1920-40)
Revue Pleyel (1923-27)

GREAT BRITAIN

- The New Musical Magazine, Review and Register* (1809-10)
The English Musical Gazette (1819)
The Musical Gazette (1856-58)
The Musical Monthly and Repertoire of Literature, Drama and the Arts (1864-65)
The Musical World (1866-91)
The Musical Standard (1871-1933)
The Monthly Musical Record (1871-1960)
The Meister (1888-95)
The Chesterian (1915-19; 2nd ser. 1919-40, 1947-61)
Musical Mirror (1920-32)
Tempo Newsletter (1939, 1941, 1944-46 [New York, 1940-44])
The Penguin Music Magazine (1946-49)
Con brio: a Scots Magazine for the Modern Music Lover (1946-51)
Music (1950-52)

HUNGARY

- Zenelap* (1886-1912)

ITALY

- La Gazzetta musicale di Milano* (1866-91)
Musica sacra (1877-1942)
Rivista musicale italiana (1894-1932, 1936-43, 1946-55)
La Cronaca musicale (1896-1917)
La Nuova musica (1896-1919)
Musica e musicisti (1902-05)
La Critica musicale (1918-23)
Musica d'oggi (1919-42)
Il Pianoforte (1920-27)
Il pensiero musicale: Rivista mensile di cultura popolare (1921-29)
La Cultura musicale (1922-23)
La Rassegna musicale (1928-43, [1947-62])
Rassegna dorica: cultura e cronaca musicale (1929-42)

THE NETHERLANDS

- Caecilia: Algemeen Muzikaal Tijdschrift van Nederland* (1881-1944)
De Muziek (1926-33)

POLAND

- Echo muzyczne, teatralne i artystyczne* (1883-1907)
Kwartalnik muzyczny (1911-14)
Gazeta muzyczna (1918-21)
Muzyka (1924-38)
Muzyka polska (1934-39)
Ruch muzyczny (1945-49)

PORTUGAL

- Gazeta musical de Lisboa* (1872-76)
Ecco musical (1873-74)
Amphion (1884-98)

RUSSIA

- Muzika i teatr* [Music and theatre] (1867-68)
Bayan (1888-90)
Russkaya muzikal'naya gazeta [Russian musical gazette] (1894-1917)
Sovetskaya Muzika [Soviet Music] (1933-41)

SPAIN

- Crónica de la Música* (1878-82)

UNITED STATES

- The Musical Reporter* (1841)
Boston Musical Review (1845)
Saroni's Musical Times (1849-52)
The Musical Gazette (1854-55)
Church's Musical Visitor (1871-97)
The New Music Review and Church Music Review (1901-35)
Harvard Musical Review (1912-16)
Musical Advance (1913-48)
Journal of Musicology (1939-1948)