

**RIPM Annual Report  
IAML 1989  
(Oxford)**

My remarks will focus on the following areas: recent RIPM publications and the publication schedule, forthcoming titles, the creation of two new RIPM national groups, and, with respect to the training of these groups, visiting scholars at the Maryland Center, assistance received from various governmental agencies, the RIPM staff at the Maryland Center, projects undertaken by the Mainz RIPM group, new design specifications for the catalogue and index pages, the revision of the *Procedures Manual* and *Coding Brochure*, *Periodica Musica*, new microfilming projects and an announcement concerning the availability of microfilm or microfiche for journals indexed by RIPM and, finally, general remarks about the future of RIPM.

*Recent RIPM Publications and Publication Schedule*

At the Amsterdam meeting we announced the forthcoming publication of RIPM volumes and our publication schedule, namely, five or six volumes in year one and thereafter ten volumes per year. (It was to be expected that such a statement would be met with more than a few polite smiles, and it was.) However, now, two years later RIPM has produced sixteen volumes; six in year one and ten in year two: fourteen are already printed, two others will appear within a month or so. Notwithstanding possible funding problems RIPM will maintain a ten-volume per year publication schedule.

Our publication cycle moves from French, to English, to Italian, to German titles. RIPM's first six volumes focused on *La Chronique musicale* and *L'Art musical*; two volumes treating *The Quarterly Musical Magazine and Review* and four treating *The Harmonicon* followed. Thereafter we began the Italian cycle publishing one volume dealing with the *Strenna teatrale europea*, and another with the *Gazzetta musicale di Firenze*. The two soon-to-appear Italian volumes deal with three different Neapolitan journals, each titled *La Musica*.

This year RIPM shall publish a single Italian volume—*L'Armonia*, which is the continuation of the *Gazzetta musicale di Firenze*—and, thereafter, move into an extended German cycle of nine volumes, with four devoted to the *Allegemeine Wiener Musik-Zeitung*, one to the *Berlinische Musikalische Zeitung*, one to *Eutonia*, and three to the *Niederrheinische Musik-Zeitung*.

*Forthcoming Titles*

I turn now to the journals currently being indexed, for mention of them offers an indication of the titles that will be forthcoming over the next few years. These include Fétis's *Revue musicale*, the second and much later *Revue musicale*, *Dwight's Journal of Music*, and *Italia musicale*—the latter two being monumental in size and scope—the *Monatsschrift für Theater und Musik*, the *Berliner Allgemeine Musikalische Zeitung*, the *Fliegende Blätter für Musik*, the *Revue et Gazette musicale de Paris*, the first part of the *Musical Standard*, I

*Teatri, L'Eco*, and *La Gazzetta musicale di Milano*. Beyond this, work will shortly begin on the *Musical World* and a major long-run German music journal. We also expect that important RIPM work will begin in the Netherlands and in Belgium before the end of the year.

*The Creation of two New National Groups and Visiting Scholars at The Maryland Center*

As you know, scholars participating in the RIPM undertaking come to the University of Maryland Center to learn the indexing procedures and data entry techniques. Over the past two years a number of distinguished scholars and very talented graduate students have come to the Center for this training and then returned home to begin regular collaboration with RIPM. I should recall at this point that data entry can be accomplished on even the simplest of IBM compatible machines—and soon it will be possible to enter data on Apple Macintosh computers as well. The project was from the start, of course, planned in this manner to facilitate international collaboration. In any case, the most recent visitors to come to the Center for training include David Day, well known to you, Edward Clinkscale of the University of California, Malou Haine and Henri Vanhulst, both of the Université Libre de Belgique, Elizabeth Kamphuis of the University of Amsterdam, Martina Lang of Johannes-Gutenberg-Universität in Mainz and Yves Gérard of the Paris Conservatory. And, of course, RIPM's two Associate Editors Marcello Conati and Christoph-Hellmut Mahling have come to the Maryland Center in order to coordinate RIPM work respectively at the Centre international de recherche sur la presse musicale in Parma-Colorno and at Johannes-Gutenberg-Universität in Mainz with activities at the Maryland editorial headquarters. It is our hope to move forward in the forthcoming years with the establishment of RIPM groups in Spain, Portugal, Canada, and South and Central America.

*Assistance Received from Various Governmental Agencies*

It is a pleasure to report that several governments, or agencies thereof, have assisted RIPM by facilitating the trips of participating scholars to the Maryland Center. Belgium's Fédération nationale de la recherche scientifique supported the trips of Malou Haine and Henri Vanhulst and will support a planned future visit of Paul Raspe, director of the Brussels Conservatory Library. The University of Amsterdam supported the trip of Elizabeth Kamphuis with supplemental funds being supplied by the Center; the visit of Martina Lang was sponsored by Johannes-Gutenberg-Universität, and one of the trips of our colleague Yves Gérard was sponsored by the French government. Moreover, the directors of the Dutch team Dr. Dick van den Hull, director of the music library at the Gemeentemuseum in the Hague, Professor Chr. M. Schmidt, chair of musicology at the University of Amsterdam, and Eric Van Griensven, director of the music library of the Royal Library, also at the Hague, have jointly requested assistance from the government of the Netherlands for extensive funding for the creation of a Dutch RIPM team—a team moreover which is ready to begin work, as one of its principal members has already received the necessary training at the Maryland RIPM Center. We are also now preparing grant applications to the FNRS in

Belgium and to the Minister of Culture in France for ongoing support.

*The RIPM Staff at the Maryland Center*

There have been a number of developments with respect to personnel at the Maryland Center and I believe it appropriate to bring these to your attention so that you might have a larger picture of RIPM's infrastructure.

Last July, Dr. Luke Jensen accepted the position of Associate Director of the Center for Studies in Nineteenth-Century Music which functions as RIPM's editorial headquarters. Dr. Jensen's dissertation was in the area of Verdi studies and his professional experience includes that of production manager for music publications at Garland Publishing in New York; he is also quite a capable speaker of the Italian language. He has been named RIPM's Assistant Editor and, in addition to his editorial work, he remains in close contact with RIPM activities at the Italian Center. The RIPM Maryland Center also profits from the presence of a full-time English-language editor, Dr. Richard Kitson, a full-time German-language editor, Dr. Beverly J. Sing who recently completed her dissertation in Karlsruhe, a full-time French editor, Mlle Diane Cloutier, and two part-time editors Ms. Diana Snigurowicz, who works on both English and German journals and Ms. Lisa Feurzig who focuses her attention exclusively on German periodicals. Each of these names will become familiar to you as their volumes appear. Finally, the Center profits from the services of a computer systems coordinator, Mr. Scott Bodarky, for 20 hours per week. I should point out that Dr. Sing joined us in May, after having worked for an extended period of time in Mainz with Prof. Mahling and the RIPM group there, training new members to input German-language data.

*Projects undertaken by the Mainz RIPM Group*

This leads us to remarks concerning indexing undertaken in Mainz under Prof. Mahling's supervision. Briefly stated, the data entry has been completed there for two German journals—the *Berlinische musicalische Zeitung* and the *Fliegende Blätter für Musik*. The Mainz group is currently entering data for the *Berliner Allgemeine Musicalische Zeitung*. Thereafter, work on *Cäcilia, Eine Zeitschrift für die musikalische Welt* will begin. As you can see RIPM is a fairly extensive operation, one requiring a great deal of coordination, and one entirely dependent upon the ability of each group to respect both production and publication schedules. To date, it is truly a pleasure to say that all involved are doing so.

*New Design Specifications for Catalogue and Index Pages*

I would like to bring slight alterations to the page designs of RIPM publications to your attention, one concerns calendar pages, the other, index pages. Each offers in our opinion an improvement to the current page design. We have widened the title column of the RIPM calendar pages and reduced the space reserved for the number column. While the fine tuning is not yet completely accomplished, even at this point we can easily see how the new design offers more text on each page and a better balance between content information and bibliographical data.

In the index we have made two alterations: (1) we have simply reduced the size of type (and thus reduced the size of the index by between 15 and 20 percent); and (2) we have rearranged the entries beneath each capitalized bold keyword to appear chronologically by RIPM number. While in the past the entries were arranged alphabetically, which had the advantage of at least offering some seeming unity to the presentation as one scanned the left-hand margin, and the distinct advantage of regrouping identical repetitive titles under a single entry (e.g., numerous repetitions of the column title “Revue Musicale”), this ordering ultimately is a random one offering little specific information to the reader. By arranging entries (beneath keywords) chronologically by RIPM number the reader is presented with a chronological view of the treatment of a given subject in a journal. The advantage is obvious; the disadvantage is that the left-hand margin on first reading will appear to lack the unity supplied by an alphabetical listing, albeit a random one; and the repetition of identical titles at different dates must either be accepted or resolved in a new manner.

*Update of the Procedures Manual and the Coding Brochure*

Over the past five years the RIPM indexing procedures and coding techniques have obviously improved and consequently the *Procedures Manual* and *Coding Brochure* is in need of updating; we intend then during the forthcoming year to revise these volumes and at the same time to do so in a manner that will facilitate future updates. We are simply going to supply the manual and brochure unbound, placed with three holes, in a loose leaf binder. Thereafter any subsequent alterations will simply be updated with sheets to be inserted in the binder.

*Periodica Musica*

The area in which we are not up-to-date is the production of *Periodica Musica*; this I should add is entirely my fault. For, as some of you know, until 1 July my responsibilities at the University of Maryland included directing a rather large music department. This responsibility and others led to a delay in producing *PM*. However, as I have completed my term as chairman we will quickly be able to bring this publication up-to-date. The 1988 issue will be mailed before December 1989, and the 1989 issue will appear before the end of February 1990. The 1990 issue will then appear on schedule, as will future issues.

*New Microfilming Projects and Availability of Microfilm or Microfiche for Journals Indexed by RIPM*

As you may know, the Parma Center has continued its vast microfilming project. Moreover, we have concluded arrangements both with the Conservatory Library in Belgium and with three institutions in the Netherlands—the Geementemuseum, the University of Utrecht and the Toonkunst Library in Amsterdam—to microfilm the journals that RIPM will be indexing in these countries. Moreover, in each case permission has been granted to make them available commercially as the RIPM volumes treating them appear. This then leads me naturally to an announcement of some importance: RIPM’s publisher, UMI, is making available microfilm or microfiche copies of all journals treated by RIPM. A forthcoming flier announces this. We know that the availability of

the journals indexed will greatly facilitate research and for this reason we are delighted to bring this to your attention. At the same time we also hope that the availability of this material will initiate greater sales, which brings me to the final subject.

### *The Future*

When we began speaking of the RIPM undertaking at the beginning of the 80s, we all recognized the importance of gaining access to this monumental and immensely important corpus of literature. Moreover, the need for such a bibliographical tool has been enunciated in scholarly literature for more than fifty years. Yet, understandably, some of our colleagues initially viewed the effort with a bit of understandable toleration and some mild amusement, for what we were proposing seemed at the time almost impossible to achieve: international teams, data entered in numerous countries in an exact prescribed manner, the necessity to agree upon procedures and thereafter to develop new computer programs and laser printing techniques—not to mention the necessity to find funds for the entire operation, to create a large entity to oversee RIPM, and others to coordinate national efforts, and, finally, to locate a publisher ready to take on the task (and to sell the volumes at a reasonable cost). And, if it seemed like a mammoth undertaking some seven or eight years ago, today, now that much is achieved, it seems even more demanding than it did then. The task of putting RIPM together has been immense, but, at the same time the success of the effort has demonstrated the extent to which international cooperation can function in an efficient and productive manner. I say this not to praise those who have worked so hard (and in many cases *bénévolement*) for so many years, but rather to point out what may become a serious problem. For, while scholarly reaction to this undertaking has indeed been gratifying, sales are simply not yet at a point great enough to support the costs incurred. We hope that over this forthcoming year sales will increase substantially and thus permit us to follow the initial ten-year phase of this project through to completion. Many of the world's major libraries have already subscribed. And, while it is always uncomfortable for a scholar to promote a publication, in this case I speak for all those involved, and, equally for the sponsoring societies. RIPM has been out now for a year; the reaction to it has been extremely favorable. It is our hope that it will not take more than three years to establish a solid subscription base (three years I am told is the time it took to establish such a base for RISM and RILM). However, if RIPM is to serve its function, many more libraries must subscribe and by so doing not only bring this world of information to their communities but also support an undertaking which cannot flourish without their assistance. International undertakings of this nature need your support; they simply cannot exist without it.

H. Robert Cohen General Editor