

**RIPM Preliminary Report
IAML 1981
(Budapest)**

**Centres Internationaux de Recherche sur la Presse Musicale (CIRPM)
Répertoire International de la Presse Musicale du Dix-Neuvième
Siècle (RIPMxix)**

H. Robert Cohen (Vancouver) –
Marcello Conati (Parma) & Elvidio Surian (Pesaro)

A Preliminary Report

The development of musical romanticism coincides with the parallel development of musical journalism and the creation of a very large number of periodicals dealing either entirely or in part with musical activities. Moreover, the extensive attention in the press to this aspect of European culture, noted first in the 1830's and 1840's continues well into the 20th century. Specialized music reviews, *feuilletons* in daily newspapers, articles in literary periodicals, in theatrical journals and in *magazines de mode*, as well as engravings and lithographs in the illustrated press constitute, therefore, a documentary source of monumental proportions, that is of primary and unquestionable importance to the music historian. In spite of the wealth of information contained therein, however, two problems have prevented this material from being exploited: (1) the limited number of libraries possessing the journals, newspapers and reviews, and (2) the difficulty encountered when one attempts to locate specific information within an available periodical. Because detailed indexing of 19th- and early 20th-century periodical publications dealing with music is extremely rare, the scholar wishing to consult articles or iconography—or reviews, *notices*, advertisements or announcements—dealing with a given subject must, in most cases, simply resign himself to turning literally hundreds if not thousands of pages to locate relevant documents. Clearly, gaining bibliographical control and consequently access to this exceptional source of information is a priority in music bibliography.

During the past eighteen months meetings have been held with members of the Executive Council of the Societa Italiana di Musicologia and with specialists in North America and Europe in order to determine the structure of a bibliographical project aimed at dealing through international cooperation, with this imposing amount of literature. The program and structure outlined below conform to the suggestions brought forth at these meetings.

We are presently in the process of establishing two research centres one, a European Centre in Bologna directed by Elvidio Surian and Marcello Conati; the other, a North American Centre at the University of British Columbia directed by H. Robert Cohen in collaboration with Hans Burndorfer the University music librarian devoted to the collection, study, cataloguing and indexing of writings on music and musical iconography in 19th- and early 20th-century European and North American periodical literature. Part of a single structure, these Centres will work together to gather the sources described above on microfilm¹ in order

¹ Our initial efforts will be devoted to developing the archives by pursuing a systematic program of “on the spot” microfilming in this respect we might follow the excellent model for gathering materials established by

to establish two research archives of international significance. Furthermore, to facilitate access to this material by scholars on both continents, the microfilms will be duplicated and housed at both the North American and the European Centres.²

In addition to functioning as research archives, the principal activity of the Centres will be the cataloguing and computer-programmed indexing of the collected materials. Because of the scope of the undertaking and the number of languages involved, this aspect of the project will require the collaboration of a number of scholars. For this reason, we are initiating the creation of national indexing groups. Several scholars have already indicated their desire to participate (others interested are urged to contact us), and a research team for indexing French periodicals has been established at Université Laval (Québec) under the direction of H. Robert Cohen, in collaboration with Yves Gerard (Conservatoire national supérieur de musique, Paris).³ Moreover, the directors of the two Centres will coordinate and supervise the publication of the resulting catalogues and indexes in a new series of reference volumes, *Le Répertoire International de la Presse Musicale du Dix-Neuvième Siècle (RIPMxix)*. And following the *RIDIM* model *Les Centres Internationaux de Recherche sur la Presse Musicale* will publish an annual Newsletter containing brief articles, reports, reviews and an annually revised catalogue of the archives' holdings.

With respect to the North American Centre, the University of British Columbia, through its Department of Music, intends to supply appropriate space, computer resources, microfilm readers and photographic equipment. It is expected that similar facilities will be established in Bologna under the aegis of the Emilia Romagna regional government.

We have discussed this project at length with numerous scholars, administrators and representatives of international bibliographical organizations, and in each instance have been strongly encouraged to pursue this undertaking. Our immediate plans, therefore, are: (1) to complete the infrastructure of the national indexing groups; (2) to organize a small international colloquium devoted to establishing the principles of cataloguing and norms governing the computer-programmed indexing; (3) to coordinate the initial phase of filming in summer 1981; and (4) to prepare, for the 1981 IAML Congress, a full session dealing with the activities of *Les Centres Internationaux de Recherche sur la Presse Musicale (CIRPM)*, and current publication projects and future plans for *Le Répertoire International de la Presse Musicale du Dix-Neuvième Siècle (RIPMxix)*.

the American Institute for Verdi Studies (New York) and by purchasing available microfilm copies of music periodical literature The University of British Columbia has already acquired a substantial number of pertinent reprints and microform reproductions.

² With respect to filming materials, we wish to acknowledge the importance of Imogen Fellingner's groundbreaking research [*Verzeichnis der Musikzeitschriften des 19. Jahrhunderts*, Regensburg, Gustav Bosse Verlag, 1968] with subsequent updating in *Fontes*, as well as the work of national groups preparing union catalogues of music periodicals, for such bibliographical tools allow us to locate copies of specialized journals.

³ This group recently completed a three-volume work entitled *Les Gravures Musicales dans l'Illustration, 1843-1899* (Les Presses de l'Université Laval, 1981, published under the auspices of *RIDIM*), which reproduces and catalogues approximately 3,400 engravings, and includes a highly detailed computer-programmed index. Moreover, the Université Laval team is presently working on a catalogue and index of writings on music in the *Revue des Deux Mondes*, and has joined forces with scholars at the University of British Columbia and with a French team under the direction of Yves Gérard, to prepare the first publication of Berlioz's music criticism, which will appear in 1-2 volumes (including a two-volume index) over a six-year period beginning in 1982. The Franco-Canadian group is also preparing a reprint volume of the *Tables* in the *Revue et Gazette Musicale de Paris*. These projects demonstrate different methods of bringing source material of a varying nature under bibliographical control.

Finally, we have formally requested that this undertaking proceed under the auspices of IAML, and, to assure the essential international collaboration, have established a Com-mission Internationale Mixte, an advisory board, composed of distinguished scholars, librarians and archivists from Canada, England, France, Germany, Hungary, Italy, Poland, Sweden and the United States.

**RIPM Annual Report
IAML 1981
(Budapest)**

Commission on Répertoire International de la Presse Musicale du XIXe Siècle

Forty-six participants from seventeen countries attended the inaugural *RIPMxix* session chaired by H. Robert Cohen (September 11th, 1981, Budapest).

After introductory remarks by Elvidio Surian and H. Robert Cohen reiterating the goals and formal structure of *RIPMxix* and the *Centres internationaux de recherche sur la presse musicale (CIRPM)*, as outlined at the Cambridge Conference (see *Fontes* 28/1-2 January-June 1981. pp. 105-6), four reports and two papers were presented. The reports offered an overview of *RIPMxix-CIRPM* activities and developments: the papers focused on two RIPM-sponsored projects dealing with musical iconography in the 19th-century illustrated press.⁴

Reports

- I. Elvidio Surian and Marcello Conati: *CIRPM* (Parma), read by Elvidio Surian.
- II. H. Robert Cohen: *CIRPM* (Vancouver).
- III. Hans Burndorfer: The *CIRPM* Archive (Vancouver).
- IV. H. Robert Cohen and Elvidio Surian: International Developments, Commissions and Commission Membership, Current *RIPMxix-CIRPM* projects.

Papers

Christoph-Hellmut Mahling: *Bemerkungen zur „Illustrierten Zeitung“ als Quelle zur Musikgeschichte des 19. Jahrhunderts.*

Joel H. Kaplan: *Musical Iconography in “The Illustrated London News.”*

H. Robert Cohen, President

⁴ The methodology adopted for these projects was developed for a soon-to-appear three-volume illustrated catalogue and index to 3,366 musical engravings in the French newsweekly *L'Illustration* (Québec: Les Presses de l'Université Laval; New York: Pendragon Press; Netherlands: Frits Knut). The cataloguing principles and indexing norms employed are outlined in the work's extensive introduction.

CIRPM - PARMA

Unlike the situation in North America where the creation of a research centre is dependent primarily upon private institutions and foundations, in Italy the creation of a research centre is dependent upon public institutions and formal legislative approval by public representatives. Once approval is forthcoming however, the activities of a legally constituted centre can be planned on a long-term basis, for only in the most extreme of cases is the existence of such institutions questioned.

When we announced last year plans to establish the European Centre in Italy we did so based on a pledge from the Emilia Romagna regional government to support the undertaking with annual funds for operating expenses, research assistants and equipment. Our task during this year was to explore further possibilities for public funding and to prepare formally the legal creation of the Centre.

During the past year, then, meetings have been held in Bologna with the Assessore regionale alla cultura, and in Parma with the Mayor, the Assessore alla cultura per la provincia di Parma and other officials of the administration, to plan the formal establishment of the Centre in Parma (and not in Bologna as was originally suggested) and to draft the detailed legislation, which offered the resources permitting us to respect our long-term research goals.

It is clear now that funding for the European Centre will be forthcoming not only from the Emilia Romagna Regional Administration but also from the city and province of Parma. Moreover, I am pleased to report that the legislation has been completed, examined and approved by the province's legal experts and that it will shortly pass before the legislature. We fully expect, and have been assured by government officials, that the European Centre will be functioning by December or January.

The legislative act outlines the juridical status of the Centre, defines its aims and states the functions of the coordinators who will direct the Centre—namely, Marcello Conati and myself—and of the staff who will realize its programmes. From an administrative point of view, the city and the province of Parma are acting as the Centre's sponsors. The administrations will provide office space and equipment (microfilm readers, computer facilities, a photographic laboratory, etc.) and funding to secure the services of a librarian, a secretary, a photographer and research personnel for cataloguing and indexing.

The reasons determining the choice of Parma as the location of the European Centre were based on several considerations: (1) the support pledged by the city of Parma and the provincial government, in addition to support from the regional government; (2) the fact that Parma cherishes a rich cultural tradition particularly in the field of 19th-century opera—it is the site of the Verdi Institute and of a dynamic opera house; (3) it is centrally located and is easily reachable by train, in about one hour from Milan and Bologna, and (4) it is the permanent residence of one of the two Directors of the European Centre, Professor Marcello Conati.

As soon as the Centre is functioning we shall begin microfilming 19th-century Italian music periodicals, preparing a bibliography of 19th-century Italian journals—other than specialized music reviews—which deal in part with musical activities, and organizing an international colloquium devoted to establishing indexing norms—this meeting to be held again under the sponsorship of the Emilia Romagna regional government. Once indexing norms are established we shall, of course, direct our work toward this fundamental area.

One final remark regards the proposal advanced to the international

musicological community to have the European Centre for cataloguing and indexing 19th-century periodical literature established in Italy. While Italy has been an active participant in the international bibliographical repertories and in the international musicological community at large, until now Italy has been neither the seat of, nor the motivating force in the coordination of a bibliographical project of this nature. It is particularly fitting, then, and an opportunity that we welcome, that Italy whose cultural patrimony ranks unquestionably in quality and quantity among the richest, be a motivating force in the area of 19th-century periodical literature. Moreover, unlike France, England, the United States, and, in part, Germany, Italian periodical literature of the 19th-century, which amounts to hundreds and hundreds of titles—many of which are not accounted for in current publications of a bibliographical nature—is not preserved mainly in two or three central libraries. Rather, the journals are dispersed, because of the decentralized nature of Italian political and cultural life, in numerous libraries throughout the entire national territory. We also wish to point out that the President of the Società Italiana di Musicologia (Alberto Gallo) and the Society's Executive Council have expressed strong support for this undertaking and for the establishment of the European Centre in Italy under the auspices of IAML.

Elvidio Surian (Pesaro) and Marcello Conati (Parma)

CIRPM - VANCOUVER

This has been an active year for *CIRPM* at the University of British Columbia. Firstly, and of primary importance, is the fact that the creation of the Centre was formally approved by the Faculty of Graduate Studies and the University Senate. This is a significant event, for the creation of University sponsored research centres has, in the past, been reserved primarily for areas outside the humanities. With the Centre's formal approval more spacious though temporary quarters will be provided—permanent housing has been reserved in a soon-to-be constructed building—and appropriate equipment will be supplied, including a microfilm laboratory capable of filming, developing and reproducing microforms. Microfilm readers have already been purchased for the Centre as has a Gordon Microfilming System.

In addition to numerous administrative questions concerning the Centre's creation, we have focused our efforts this year on several different areas: the development of the archive (about which Mr. Burndorfer will speak), the preparation of a preliminary report on indexing norms, a study of representative 19th-century periodical indexes, and, within the context of a graduate seminar, a comparative study of the contents of fourteen American, Canadian, English, French and German periodicals. Following are a few words about each.

With a view toward preparing internationally sanctioned indexing norms, a preliminary (approximately 100 page typed) study was prepared by a graduate fellow of the Centre, Miss Elizabeth Lamberton, in order to investigate contemporary indexing methods, indexing computer programmes and computer-assisted publishing systems. The report, which will be submitted to the Commission for Indexing Norms for discussion, details the advantages and disadvantages of current indexing systems and makes concrete recommendations for the manner in which *RIPM*xix might proceed.

A study dealing with 19th-century periodical indexes in English, German and

French has been undertaken to determine the extent to which their selective publication would constitute a useful, though obviously limited, resource. The study is ongoing and the question is not uncomplicated for one must weigh the relative usefulness of what are frequently incomplete indexing results. To date, however, one periodical, *La Revue et Gazette Musicale de Paris*, clearly excels in this area. *RGMP*'s tables are both extensive and systematic. For this reason we are in the process of preparing their publication in a single volume which will appear in the series *La vie musicale en France au dix-neuvième siècle* published by Les Presses de l'Université Laval (Québec) in collaboration with Pendragon Press (New York) and Frits Knuf (Netherlands).

A graduate musicology seminar at the University which produced studies of fourteen American, Canadian, French and German periodicals examined the relative merits of each as a source of information for the music historian. This, at least in part, as a means of assisting in establishing the priority for the choice of journals to be indexed at the Centres.

With respect to graduate studies it must not go unmentioned that the establishment of *CIRPM* in Canada has clearly stimulated an interest in the 19th-century press as a suitable and important subject for MA theses and Ph.D. dissertations. Four such studies have been undertaken in Québec, under the auspices of the *CIRPM* indexing group there, and four at the Centre in Vancouver. It is likely that the establishment of national indexing groups will stimulate parallel interests in other countries.

Funding, of course, is one of the principal preoccupations. And, in this area, I am pleased to report a successful year as well. We have received a major grant for the development of the archive. The provincial government of British Columbia has supplied *CIRPM*, through the University Library administration, with renewable funds for the employment of research assistants. And, the provincial government also supplied a grant for the preparation of the indexing norms study referred to above. Finally, I should note that the services of computer programmers, and the excellent facilities of the University of British Columbia's Computer Centre, which possesses a large inventory of equipment including modern laser printers, have been made available to us.

H. Robert Cohen (Vancouver)

THE CIRPM ARCHIVE (VANCOUVER)

One of *CIRPM*'s staunchest supporters is the University of British Columbia Library, and it is my pleasure to explain the Library's involvement in this undertaking and why the Music Library is well-suited for the responsibilities it has assumed.

The University of British Columbia Library system which now has a collection of over two million volumes excluding micro materials was founded in 1915. Its history is the history of so many academic libraries in North America: its growth hampered by the depression and World War II, it experienced a huge expansion after the war. The Music Library collection, one of the largest in Canada, began with the creation of the University Library itself which from its very inception placed a heavy emphasis on the acquisition of journals both current and retrospective—at a time when few reprints and microform reproductions were available. For this reason the Music Library possesses many original and extremely rare editions (rare, at least, in North America) of nineteenth-century

journals. Initially part of the general collection, the music collection became an independent entity in 1948 when a Fine Arts and Music Division opened in the Main Library building. In 1965, a three million dollar gift designated by University benefactor H.R. MacMillan, for the development of the General Library collection, was a tremendous boost to the Library's purchasing power, making ours one of the largest number of acquisitions of any North American library. The Music Library received its fair share and the purchase of material in reprint and microform, which began during this period, included numerous nineteenth-century journals. Located since 1965 in a new Music Building, the Music Library today possesses approximately forty-five thousand volumes and large microfilm holdings. The University also possesses a collection of over 35,000 recordings.

It was not long after his appointment to the Department of Music that Dr. Cohen approached the Library Administration for support for this project. Realizing that close co-operation between *RIPMxix*, *CIRPM* and the Library Administration was essential to the success of the undertaking, the Library Administration gave the request immediate attention and within a short time declared its willingness to participate actively in the venture. In effect, the *CIRPM* archive will be built upon the existing collection.

Thereafter, our work began. Our initial task was to compile two lists: first, a bibliography of nineteenth-century music journals in our collection, and second, a desiderata list of titles lacking and where they might be obtained, namely from specific libraries or commercial microform distributors. The Library's first contribution to the project then, through a programme sponsored by the provincial government, was the allocation of 400 hours of student assistant help to accomplish these tasks. Anyone interested in this field must and will begin his work with Imogen Fellingner's *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts* (Regensburg, Gustav Bosse Verlag, 1968). Our assistants arranged, by country with titles in alphabetical order, Fellingner's chronologically ordered list and supplemented this information with the addenda to the *Verzeichnis* updated in *Fontes Artis Musicae*. The list was also updated with information found in the *New Grove*—information again provided by Dr. Fellingner—as well as several unpublished bibliographies made available to the Centre.⁵ This desiderata list forms the basic purchasing tool for the *CIRPM* archive. The next task consisted in identifying titles available either in microform or reprint, or obtainable from libraries willing to supply microfilm copies of their materials, or the microfilms themselves with permission to reproduce. A recent survey,⁶ published in *Notes*,⁶ of music journals available in microform or reprint,⁷ provided useful information which was supplemented with publishers' listings.

Financing a growing collection of journal titles was our subsequent concern. Certainly, the Music Library had a basic collection, but it was in no way sufficient for the project as envisioned. With the support of the Library's Serial Bibliographer, who joined the growing phalanx of the Centre's supporters, many titles have been added to the archive over the last two years, purchased by the Library's fund for retrospective journals. However, not all of the funds have

⁵ These include Jean Watelet's typescript *Presse des Spectacles 1749-1939* (Bibliothèque Nationale, France: Pér. Bur, 182) and Marcello Conati's typescript bibliography of Italian music journals.

⁶ Stuart Milligan, *Music and Other Performing Arts Serials Available in Microform and Reprint Editions*, in: *Notes* 37, 2 (December 1980), pp. 239-307.

⁷ Gillian Anderson's typescript, *Music Periodicals on Microform in the Library of Congress*—a copy of which was supplied by the author—also provided valuable information

come from the Library, much of the funding for the basic collection came from grants and foundations, such as the Canada Council, the Vancouver Foundation, and the Leon and Thea Koerner Foundation. Moreover, during the last two years, I have had access to further private funding such as the Otto Koerner Fund, and it was mainly with non-University resources that I was able to add still other titles to the 19th-century journals collection.

Finally, a clear indication of the University Library's commitment to the undertaking was provided when it requested support for the *CIRPM* archive from the Social Sciences and Humanities Research Council of Canada. The Council administers a programme under which university libraries can apply for grants to strengthen specialized collections. Requirements are extremely stringent and one must demonstrate that the library already possesses a distinguished collection in the designated area, a collection which the Council views as being of national or international significance and an indispensable resource for scholarly research. The Council further requires a documentary study relating the existing collection to published bibliographies, a comparative study of similar collections and an extensive bibliography of materials to be purchased if funds are provided. Our application was prepared and three months later, at the end of June 1981, word was received from Ottawa that the grant was approved. Not only does this mean that a substantial sum is now available for the purchase of 19th-century periodicals—and that we can approach the Council for continuing support every two or three years—but equally important, if not more so, is the fact that the existence of the *CIRPM* archive has been acknowledged and identified as a collection of national significance. This, we believe, will have a positive effect on applications to other agencies and foundations for funding, rendering our requests more likely to succeed with the official approval implicit in a major government grant. Our future then looks promising.

Hans Burndorfer (Vancouver)

CURRENT RIPM^{xix} - CIRPM PROJECTS

International Developments, Commissions and Commission Membership

To this point we have focused on the European and North American Centres. Let us turn now to questions concerning the creation of national indexing groups, the constitution of two new commissions—the Commission for Indexing Norms and the Commission for Bibliographical Research—commission membership and current *RIPM^{xix}-CIRPM* projects.

Prof. Dr. Christoph-Hellmut Mahling, known to you for his many publications and his work, for many years, as the editor of *Die Musikforschung*, recently confirmed the fact that he will establish the German-language archive and indexing group at the Johannes-Gutenberg-Universität (Mainz) where he directs the University's Institut für Musikwissenschaft.

The research team for indexing French periodicals established some time ago at Université Laval has received a substantial grant from the Ministère de l'éducation of the Province of Québec for the employment of several research assistants. The projects undertaken by this group are cited below.

A second research team focusing efforts on the 19th-century French press has been created with funding from the Centre National de la Recherche Scientifique (France). This group, directed by Yves Gérard, President of the French Musicological Society, received an initial grant to work on the first collected

edition of Berlioz's music criticism which will appear in 12 volumes including a two-volume analytical index.

This project will be jointly undertaken with *CIRPM* (Vancouver) and with scholars in Québec, and will employ the indexing norms to be established by *RIPMxix*. Thus, in this respect it will serve as a *RIPMxix* pilot project.

During the forthcoming year we expect to increase the number of indexing groups and, of course, invite those interested in participating to communicate with us.

In order to assure the essential international nature of this undertaking, an advisory council, the Commission Internationale Mixte, composed of eminent scholars and archivists has been established. The CIM presently includes Richard Andrewes (England), Barry S. Brook (U.S.A.), Maria Calderisi (Canada), Imogen Fellinger (West Germany), Yves Gérard (France), Christoph-Hellmut Mahling (West Germany), János Kárpáti (Hungary), Alberto Gallo (Italy), Anders Lönn (Sweden), Kornel Michałowski (Poland), and the Directors of *CIRPM*—H. Robert Cohen (Canada), Marcello Conati (Italy) and Elvidio Surian (Italy)—who will serve alternately as President of the Commission. The CIM will soon be expanded to include representatives from Spain and Portugal and ultimately other nations as well.

In addition to the CIM, two other commissions are being established; the Commission for Indexing Norms, to assist in determining internationally accepted indexing norms, and the Commission for Bibliographic Research, to serve as a liaison between the Repertory and 19th-century periodical collections of national and international standing. While the membership of these two Commissions is not yet fully determined—this the result of the desire to respect the principle of international representation—reference to the names of several of the distinguished members of these Commissions is appropriate: Gillian B. Anderson (Library of Congress, U.S.A.), Lenore Coral (University of Wisconsin, U.S.A.), Helmut Kallmann (National Library of Canada), Michael A. Keller (University of California, Berkeley, U.S.A.), Sylvia L'Ecuyer-Lacroix (Québec, Canada), Giovanni Morelli (University of Venice, Italy), Jean-Michel Nectoux (Bibliothèque Nationale, France), David Rosen (University of Wisconsin, U.S.A.), Nicole Wild (Bibliothèque de l'Opéra, France), and Agostina Zecca-Laterza (Conservatorio "G. Verdi," Milan, Italy). We expect to profit from the council of the Commission Internationale Mixte to extend membership to include a wide range of national representatives.

And, finally, a list of current *CIRPM-RIPMxix* undertakings: *A Catalogue and Index to Musical Iconography in "The Illustrated London News."* Joel Kaplan (CIRPM Centre, Vancouver); *Katalog der musikalischen Ikonographie in der „Leipziger Illustrierten Zeitung.“* Christoph-Hellmut Mahling (Johannes-Gutenberg-Universität, Mainz); *An Annotated Catalogue and Index to the „Bayreuther Blätter.“* J. Evan Kreider (CIRPM Centre, Vancouver); *Les Ecrits sur la musique dans la « Revue des Deux Mondes. »* Québec Indexing Group (Université Laval); *An Index to "The Musical Times."* Edward Clinkscale (University of California); *The Complete Edition of the Music Criticism of Hector Berlioz* (12 vol.). Franco-Canadian Indexing Group (C.N.R.S.-Laval-U.B.C); *Les Tables de la « Revue et Gazette Musicale de Paris. »* Yves Gérard-H. Robert Cohen (C.N.R.S.-CIRPM Centre, Vancouver).

H. Robert Cohen (Vancouver) and Elvidio Surian (Pesaro)