

**RIPM Annual Report
IAML 1993
(Helsinki)**

I am pleased to report that, for many reasons, this has again been a productive year for RIPM: the number of volumes published, the progress of RIPM's now well-seasoned national groups, the successful integration of new Western European collaborators working in languages not previously treated, the steps taken to create new national groups in Central and Eastern Europe, and finally, the renewal of previously received funding, and the granting of new funds in support of RIPM.

First, the volumes. The past year has seen the publication of eleven new volumes, and not ten which is RIPM's normal schedule of publication. Of these eleven, one, prepared at the Maryland Center by Diana Snigurowicz, treats an English music journal, *The Musical Examiner*; five treat Italian journals (one is devoted to *Paganini*; the other four to *Il Teatro Illustrate*. Flavio Menardi Noguera prepared the former title; Giovanni Mazzuccheilli and Marco Capra, the latter. Both were realized at RIPM's Parma Center.) Five prepared by David Day deal with U.S. journals, one focusing on *The Message Bird* and four on *The New York Musical World*. In total there are now 58 published RIPM volumes, produced over a six-year period.

Among those being prepared for publication are ten or eleven volumes treating France's monumental and well-known *Revue et gazette musicale de Paris*; RIPM's first Dutch-language title, *Het Muziekcollege*; ten volumes focusing on London's *The Musical Times*; and, ten German-language volumes dealing with the *Berliner Allgemeine Musik-alische Zeitung*, the *Monatschrift für Theater und Musik*, the *Deutsche Musik Zeitung*, and the Mainz journal, *Caecilia*.

In addition to the ongoing treatment of French, German, Italian, British, Dutch, and U.S. journals, work on Norwegian, Swedish, and Danish periodicals has also been undertaken on a regular basis. With the assistance of the Royal University Library (Oslo), Kirsti Grinde is making very substantial progress entering and analyzing data in the three Scandinavian languages treated by RIPM. Mme Grinde's work on Norwegian journals is being edited by Øyvind Norheim, her work on Danish periodicals by Eva-Brit Fanger, and that dealing with Swedish journals by Veslemöy Heintz and Anders Lönn. In the Netherlands, Elisabeth Kamphuis, now of the Dutch National Radio, will soon begin a second Dutch title, with Eric van Griensven of the Royal Library in The Hague serving as Dutch Language Editor. And, just a short few months ago János Kárpáti, Professor and Director of The Franz Liszt Music Academy Library in Budapest, spent two weeks working at the Maryland Center learning the RIPM system. He is now regularly editing and analyzing data in nineteenth-century Hungarian music journals for RIPM.

It is a pleasure therefore to welcome Hungary as the first of what we hope will be several Central and Eastern European countries participating actively in this

undertaking. And, with this in mind, the Assistant Editor of RIPM, Luke Jensen, and I spent several days in August in Moscow introducing and offering initial training to new Russian collaborators at the S. Taneyev Scientific Music Library of the Moscow Conservatory, thanks to the initiative of Emilia Rassina. During the forthcoming year a Russian collaborator will be coming to the Maryland RIPM Center to study the RIPM system further and to assist in the formal creation of a national Russian RIPM group.

With respect to new activities in Western Europe, the Assistant Editor of RIPM and I offered introductory RIPM seminars at the Music Division of the National Library of Portugal in November of last year for interested faculty members and students at the Universidade Nova de Lisboa. As a result, it is a pleasure to report that Luisa Cymbron will soon undertake RIPM work in Lisbon with the collaboration of Professor Manuel Carlos De Brito. Finally, it remains our hope that work in Spain will soon begin under the direction of Jacinto Torres, and that further discussions concerning the creation of national RIPM groups in the Czech Republic, Poland, and Romania will engender fruitful collaboration.

With respect to funding, RIPM continues to be supported in Germany by the Deutsche Forschungsgemeinschaft and Johannes Gutenberg-Universität in Mainz; in Italy, by the cities of Parma and Colorno, the Region of Parma, and by various branches of the government of Emilia Romagna; and, in Scandinavia, primarily by the Royal University Library (Oslo).

With respect to new funding I report with pleasure that negotiations for a six-year publication grant from the Vereniging voor Nederlandse Muziekgeschiedenis have been successfully concluded, and that the RIPM Center in the United States, which is supported in large part by the College of Arts and Humanities of the University of Maryland, has received a second major grant from the National Endowment for the Humanities.

A final note: the six-volume RIPM publication by Richard Kitson of the Maryland Center treating *Dwight's Journal of Music* was awarded the highly regarded Vincent Duckles Award by the Music Library Association in the USA for the best book-length bibliography or reference volume of 1991.

H. Robert Cohen, General Editor