

**RIPM Annual Report**  
**IMS 2002**  
**(Leuven)**

The Répertoire international de la presse musicale (RIPM)—which functions jointly under the auspices of the IMS and IAML—is a retrospective music periodicals index series focusing on nineteenth-century music journals.

This is the fourth time I have addressed the General Assembly to report on RIPM activities. Fifteen years ago I announced that RIPM's indexing norms had been established, that the necessary computer programs had been written, that scholars and institutions in a number of Western European countries and in North America had agreed to participate in the undertaking, that the first RIPM volumes were about to appear, that the initial volumes would treat English, French, German, and Italian 19th-century music journals, and that publication would proceed at the rate of approximately ten volumes per year.

The second time I addressed the General Assembly—namely at the Madrid Congress—I announced that RIPM had been very well received by the scholarly and library communities, that funding had been forthcoming from a variety of sources, and that the publication schedule had been maintained, with the production of fifty volumes, in the cited languages, between 1988 and 1992.

Five years later, in London, I reported that the number of volumes had increased to one hundred and one, and the number of languages from four to nine—the new languages being, Dutch, Hungarian, Norwegian, Portuguese, and Spanish—and that funding had continued to be forthcoming from numerous institutions and agencies.

Today, I am pleased to report that the number of volumes has increased to one hundred and fifty five—an average of over ten per year since 1988—and the number of languages from nine to thirteen, with new titles in Danish, Polish, Russian, and Swedish. Moreover, this number will increase shortly to fourteen with the recent creation of a national RIPM group in The Czech Republic.

Thus, work is progressing as planned, and based on the reaction of scholars, librarians, archivists and students, as well as on numerous reviews in critical journals, RIPM is satisfying the needs of the community.

There are also three major announcements.

Firstly, on July 2000 RIPM was released in two electronic formats; namely, as RIPM Online and RIPM on CD-ROM, with a database that is updated with new records every six months and that now contains over 414,000 annotated records.

Secondly, with support from the Nederlands Muziek Instituut a new and simplified windows-based version of RIPM's data entry system is now being constructed by Paul Kuik, and will be completed within the forthcoming year.

And, finally, on January 2002, RIPM's subtitle will change from "International Index to Nineteenth-Century Music Periodicals" to "Retrospective Index to Music Periodicals (1800-1950)." This change is reflected in RIPM's new logo.

**RIPM**

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**Retrospective Index to Music Periodicals  
1800-1950**

If RIPM has done much to facilitate access to writings in nineteenth-century music journals, its presence and continuing production has, by sharp contrast, focused ever-increasing attention on the lack of a comparable resource permitting access to music journals published during the first half of the twentieth century, namely, after the period currently covered by RIPM and before the creation of the modern indexing projects. The scholarly community is acutely aware of this problem, only now, however, after accumulating over twenty years of experience, a record of acknowledged achievement, and a tested methodological base, is RIPM well positioned to create a research tool to bridge the documentary divide. As work on this period has already begun, RIPM's publications will soon reflect its expanded chronological scope.

Moreover, RIPM and RILM have agreed to coordinate their efforts in this respect. Specifically, RIPM will treat journals that, in the main, ceased publication during or before 1950, while RILM plans to index articles in core music journals from 1966 back to the beginning of their publication. In this way both RIPM and RILM will offer access to complete runs of journals, and eventually to over two centuries of music periodicals, from the late eighteenth century to the present.

I would like to acknowledge the significant funding RIPM has received from the U. S. National Endowment for the Humanities, the Deutsche Forschungsgemeinschaft, the Moscow Conservatory, the Royal Dutch Musicological Society, the National Library of Norway (where Scandinavian RIPM activities are coordinated), the City and Region of Parma and Colorno, the Gulbenkian Foundation (Portugal), the Polish Research Council, Johannes Gutenberg Universität in Mainz, and, most recently, Masaryk University in Brno.

Finally, I repeat the remarks that closed our report in London, five years ago. "It is not my role to underscore what RIPM is contributing to the study of nineteenth-century music and musical life, nor to elaborate upon how satisfying and stimulating it is to be involved with such an undertaking. But, speaking for all who have worked so diligently to make this collaborative international editorial initiative a success, I must say that it has been gratifying to read reviews

and published references to RIPM—such as this one by Lorenzo Bianconi:  
“RIPM will be read and reread as long as historical musicology exists.”

H. Robert Cohen  
Founder and General Editor, RIPM