

RIPM REPORT
IMS, Zurich, 2007

The Répertoire international de la presse musicale—which functions jointly under the auspices of the IMS and IAML—is a retrospective music periodicals index series focusing on music journals published between 1800 and 1950. Founded in 1981, the organization celebrated its twenty-fifth anniversary in 2006 at a plenary session of the Gothenburg IAML-IMS conference.

This is the fifth time I have addressed the General Assembly to report on RIPM activities. Twenty 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 eight—the new languages being Dutch, Hungarian, Norwegian and Portuguese—and that funding had continued to be forthcoming from numerous institutions and agencies.

In Leuven five years later, I reported that the number of volumes had increased to one hundred and fifty five—an average of over ten per year since 1988—and that the number of languages had grown from eight to thirteen, with new titles in Danish, Polish, Russian and Swedish.

Today, I am pleased to report that the RIPM In Print collection now contains 205 volumes with six additional volumes currently in press, and that the RIPM electronic database, namely RIPM Online and RIPM on CD-ROM, now contains over 500,000 annotated records in thirteen languages.

I am also pleased to report that the RIPM Online Archive of Music Periodicals, the creation of which was first announced last year at the IAML-IMS conference is also moving forward as planned. Access to the archive will be through the RIPM Online database, available through EBSCO, NISC, OCLC, and OVID. A demonstration of the Online Archive's features may be found on the RIPM website, and a live model will be available there before the end of the year. An article devoted to the RIPM Online Archive will appear in *Fontes Artis Musicae* in the near future.

Over the past five years, two new national RIPM groups have been created in Europe: in Bulgaria at the Institute of Mathematics and Informatics in Sofia with the collaboration of the Bulgarian Institute of Art Studies, and in Greece at the National and Kapodistrian University of Athens.

Within the context of RIPM's recent Americas Initiative, several Latin American countries have also created national RIPM groups. RIPM's Mexican group is located at the Centro Nacional de

Investigación, Documentación e Información Musical “Carlos Chávez” del Instituto Nacional de Bellas Artes. RIPM’s Chilean group is located at the Pontificia Universidad Católica de Valpariso. RIPM’s Argentinian group is located at the Instituto de Investigación Carlos Vega, de la Facultad de Artes y Ciencias Musicales de la Pontificia Universidad Católica Argentina. And finally, discussions are now underway with an important musical institution in Brazil.

I want particularly to thank the National Endowment for the Humanities and the Andrew W. Mellon Foundation for their support, and to acknowledge gratefully the support that RIPM receives from many national organizations.

On behalf of all those who have participated in the RIPM organization, I wish to express our collective sense of satisfaction at being part of an internationally coordinated undertaking that has been described as “an editorial initiative of huge mass which we will read and reread as long as historical musicology exists.”

H. Robert Cohen
Founder and Director, RIPM