

**RIPM Annual Report
IAML 1990
(Boulogne-Billancourt)**

Introduction

The session included four papers presented respectively by H. Robert Cohen, Luke Jensen and Richard Kitson, of the Maryland-RIPM Center, and by Marcello Conati of the Parma-RIPM Center. Cohen's paper and Conati's report appear below. Kitson's paper dealt with RIPM's treatment of English-language journals and Luke Jensen's with RIPM's extensive labor intensive editorial process.

Marcello Conati is RIPM's Associate Editor for Italian-Language Publications and Director of the Centro internazionale di ricerca sui periodici musicali in Parma, Italy. Both Luke Jensen and Richard Kitson are full-time scholars at the University of Maryland's Center for Studies in Nineteenth-Century Music where Luke Jensen functions as both the Associate Director of the Center and RIPM's Assistant Editor. Richard Kitson is RIPM's English-language editor.

Report

Three years ago at the Amsterdam meeting we offered, in addition to a general report, a rather elaborate demonstration of the computer technology developed for the production of RIPM volumes. Last year, at the Oxford meeting, we again offered a RIPM Report and a special lecture-demonstration entitled "Advances in computer applications used to produce RIPM" presented by Luke Jensen. The RIPM Reports appear, of course, in *Fontes*, and the paper on recent developments in RIPM computer technology will appear in the 1990 issue of *Periodica Musica*. This year, then, we shall focus the session on a rather straightforward enumeration of RIPM activities over the past year. Marcello Conati will deal with activities at the Italian RIPM Center; I shall deal with activities elsewhere.

The Center for Studies in Nineteenth-Century Music

Before moving forward with the session we thought it might be useful to review briefly the function of the University of Maryland's Center for Studies in Nineteenth-Century Music which serves as RIPM's editorial headquarters. And, to that end we have prepared a flier for distribution which outlines the Center's primary editorial responsibilities [flier distributed].¹ As you can see from the flier there are seven scholars devoting more or less full time to Center activities; namely, the Director, the Associate Director, the Research Coordinator, and four Research Associates. In addition, there are also two graduate assistants working approximately twenty hours per week, a Computer Systems Coordinator working twenty hours per week, and an Administrative Assistant offering secretarial and clerical support. Of these, the four Research Associates, the Graduate Assistants,

¹ Copies of the flier may be obtained by writing to the Center For Studies in Nineteenth-Century Music, University of Maryland, 4321 Hartwick Road, Suite L220, College Park, Maryland, USA 20740.

and the Computer Systems Coordinator work almost exclusively on RIPM. The Center's Associate Director functions as RIPM's Assistant Editor in addition to fulfilling other administrative duties at the Center, and the Director of the Center serves also as RIPM's General Editor.

The Center was established to promote research focusing on nineteenth-century music and musical life. Its programs are designed to facilitate the study, collection, editing, indexing, and publication of documentary source materials considered invaluable for furthering significant research in this area. However, linked to this charge is the development of computer programs and laser printing techniques which permit the realization of internationally-coordinated scholarly undertakings—like RIPM—which deal with immense amounts of documentation, and which require the computer both for compiling data and for the ultimate production of the research results in a camera-ready format. In fact, the Center generates camera-ready copy for each of its current projects which are described in the brochure.²

The Center offers seminars for graduate students, organizes conferences and conference sessions, undertakes extensive microfilming projects, primarily for RIPM, and offers occasional lectures by visiting scholars. Finally, with respect to the flier, you will note that the Center maintains strong scholarly links to France. The First Edition of the Complete Music Criticism of Hector Berlioz is produced under the auspices and in collaboration with the Paris Conservatory, the French Ministry of Culture, and the Société Nationale Hector Berlioz as part of the *Oeuvre littéraire*. The first volume of this projected eleven volume edition—of approximately 500 pages per volume—will appear next year. I should also add that the approximately 5,000 pages of Berlioz's text are already entered into the computer. And, the link between France and the Center's monograph series entitled *La Vie musicale en France au dix-neuvième siècle/Musical Life in Nineteenth-Century France* is evident.

Répertoire international de la presse musicale Publication schedule and volumes published

I am again pleased to report that RIPM is maintaining its announced publication schedule of ten volumes per year. To date 26 volumes have appeared or are in press. Of the ten volumes completed over the past twelve months, one dealt with an Italian journal, *Armonia*, which is the continuation of the *Gazzetta musicale di Firenze*, and the other nine volumes with German-language journals; four are devoted to the *Allgemeine Wiener Musik-Zeitung*, three to the *Niederrheinische Musik-Zeitung* and one each to the *Berlinische Musikalische Zeitung* and *Eutonia*. RIPM's next five volumes go to press in October. If we can continue to generate the necessary funding, we will maintain our schedule—barring some unforeseen event—throughout the initial ten-year period, namely, from 1988 to 1998, producing one hundred volumes.

Volumes in preparation: French language titles

Two French titles have already appeared, *La Chronique musicale* and *L'Art*

² In addition to serving as the editorial and coordinating headquarters for RIPM, the Center produces the annual publication *Periodica Musica*, the ongoing monograph series of reference volumes entitled *Musical Life in Nineteenth-Century France* and the forthcoming First Edition of the Music Criticism of Hector Berlioz, the latter in collaboration with scholars in France and Canada.

musical, comprising one and five volumes respectively. Fétis's *Revue musicale*—a two volume RIPM work—has just about been completed at the Maryland Center by Diane Cloutier. This is a major landmark journal and will be a significant publication. Moreover, Ms. Cloutier is now entering data for the monumental *Revue et Gazette musicale de Paris*. Thereafter, the next two French journals to be treated will be *La France musicale* and *Le Ménestrel*. By the end of 1991, five of the ten French titles selected for priority indexing³ will either be completed or in progress.

German periodicals

There are a number of German titles currently in preparation—meaning that data from the journal is being entered into a computer and edited on an almost daily basis. These include at the Maryland Center the *Musikwelt* (Berlin 1880-1882) being prepared by Claudia Stalb, and the *Allgemeine Musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (Vienna, 1817-1824) being prepared by Beverly Sing—the latter journal is one of particular interest to Beethoven scholars. At the same time, a Research Assistant formerly at the University of Maryland Center and now at the University of Chicago, Lisa Feurzeig, is continuing work on the *Monatsschrift für Theater und Musik* (Vienna, 1855-1865). And, the German RIPM group at Johannes Gutenberg-Universität in Mainz—where work proceeds under the direction of Christoph-H. Mahling—is entering data for the *Fliegende Blätter für Musik* (Leipzig, 1855-1857), and the *Berliner Allgemeine Musikalische Zeitung* (1824-1830). Thus, five new German-language titles are in preparation at this moment in addition to the four already published or in press.

English language journals

Work on what we are referring to as the first series of the British journal *The Musical Standard* (1862-1871) will be completed by Diana Snigurowicz before the beginning of September and the three volumes that deal with this journal along with the two devoted to Fétis's *Revue musicale* will be sent to the publisher in October. Moreover, indexing of the “second series” (1871-1893 of the *Musical Standard* has already begun. RIPM's next English-language publication will be its first dealing with a U.S. periodical. Several volumes prepared by Richard Kitson treating *Dwight's Journal of Music* (1852-1881) are scheduled to appear in 1992. This journal is widely regarded as America's most important nineteenth-century music journal. Kitson has also begun work on the *Musical World*, published in London over an extensive period of time (1836-1891). Finally, two U.S. collaborators, David Day and Edward Clinkscales are respectively at work on the *Message Bird* (New York, 1846-1860) and the *Musical Times* (London, 1844-present).

Italian journals

Because Marcello Conati will report on the journals being treated at the Parma

³ For a list of the selected journals see *Periodica Musica*, 1, 1983, p. 3.

Center by RIPM's Italian collaborators, I shall only mention that data from the *Gazzetta musicale di Milano* is also being entered at the Maryland Center by Luke Jensen.

The Netherlands, Belgium and Spain

This brings me to an announcement concerning the creation and activities of two new RIPM groups, one in the Netherlands, the other in Belgium. We have begun receiving data from both. In the Netherlands there is one colleague inputting data at the University of Amsterdam, Ms. Elisabeth Kamphuis, and another about to join us at the Gemeentemuseum in the Hague, Ms. Janita Aalbers. Once final arrangements have been confirmed these colleagues will work in collaboration with Dick van den Hul, the Director of the Music Library at the Gemeentemuseum, Erik van Griensven at the Royal Library, also in the Hague, and Professor Chr. Schmidt of the University of Amsterdam.

In Belgium, Professors Malou Haine and Henri Vanhulst of the Université Libre de Bruxelles have begun work on Belgian journals. While we are now at the initial data analysis stage we fully expect work to move forward on a regular basis in these two countries. Finally, we have initiated preliminary discussions with scholars in Spain concerning the creation of a Spanish RIPM group, thanks to the efforts of Professor Maricarmen Gómez of Barcelona; a preliminary meeting is planned for December 1990 in Spain between RIPM's General Editor and interested Spanish scholars to pursue this initiative. Hopefully, by the 1992 IMS congress in Madrid, the group will be organized and contributing to RIPM.

Microfilming

As you know, RIPM's publisher, UMI, is making microfilm copies available of all journals treated by RIPM. And, as you also know, the indexing itself cannot move forward without microform copies of the journals. Therefore, in order to prepare for the work of the Dutch and Belgian RIPM groups it was necessary to undertake extensive filming in these countries, for not one of the Belgium or Dutch journals selected for priority indexing was commercially available. Thus, this rather formidable microfilming task became a responsibility for RIPM.

I am pleased to report then that we have just about completed two major filming projects, one in the Netherlands and the other in Belgium. In Brussels we were permitted to film in the Conservatory Library—thanks to the much-appreciated assistance of M. Paul Raspe—*La Revue musicale belge*, *La Belgique musicale*, *Le Diapason*, *La Chronique musicale*, and *L'Echo musical*. In a few cases, journal issues missing in Brussels were, fortunately, available for filming either from the Antwerp Conservatory Library or at the Library of Congress in Washington where both James Pruett and Elizabeth Aumen kindly facilitated our work. I should also add that a number of German music periodicals previously unavailable commercially have also been filmed for RIPM at the Library of Congress thanks again to James Pruett and Elizabeth Aumen and that these are currently being indexed at the Maryland Center—they were discussed earlier.

With respect to the Netherlands we owe a very special debt of gratitude to Dr. Dick van den Hul without whose assistance we would clearly have been unable to succeed. We have completed the filming of the five Dutch journals selected for RIPM indexing: *Caecilea*, *Nederlansch musikaal Tijdschrift*, *Weekblad voor*

Muziek, *Het Muziekcollege*, and *La Hollande musicale*. The latter journal, in French, has already been indexed at the Maryland Center. To film these journals it was necessary to bring together issues from the collections of the Gemeentemuseum and the Royal Library in the Hague, the University of Utrecht, and the Toonkunst Library in Amsterdam—a rather complicated task to say the least. Dick van den Hul assumed full responsibility for these activities after we visited the microfilming company together to clarify a number of details.

Periodica Musica

I mentioned last year that while *Periodica Musica* had fallen behind in its publication schedule, we would be up to date before the next meeting; and, we are. The 1988 issue was just printed and the 1989 issue will be printed in September. These two issues contain papers from a RIPM organized session, entitled “L’Opéra italien du dix-neuvième siècle à travers la presse contemporaine”, at the 1987 congress of the International Musicological Society. The 1988 and 1989 issues include articles dealing with Italian opera in Hungary, England, Germany (two papers in this area), Russia, France, and Italy, presented respectively by Zoltan Roman, Jeanne Langley, Imogen Fellingner, Chr. H. Mahling, Gerald Seaman, Marcello Conati and H. Robert Cohen.

The 1990 issue focuses on Italian and French journals with one exception, an article by Luke Jensen, presented at the Oxford 1989 IAML meeting, entitled “Advances in computer applications used to produce *Le Répertoire international de la presse musi-cale*.”

Funding

It is my pleasure to make two announcements with respect to financial support for RIPM. First, RIPM has received a publication grant beginning in 1992, which we hope will be ongoing, from UNESCO’s International Council for Philosophy and Humanistic Studies. RIPM thus now functions under the auspices of IAML, the IMS and this third distinguished international organization. The second announcement concerns funding in Germany: it is with great pleasure that I announce funding for two years from the Deutsche Forschungs-Gemeinschaft for a full-time German language editor to be stationed at Johannes Gutenberg-Universität in Mainz. Additional funding again from the Deutsche Forschungs-Gemeinschaft will permit the new editor to travel once each year for a two-week period to the Maryland Center to obtain the necessary training. Needless to say we are delighted to be able to make these two announcements, for obtaining funding for this initiative is necessarily a regular preoccupation.

Future collaborators

The RIPM system was established in a manner that permits anyone with a simple IBM compatible or Macintosh computer and a copy of an assigned journal to participate.⁴ Because the system is computer-based one person working ten hours per week can cover a good deal of material. Moreover, we

⁴ See Cohen and Conati, “Le Répertoire international de la presse musicale,” *Acta Musicologica*, 59, 3 (1987): 308-324.

have collaborators who within their own library systems are given release time to work on RIPM, because copies of the journals treated belong to the libraries in question. If you are interested in participating in this undertaking it is not necessary to be computer literate at this time; nor is it necessary to have previously published, or to have a specific type of qualifying degree. We merely seek serious collaborators with knowledge of nineteenth-century music who, once trained, will carry out their task on schedule and with rigor. The advantages for all involved are evident.

H. Robert Cohen
General Editor, RIPM

Remarks on Activities at the Centro internazionale di ricerca sui periodici musicali (CIRPeM)

The Center's title

The Center's Administrative Council has approved an extension to the Center's official title which now reads: Centro internazionale di ricerca sui periodici musicali—Centro di studi sull'ottocento musicale.

Creation of a full-time position for scholar-librarian

The addition of the City of Parma to the Center's sponsoring organizations has permitted the creation of a full-time position for a scholar-librarian. This position, held by Marco Capra, assures the Center's ongoing activities.

Periodical indexing: work completed and in progress

Five volumes dealing with the following six music periodicals appeared last year: *Strenna teatrale europea*, Milan, 1838-1848; *Musica*, Naples, 1855; *Musica*, Naples, 1857-1859; *Musica*, Naples, 1876-1885; *Gazzetta musicale di Firenze*, 1853-1855; *Armonia*, Florence, 1856-1859.

During this summer we shall complete the cataloguing of *I teatri* (Milan, 1827-1831), a very important though short run journal that served as the source of information on Italian musical life for Fétis's *Revue musicale*. Also, in the near future we shall complete the cataloguing of *L'Italia musicale* (Milan, 1847-1848; 1850-1859) with publication planned for the following year. The preparation of this catalogue has posed a number of questions both because of the quantity of information contained in the journal edited by Francesco Lucca (which appeared two times each week!) and because of the necessity to limit somewhat the dimensions of the catalogue and especially the index to reasonable proportions for publication.

Current cataloguing at the Parma Center is focused on the following journals: *Il teatro illustrato*, Milan, 1880-1890; *Archivio musicale*, Naples, 1882-1884; *Paganini*, Genova, 1887-1891; *Gazzetta musicale di Napoli*, 1852-1868; *Boccherini*, Florence, 1862-1882.

The Archive

The microfilming of Italian periodicals continues. At present some seventy journals, comprising approximately 300,000 frames, have been microfilmed. Among those most recently filmed is *I'Osservatorio* (Bologna, 1850-1852). Microfilming has also begun on *l'Arpa* (Bologna, 1853-1902) and *Il trovatore* (Turin, 1854-1859; Milan, 1859-1913).

Additional Activities

On 24 March 1990, the Center organized in Parma the official presentation of all RIPM volumes published to date. A number of librarians, scholars, students and other interested parties attended the presentation. The event was presided over by Professor Nazareno Pisauri, sovrintendente ai Beni Librari della Regione Emilia-Romagna, Professor H. Robert Cohen, RIPM's General Editor, Marcello Conati, and Professor Lorenzo Bianconi—the invited speaker who presented the publications to the public,

On 25 April 1990, Marcello Conati presented a paper at the Teatro Regio in Parma during an international Congress, *Il patrimonio teatrale come bene culturale*, organized within the context of the Theatre's annual festival. The paper, which will appear in the Congress Report, dealt with RIPM's editorial procedures, production system, and publications.

Marcello Conati
Associate Editor for Italian Language Publications