

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

This is the third time I have addressed the General Assembly to report on RIPM activities. Ten 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.

Today I am very pleased to report that over the preceding five years an additional fifty-one volumes have been published, that RIPM's 101 volumes now treat journals in eight languages—the four new languages being Dutch, Hungarian, Norwegian and Portuguese—and that funding has continued to be forthcoming from numerous institutions and agencies. To date, RIPM volumes treat six British, two Dutch, three French, eleven German, three Hungarian, eleven Italian, two Norwegian, one Portuguese and three US journals.

Also of particular interest over the past five years has been the expansion of RIPM activities into Central and Eastern Europe, where changes in the political landscape have clearly facilitated contact and ongoing communication. In these regions RIPM work is now established on an ongoing basis in Hungary, Poland, Romania and Russia.

Recent RIPM activities in Hungary, Norway and Portugal have already resulted in the publication of volumes dealing with musical activities in these countries. And, within six months RIPM's first Danish, Polish, Spanish and Swedish volumes will appear, and, within twelve months, RIPM's first Russian-language volumes. At that time RIPM will have produced volumes in fourteen languages.

I would like to acknowledge the significant funding RIPM has received from the US National Endowment for the Humanities, the Deutsch Forschungsgemeinschaft, the Gulbenkian Foundation (Portugal), 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 Moscow Conservatory, and Johannes Gutenberg Universität in Mainz.

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
General Editor, RIPM