



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

## IAML CONFERENCE 2011

### GENERAL ASSEMBLY

**Friday, July 29**

**Dublin, Ireland**

**Trinity College**

**Minutes**

### **1. Minutes of the 2010 General Assembly (Moscow)**

The Minutes were posted on the IAML website and members notified on IAML-L.

### **2. Matters arising**

There were no matters arising.

### **3. President's Report**

The President gave a series of thanks, starting with the UK & Ireland Branch Organizing Committee, which had made the conference a friendly and welcoming experience. He also thanked retiring Branch and Commission Officers for their work over the past three years. Angela Escott was given special mention for her long and dedicated service to the Broadcasting and Orchestra Libraries Branch.

The conference had been fruitful with interesting and varied sessions. In addition, two new Working Groups had been established, and one had been renewed. A new project for enhancing the website had been founded. Even more importantly, we had started the process of examining the whole structure and strategic direction of IAML. The President felt very positive about this and encouraged everybody to engage with it to ensure the best outcome.

### **4. Treasurer's Report**

The Treasurer, Kathryn Adamson, thanked all the national treasurers and membership secretaries for their help and efforts during the year. She expressed her concern regarding the decline in membership and hoped that the discussions about "the Future of IAML" would reverse this trend. Expenditure was less than budgeted. Savings had been made in the production of *Fontes* and in the travel budget. The Treasurer proposed that EUR 1.800 would be set aside for outreach in 2012 - an increase of EUR 300 compared to 2011. This was approved unanimously.

Council had approved a proposal from the Board to increase the membership fees for 2013: Institutional dues would rise from €64 to €65 and individual from €38 to €39. The General Assembly gave the proposal its final approval.

### **5. Summary of Council Meeting**

The Secretary General presented a summary of the two Council meetings held during the week. The full minutes of these meetings will be distributed to Council members, and will also be available on the IAML website.

### **6. Results of Branch and Commission elections**

The Secretary General announced the results from the elections:



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## **Professional branches:**

### Archives and Music Documentation Centres

(Election supervised by Jutta Lambrecht)

Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

Vice Chair: Marie Cornaz (Bibliothèque royale de Belgique, Brussels)

Secretary: Federica Riva (Conservatorio di musica, Firenze)

### Broadcasting and Orchestra Libraries

(Election supervised by Johan Eeckeloo)

Chair: Nienke de Boer (Holland Symfonia, Haarlem)

Vice-Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

Secretary: Sabina Benelli (Teatro alla Scala, Milano)

### Libraries in Music Teaching Institutions

(Election supervised by Pia Shekhter)

Chair: Johan Eeckeloo (Koninklijk Conservatorium, Brussels)

Vice-Chair: Birgitta Sparre (The Ingesund School of Music/ Karlstad University, Arvika)

Secretary: Claire Kidwell (Trinity College of Music, London)

### Public Libraries

(Election supervised by Pia Shekhter)

Chair: Anne Le Lay (Médiathèque Musicale de Paris)

Vice-Chair: Hanneke Kuiper (Openbare Bibliotheek Amsterdam)

Secretary: Annika Simms (Västerås stadsbibliotek)

[*Anne Le Lay subsequently stepped down as Chair. An election will be held in Montreal to appoint a replacement.*]

### Research Libraries

(Election supervised by Kathryn Adamson)

Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

Vice-Chair: Thomas Leibnitz (Österreichische Nationalbibliothek, Wien)

Secretary: Kerstin Carpvik (The Music and Theatre Library of Sweden, Stockholm)

## **Subject commissions:**

### Bibliography

(Election supervised by Stanisław Hrabia)

Chair: Rupert Ridgewell (British Library, London)

Vice Chair: Balázs Mikusi (National Széchényi Library, Budapest)

Secretary: Jaakko Tuohiniemi (Helsinki University Library)



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#### Audio-Visual materials

(Election supervised by Johan Eeckeloo)

Chair: Andrew Justice (University of North Texas, Denton, TX)

Vice-Chair: Inger Johanne Christiansen (Nasjonalbiblioteket, Oslo)

Secretary: Hanneke Kuiper (Openbare Bibliotheek Amsterdam)

#### Service and Training

(Election supervised by Stanisław Hrabia)

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

Vice-Chair: John Wagstaff (University of Illinois at Urbana-Champaign, IL)

Secretary: Jürgen Diet (Bayerische Staatsbibliothek, München)

#### Cataloguing

(Election supervised by Antony Gordon)

Chair: Joseph Hafner (McGill University, Montréal)

Vice-Chair: Geraldine Ostrove (Library of Congress, Washington)

Secretary: Vacant

## **7. “R Project” Reports**

### **Répertoire International d’Iconographie Musicale (RIIdIM)**

**(Antonio Baldassare, President of the Commission Mixte)**

“The Commission Mixte of the Répertoire International d’Iconographie Musicale (RIIdIM) met four times in the business year of 2010-11. These meetings took place on 10 April 2010 in Paris and on 27 November 2010 in London as well as on 21 July 2011 in Salvador do Bahia and on 28 July 2011 in Dublin. Most of the daily business during this year was processed through e-mail communication. In addition the RIIdIM Database Sub-Committee met on 30 April and 1 May 2011 to determine the guidelines for the future database project and discuss necessary business in respect of this matter.

#### The International RIIdIM Center

The international center of RIIdIM was hosted by the Institut d’histoire de l’art (INHA) from 2006 to 2010. In September 2010 the agreement between INHA and RIIdIM ended. Because of significant changes within the academic policy of INHA, RIIdIM not only considered renewal of the contract with INHA but also evaluated alternative options. We are very grateful to the Institute for Musical Research (IMR) of London University for having offered not only a new space to RIIdIM with great conditions but also for providing a wonderful space focusing on interdisciplinary research in which RIIdIM fits perfectly.

I would like to express my gratitude to INHA for having given a warm home to RIIdIM for over four years and to Florence Gétreau and Jean-Michel Nectoux for having successfully negotiated this option for RIIdIM. The warm hospitality RIIdIM experienced during its time in Paris was also mirrored in the generous farewell party the institute organized in April 2010. I would also take this opportunity to thank Chloé Dalesme our past Paris-based Administrator. Our new address and contact details at IMR are posted on the website with the URL [www.ridim.org](http://www.ridim.org). During this transitory period we have also appointed Debra Pring as new RIIdIM Administrator and because of the greater responsibility of the Administrator’s position we have changed the position’s title to “Executive Director”. I would like to express my heartfelt gratitude to Debra and John Irving who is serving as Director of IMR on the Commission Mixte of RIIdIM, for their commitment for and support of RIIdIM. Although we left Paris with tears in our eyes, the Commission Mixte is full of hope of the new opportunities the move may cause. One of these opportunities is a more active presence of RIIdIM within the international community within which London University’s School of Advanced Study (including such schools as The Warburg Institute) is well-established. On 7 November 2011 RIIdIM is organizing by an invitation of IMR a study day focusing on iconography and musical performance.



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The RIdIM website: [www.ridim.org](http://www.ridim.org)

As already mentioned, since the move to London the RIdIM website has been significantly updated. Please do not hesitate to contact it. Emails via the site or to RIdIM directly are answered within 48 hours.

The RIdIM database

As reported, RIdIM was able to present a testing database in 2009 at the IAML meeting in Amsterdam. Further testing and evaluation unfortunately proved that this testing database has not fulfilled the requirements. The Commission Mixte therefore decided to apply for major grants to guarantee professional development. I am pleased to inform you that we were able to acquire such a major grant that put us in the comfortable situation to contract a professional database developer. Richard Brown, our contractee has extensive experience of musical documentation because of his involvement in RILM. I would like to thank Richard for having accepted our offer and to Zdravko Blažeković and Laurent Pugin for having supported and advised me during the negotiation process. Richard has committed himself to a very strict work plan and time schedule so that we are confident to be able to substitute the old RIdIM database with a much more effective and professional version next year. I am very much looking forward to presenting our results at your next annual meeting in Montreal in 2012. Whilst talking about the RIdIM database, I do not want to miss the chance to express in this context my sincere gratitude to the Stavros Niarchos Foundation for the generous grant and to Ohio State University at Columbus for continuing to support the RIdIM editorial staff. I particularly express my gratitude to Alan Green, RIdIM's Project Manager, and Sean Ferguson, RIdIM Chief Editor, for their incredible and precious commitment. This special thank you is extended to Dorothea Baumann, Zdravko and Laurent who are part of RIdIM's Database Working Group.

RIdIM centers and working groups

Due to the successful establishment of a RIdIM center in Brazil in 2008, RIdIM has organized its first international conference on music iconography outside of Europe and the U.S. I will report on that later. Because of the establishment of the Brazil Center and the success of the conference the Commission Mixte is hopeful that further efforts will be undertaken to establish a presence in Southern America. This hope is supported by different facts. I was informed that the Colombian scholars plan to establish a coordination group to found a RIdIM center in their country and that the still not yet materialized establishment of the Mexican RIdIM center is planned to happen this year. We are also convinced that the outreach program that RIdIM is preparing under the supervision of our Commission Mixte member from Brazil, Pablo Sotuyo Blanco, will have a positive effect on the establishment of new centers. Furthermore we would like to re-establish connections among the already existing national centers and working groups by organizing a special day at next IAML meeting in Montreal in 2012. To this end, extensive work is being carried out to ensure an accurate contact list for centres, groups and other parties.

Publications

Since the re-establishment of the Commission Mixte, RIdIM has published the *RIdIM Newsletter*, which can be ordered through the International RIdIM Center in London. This year we are publishing our first E-Newsletter through the Open Journal System (OJS) to avoid high expenses for printing and mailing. The Newsletter will be available online on our website. No news has been received from *Imago Musicale* up to the submission of this report. It is planned to publish the papers of the Brazil conference in a volume by Cambridge Scholar's Publishing.

RIdIM Symposia and Conferences

Because of significant cuts of promised funding the symposium *Defining the Self: the role of Music Iconography in Creating Identities* that was planned for 2010 in Mexico City had to be cancelled.

Last week RIdIM held its 13th international conference entitled *Enhancing music iconography research: considering the current, setting new trends* in Salvador do Bahia (Brazil). It was a successful and special experience and I would like to take the chance to express my warm gratitude to Pablo Sotuyo Blanco and his organizational team for their excellent logistical, personal and academic support throughout."

## **Répertoire International de Littérature Musicale (RILM) (Barbara Dobbs Mackenzie, RILM Editor-in-Chief)**

"In the year ending 30 June 2011, 39,796 publications as well as 5330 reviews were added to the database. This year RILM's national committees contributed citations for 18,695 new bibliographic main records and 1201 reviews, and added 13,699 abstracts. (Last year we received 18,301 new records, 1310 reviews, and 12,592 abstracts). Those committees submitting more



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than 1000 records this year include China, Germany, Poland, Russia, and the U.S. Many committees submitted between 100 and 999. Those national committees from smaller countries that steadfastly contribute abstracts of their important publications to RILM are every bit as valuable, and RILM acknowledges and thanks all of them. We are delighted to announce the establishment of a new committee in Cyprus, headed by Annini Tsiouti. As always, the RILM International Center in New York does its best to add publications not contributed by the national committees or by authors. This year 22,261 main records and 4448 reviews originated at the International Center. However, because the Center has limited or no access to publications in many countries, the only way to ensure their representation in RILM is with local help. To this end, RILM would like to establish new committees in countries that do not actively participate at present, and to add contributors to committees that are not able to keep up with their country's publications. If you would like to become involved in the RILM project or know of colleagues who might be interested in doing so—or if you just want to find out more about what this involves—please contact [Barbara Dobbs Mackenzie](#) or [Zdravko Blažeković](#).

In honor of IAML's host this year, and in recognition of the successful revival of its RILM committee, RILM would like to draw attention to the work of the Irish National Committee. Chaired by Kerry Houston at the Dublin Institute of Technology, the members are Adèle Commins, Catherine Ferris, Helen Lyons, Maria McHale, Denise Neary, and Bryan Quigley. The previous Irish committee had been quiet for a few years, resulting in a backlog of entries. One of the most important developments during the year was the clearing of this backlog with the assistance of a grant from the Music Libraries Trust (UK), which enabled the committee to pay a researcher to work on records for Irish books and theses that had not been updated in the RILM database. The number of Irish records has been increased this year by more than 300 records, including the addition of 64 new abstracts to previously existing citations. While there is still some backlog of records in other formats and some records still without abstracts, the committee has identified a number of contacts and means of ensuring that a backlog of books and theses will be avoided in the future. One important development in this regard is that Roy Stanley, Music Librarian, Trinity College Dublin (TCD), has agreed to provide regular updates on the books submitted by legal deposit to TCD. Catherine Ferris, Assistant Librarian at the Dublin Institute of Technology (DIT) Music & Drama Library, maintains the Society for Musicology in Ireland (SMI) Music Theses Register (<http://www.smusictheseregister.com/>), and will ensure that that all updates from that source will be added to RILM. Furthermore, the Irish committee made presentations at the SMI postgraduate students' conference at Queens University Belfast in January and the SMI annual conference at the Royal Irish Academy of Music in June, thus communicating the work of the committee to musicologists throughout Ireland. Catherine Ferris created a series of online video tutorials to encourage author submissions to RILM. These video demonstrations show how to create records for books (monograph), articles in a periodical, articles in a symposium, dissertations, electronic resources, and reviews. The tutorials were launched at the SMI conference in June together with a demonstration featured on the RILM Ireland page of the SMI website. The series of videos were also sent to the Executive Committee of IAML (UK and Ireland) as well as to the RILM International Center for further dissemination, and are available to view at [www.youtube.com/user/RILMIreland](http://www.youtube.com/user/RILMIreland).

If you are a music researcher, do check the RILM database to be sure your complete bibliography is represented. Doing so supports the efforts of our national committees and staff and helps to assure RILM's comprehensive coverage. Moreover, now that RILM is searched almost 300,000 times every week, the presence of your publications and those of your colleagues ensures that researchers around the world will be able to discover this work. The submissions process is easy now: Simply log into the system on the RILM website at [www.rilm.org/submissions](http://www.rilm.org/submissions) (creating a login takes only a minute), where you can search your name and see which of your publications are in RILM and which are missing. You can add new abstracts to already existing records in English or in any other language or alphabet) and you can key in new records quickly. Last year 1051 records were added using these submissions forms. In the spring of 2011 RILM amended its classification system for two main reasons: (1) with the increase in the number of records in the database, individual classes in the old system were becoming too large to facilitate efficient and meaningful searches; and (2) the discipline as well as RILM's coverage of individual countries (especially in Asia) have changed over time and the old classification system was no longer adequate. For example, since the beginning of RILM, all records on Asian music were classified in 33 Ethnomusicology: Asia, seeming to suggest that in Asian countries all studies deal with ethnomusicological topics, and that Asian countries do not have a history of art music. Except in two cases where entirely new classes were introduced (see below), the material is still placed in the same general class as before, but with decimal subdivision making it now easier to search either by continent or by narrower concept. Therefore the old classification will not conflict with the new system.

The new classes are:

Class 13: Imaginative literature (including film). We noticed in recent years an increase of reviews of fictional biographies, both on film and in literature, published in scholarly periodicals. The most obvious examples of such items are Milos Forman's film *Amadeus* and Josef Skvorecky's novel *Dvořák in Love*. Previously we did not have a class that accommodated these items adequately.



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Class 67: Improvisation. Records on improvisation used to be classified with other material mostly in “Performance Practice & Notation: General” (class 50), but also in other places.

In order to restrict searches to scholarly literature only, RILM has introduced three new document types that can be used as search parameters. As before, articles published in academic journals are designated with the document type AP. Non-academic periodicals are now classified as magazines (document type AM), newsletters (document type AL), and newspapers (document type AN).

RILM is currently available by subscription on the EBSCOhost and ProQuest platforms. Both platforms have increasing search, browse, and display capabilities, now in roman and non-roman scripts. Users will also find an increasing number of abstracts in the language of publication (alongside the English abstract). ProQuest is poised to launch RILM on its new user interface by the end of the summer. The interface will feature many easily browsable categories, including, for example, RILM’s main index headings as well as other categories such as instruments and ethnic groups (e.g., Aka people, Akan people, Akha people).

RILM’s online distributors report monthly usage statistics to us, and these reports have shown steady, large increases in usage in recent years, and particularly in the 2010-11 year. From 1 July 2010 to 30 June 2011 RILM was searched over 15 million times—nearly double the number of searches in the previous year. Thus RILM is searched almost 300,000 times every week.

Simply by virtue of what we do, RILM editors have a unique perspective on music literature, and in October 2009 we launched the blog *Bibliolore* (<http://bibliolore.org/>) for sharing our observations with people who find them interesting and relevant to their work. Our focus includes matters of practical interest to music librarians and researchers—publication types, new periodicals, new series, resources, and so on—as well as particular writings that arouse our curiosity or make us smile. All posts have direct relationships to one or more entries in our database. We don’t include things that typically appear on more general musicology or librarianship blogs or listservs—we want to bring our readers things that they might not encounter elsewhere. Since its inception in October 2009 *Bibliolore* has had over 31,000 visitors; the busiest month so far was March 2011, with 2704 visitors. At the moment our most popular post has been “Not a universal language” (<http://bibliolore.org/2010/08/18/not-a-universal-language/>), which has been multiply tweeted and linked to on other sites, resulting in over 1250 views. Incidentally, the post summarizes part of an essay included in our book *Music’s intellectual history* (2009).

RILM has a Facebook page, developed in an effort to increase communication with our users and contributors. To find the page, go to [www.facebook.com](http://www.facebook.com) and search for RILM. There you will find information about RILM, as well as an RSS feed from our website. If you choose to become a friend of RILM’s, you will receive updates when there is news to report. Most of all, we hope the page encourages dialogue with our users about accessing and navigating the database. There is a box at the top of the page where you can write comments, feedback, suggestions, or questions. RILM staff will be monitoring and responding to these communications, and friends can join in the discussions.”

## **Répertoire international de la presse musicale (RIPM) (Robert Cohen, RIPM, Founder and Director)**

### “RIPM ONLINE ARCHIVE OF MUSIC PERIODICALS

The first installment of the RIPM Online Archive (Full-Text) appeared in May 2009 with fifty-one titles. Within a roughly two year period, forty-nine additional titles were added. The Archive now contains 100 rare music periodicals published in sixteen countries from 1791 to 1962.

*Berlinische musikalische Zeitung. Historischen und kritischen Inhalts* (Berlin, 1793-1794)

*Berlinische musikalische Zeitung* (Berlin, 1805-1806)

*The New Musical Magazine, Review, and Register* (London, 1809-1810)

*Wiener allgemeine Musikzeitung* (Vienna, 1813)

*Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (Vienna, 1817-1824)

*Amphion. Een Tijdschrift voor vrienden en beoefenaars der Toonkunst* (Groningen, 1818-1822)

*The Quarterly Musical Magazine and Review* (London, 1818-1828)

*The English Musical Gazette; or, Monthly Intelligencer* (London, 1819)

*The Euterpeiad, or Musical Intelligencer* (Boston, 1820-1823)

+ *The Euterpeiad, or Musical Intelligencer & Ladies Gazette* (1821-1822)

*The Harmonicon* (London, 1823-1833)

*Berliner allgemeine Musikalische Zeitung* (Berlin, 1824-1830)

*Revue musicale* (Paris, 1827-1835)

*Le Pianiste* (Meudon and Vaugirard, 1833-1835)





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*American Musical Journal* (New York, 1834-1835)  
*Neue Zeitschrift für Musik* (Leipzig, 1834-1844)  
+*Neue Leipziger Zeitschrift für Musik* (1834)  
*Strenna Teatrale Europea* (Milan, 1838-1848)  
*La Gazette musicale de Paris* (Paris, 1834-1835)  
*Pamiętnik Muzyczny Warszawski* (Warsaw, 1835-1836)  
*La Revue et Gazette musicale de Paris* (Paris, 1835-1880)  
*Le Novateur: Echo des arts* (Antwerp, 1838-1839)  
*Nederlandsch Muzikaal Tijdschrift* (Utrecht, 1839-1848)  
*The Musical Journal* (London, 1840)  
*Musical Reporter* (Boston, 1841)  
*La Iberia Musical* (Madrid, 1842)  
*Gazzetta musicale di Milano* (Milan, 1842-1902)  
*El Anfión Matritense* (Madrid, 1843)  
*Stockholms musik-tidning* (Stockholm, 1843-1844)  
*Boston Musical Review* (Boston, 1845)  
*Allgemeine Wiener Musik-Zeitung* (Vienna, 1841-1848)  
+*Wiener allgemeine Musik-Zeitung* (1845-1848)  
*L'Italia musicale* (Milan, 1847-1859)  
+*L'Italia libera* (1848)  
*The Message Bird* (New York, 1849-1852)  
+*Journal of the Fine Arts* (1851-1852)  
+*The Musical World* (1852)  
*Le Diapason* (Brussels, 1850-1852)  
*Dwight's Journal of Music* (Boston, 1852-1881)  
*Gazzetta musicale di Firenze* (Florence, 1853-1855)  
*Ny tidning för musik* (Stockholm, 1853-1857)  
*La Musica* (Naples, 1855)  
*Fliegende Blätter für Musik* (Leipzig, 1855-1857)  
*La Zarzuela* (Madrid, 1856-1857)  
*L'Armonia* (Florence, 1856-1859)  
*La España Artística* (Madrid, 1857-1858)  
*La Musica* (Naples, 1857-1859)  
*Tidsskrift for Musik* (Copenhagen, 1857-1859)  
*Deutsche Musik-Zeitung* (Vienna, 1860-1862)  
*Allgemeine musikalische Zeitung* (Leipzig, 1863-1882)  
+*Leipziger allgemeine musikalische Zeitung* (1866-1867)  
*Revista y Gaceta Musical* (Madrid, 1867-1868)  
*Nordisk Tidsskrift for Musik* (Copenhagen, 1871-1873)  
*The Metronome* (Boston, 1871-1874)  
*La Chronique musicale* (Paris, 1873-1876)  
*La Musica* (Naples, 1876-1878; 1883-1885)  
*The Arion* (Toronto, 1880-1881)  
*Musikbladet* (Copenhagen, 1884-1895)  
*Skandinaviske Signaler* (Copenhagen, 1894-1895)  
*La Gaceta Musical Barcelonesa* (Barcelona, 1861-1865)  
*Schlesische Theater-Zeitung* (Breslau, 1863-1864)  
*Muzikal'ny listok* (St. Petersburg, 1872-1877)  
*Echo Muzyczny* (Warsaw, 1879-1882)  
*Musik-Welt* (Berlin, 1880-1882)  
*Nordisk musik-tidende* (Christiania [Oslo], 1880-1892)  
*Zenészeti Közlöny* (Budapest, 1882)  
*Archivio Musicale* (Naples, 1882-1884)  
*La Musica popolare* (Milan, 1882-1885)  
*Muzikal'noye obozrenie* [The Musical Review] (St. Petersburg, 1885-1888)  
*The Quarterly Musical Review* (Manchester, 1885-1888)  
*L'Indépendance musicale et dramatique* (Paris, 1887-1888)  
*Paganini* (Genoa, 1887-1891)  
*Zenevilág* (Budapest, 1890-1891)



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*Orkestertidende* (Christiania [Oslo], 1892-1894)  
*La Música Ilustrada Hispano-Americana* (Barcelona, 1898-1902)  
+*La Música Ilustrada* (1898-1900)  
*The Musical World* (Boston, 1901-1904)  
*La Revue musicale* (Paris, 1901-1912)  
+ *La Revue d'histoire et de critique musicales* (1901-1902)  
*The Musical Antiquary* (Oxford, 1909-1913)  
*L'Année musicale* (Paris, 1911-1913)  
*Het Muziekcollege* (Haarlem, 1913-1917)  
*Christensen's Ragtime Review* (Chicago, 1914-1918)  
+*Ragtime Review* (1917-1918)  
*The Canadian Journal of Music* (Toronto, 1914-1919)  
*Khronika zhurnalna "Muzykal'nyi sovremennik"* (St. Petersburg, 1915-1917)  
*Musike Epitheoresis* (Athens, 1921-1922)  
*Fanfare: A Musical Causerie* (London, 1921-1922)  
*Harvard Musical Review* (Cambridge, 1912-1916)  
*Pro-Musica Quarterly* (New York, 1923-1929)  
+*The Franco-American Musical Society Bulletin* (1923-1925)  
*Modern Music* (New York, 1924-1946)  
+*The League of Composers Review* (1924-1925)  
*Musical Mercury* (New York, 1934-1939)  
*Music Vanguard* (New York, 1935)  
*The Juilliard Review* (New York, 1954-1962)

#### RIPM Retrospective Index to Music Periodicals (Online)

Over the past year eleven titles, consisting of 41,521 records, were added to the RIPM online index: four German titles, three English-UK, two English-US, two Italian, and one French-Belgian. The RIPM Online Index now contains approximately 655,000 annotated records.

*Musikalisches Wochenblatt / Musikalische Monatschrift* (Berlin, 1791-1792)  
*Berlinische musikalische Zeitung, Historischen und kritischen Inhalts* (Berlin, 1793-1794)  
*Allgemeine musikalische Zeitung* (Leipzig, 1798-1848)  
*Le Diapason* (Brussels, 1850-1852)  
*Schlesische Theater-Zeitung* (Breslau, 1863-1864)  
*The Musical Monthly and Repertoire of Literature, the Drama, and the Arts* (London, 1864-1865)  
*The Metronome* (Boston, 1871-1874)  
*The Musical Review* (New York, 1879-1881)  
*La Critica musicale* (Florence, 1918-1923)  
*Il Pensiero musicale* (Pesaro, 1921-1929)  
*Fanfare: A musical Causerie* (London, 1921-1922)

#### **New Interface Features**

##### *Use of Unicode*

RIPM is available from two vendors: RIPM Publications and EBSCO. The use of Unicode permits the display of all diacritical marks. Since its first appearance the interface offered by RIPM Publications employed Unicode and displayed all diacritical marks. EBSCO has now added this feature to its display of the RIPM Retrospective Index.

##### *Addition of virtual keyboards to interface*

Virtual pop-up keyboards were added to the RIPM Publications interface of the RIPM Retrospective Index Online, for searching in non-Roman alphabets (Greek, Russian). The virtual keyboards automatically configure the user's keyboard for the indicated language. The user can then either type on the keyboard or use mouse clicks on the virtual keyboard to enter the desired search terms in non-Roman characters. We know of no other organization offering this feature without which many users (and particularly those working in libraries) cannot easily search in non-Roman characters. This feature has generated a great amount of interest. Virtual keyboards are available only on the RIPM Publications platform.





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### RIPM Retrospective Index to Music Periodicals (In print)

Thirteen volumes treating two music journals were added to the RIPM Retrospective Index in Print over the past year.

*The Monthly Musical Record* (London, 1871-1960). 6 vols. (Calendar)

*Rivista musicale italiana* (Turin, Milan; 1894-1955). 7 vols. (Calendar and Index)

These two titles figure in RIPM's Monumental Music Journals Initiative which includes titles such as *Allgemeine musikalische Zeitung* (Leipzig, 1798-1848), *The Musical World* (London, 1836-1891), *La Revue et Gazette musicale de Paris* (1835-1880), *Gazzetta musicale di Milano* (Milan, 1842-1902), *Dwight's Journal of Music* (Boston 1852- 1881). RIPM in Print now offers, with rare exception, access to the full runs of 175 music periodicals published in twenty-one countries.

### GRANTS

Since the Moscow meeting RIPM has received a new grant from the Mellon Foundation and is in the second year of a two-year grant from the National Endowment for the Humanities; both are in support of RIPM's indexing efforts.

### RIPM ANNOUNCES A NEW PUBLICATION series:

The new series will provide access (i) to extremely long journals containing pages mainly filled with short titled paragraphs each treating a different subject, a type of journal which defies indexing by human beings, unless, of course, endless funds are available and a qualified individual is prepared to spend a significant part of his or her life working on it, and (ii) journals from those countries that have not contributed to RIPM or cannot contribute to RIPM on a regular basis.

#### *Annotated Index*

RIPM Retrospective Index to Music Periodicals = ROI

#### *Full-Text Publications*

RIPM Online Archive of Music Periodicals =ROA

RIPM Online Archive of Music Periodicals II\* = ROAII\*

ROA periodicals are indexed by RIPM's editors.

OCR technology is employed to provide access to ROAII periodicals.

\*Title for the new series is subject to change.

## **Répertoire International des Sources Musicales (RISM) (Christoph Wolff, President, RISM Commission Mixte)**

"In the past year, RISM's online catalog was enhanced by the addition of a music incipit search. The total number of records could be increased by 55,000 titles from the UK working group, thanks to a data transfer based on the records that were published on the RISM-UK website.

New communication features were added to the RISM website (www.RISM.info). We are hoping for a lively, scholarly exchange about sources, cataloging, and other necessary procedures to take place.

The Henle publishing house has decided not to publish the manuscript of Series B/1 in book form. This manuscript, in which the entries for printed collections dating from between 1500 and 1550 were revised and expanded a number of years ago, has instead been made available by Henle for transfer into Kallisto.

For the first time, the completed CD-ROM of Series A/I: *Individual Prints before 1800* could be presented at this conference. It will be published by Bärenreiter this year.

The panel on RISM and librettos showed an active interest in this group of sources and will encourage RISM to speed up work on them.

In Dublin there was a joint session between the working group AMA and RISM. Music archives wish to use RISM data in their archival databases and RISM is interested in archival data. We have the goal to make a data exchange possible.



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RISM would like to thank everyone who has supported the work of documenting musical sources, either directly or indirectly. Ever since the catalog has been freely available online, more and more libraries, institutions, and individuals in possession of musical sources have been motivated to seek out collaboration with this project. RISM is committed to making cooperation on both sides as effective as possible.”

## **8. Reports from Chairs of Committees and Working Groups**

Antony Gordon, Chair of the Music Ontology Working Group, informed that the Group had been formally wound up due to the fact that work on technical standards was being undertaken in various places outside IAML. The Group had, in fact, not been active for a long time. His proposal had been unanimously approved by Council.

Pia Shekhter, Chair of Libraries in Music Teaching Institutions Branch, had proposed to establish a “Working Group for Libraries in Music Teaching Institutions and Accreditation”. Council voted in favour of this, but as a result of the following discussion the President had suggested that we should set the vote aside and consider a revised motion at the General Assembly the following day. The revised motion [“To examine the issue of quality assurance in libraries, as a criterion in the accreditation on music teaching institutions and, if appropriate, arrive at a programme of advocacy.”] was presented to the General Assembly and was approved unanimously.

## **9. Other reports**

Antony Gordon announced that a “Strategy Committee” with the purpose of investigating options for strategic directions of IAML had been established. The Committee, chaired by him, is required to present proposals at the conference in Montréal next year. It should consist of 8 – 10 people representing different age groups.

A “Working Group on the Creation of a Digital Collection Database”, with links to IAML members’ digital holdings has been established. The working group will consist of Andrew Justice (the proposer) as Chair and four other members. It will report to the membership and present a beta version at the conference in Montréal. The proposal had been unanimously approved by Council.

## **10. Any other business**

There was no other business.

*The conference delegates were given a special treat at the end of the meeting. Grace Toland of the Irish Traditional Music Archive moved us all by singing “Sweet Tralee”, a song about emigrants bidding farewell to Ireland.*

## **11. Next meeting**

The General Assembly adjourned until the next meeting, which will take place in Montréal, July 27, 2012.

## **12. Presentation of the 2012 Conference (Montréal)**

Representatives of the Organizing Committee of the Canadian Branch invited members to Montréal in 2012 and presented a video of the city.