



INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES (IAML)

ASSOCIATION INTERNATIONALE DES BIBLIOTHÈQUES, ARCHIVES ET CENTRES DE DOCUMENTATION MUSICAUX (AIBM)

INTERNATIONALE VEREINIGUNG DER MUSIKBIBLIOTHEKEN, MUSIKARCHIVE UND MUSIKDOKUMENTATIONSZENTREN (IVMB)

IAML CONFERENCE 2012

Montréal, Canada

The Centre Mont-Royal

Minutes from the General Assembly

Friday 29 July at 14.00

1. Minutes of the 2011 Conference (Dublin)

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, Roger Flury, started by thanking the Organising Committee for making the conference such a success. He reminded us of the enormous amount of work that is going on behind the scenes to lay the foundation of a great conference.

Roger Flury focussed on two main events during the week: The Roundtable meeting between the Board and the National Representatives on Thursday and the plenary session about the Future of IAML on Tuesday.

The meeting between the Board and National Representative was very productive. One important discussion point was the future of the National Report Session. It was decided to disband the Session in its present form. Instead we will aim at having all national reports on our website ahead of each

conference. These reports will also appear in print in Fontes, as part of the record of the Association. In addition, National Branches will also in future have the opportunity to present any significant aspects of their reports in four arenas – at the Information Session, as a Poster Session, as a news item on the new website, or at the Roundtable meeting.

The broad discussions on the Future of IAML have gathered an enormous amount of information. The President thanked the Strategy Committee and its Chair Antony Gordon once more. The Committee will now be replaced by a smaller group appointed by the Board with a remit to present firm proposals for reforming the structure of IAML in time for the 2013 conference in Vienna.

Arising from the week in Montreal we have our first Web Content Editor, a new Treasurer-in-waiting, a new Chair of the Public Libraries Branch, a new Secretary of the Cataloguing Commission, and our first Liaison Officer on the new Council of RIDIM.

4. Treasurer's Report

The Treasurer, Kathy Adamson, referred the members to the reports which would appear in Fontes. The main business was the setting of the membership dues for 2013. Council had approved a proposal from the Board to freeze the membership fees for 2013: Institutional €65 and individual €39. The General Assembly gave the proposal its final approval.

5. Secretary General's Report on the Council Meeting

The Secretary General, Pia Shekhter, 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:

Professional branches:

Public Libraries

(Election supervised by Johan Eeckeloo)

Chair: Carolyn Dow, Lincoln City Libraries, Nebraska

Subject commissions:

Cataloguing

(Election supervised by Antony Gordon)

Secretary: Anders Cato, Gothenburg University Library

7. In Memoriam

Helmut Kallmann

(obituary presented by Joan McGorman)

“Memorial Tribute to Helmut Kallmann

Born in Berlin Aug. 7, 1922. Died in Ottawa Feb. 12, 2012

On Monday evening we heard the moving tribute to Helmut Kallmann given by Maria Calderisi just before the presentation of the 2012 Helmut Kallmann Award.

Helmut Kallmann’s importance to music librarianship and the history of music in Canada, and indeed, to IAML can not be overstated.

Helmut Kallmann contributed to RISM and was the Canadian delegate to IAML even before he co-founded the precursor to the Canadian Association of Music Libraries. He also initiated Canadian participation in other IAML projects which continues to this day.

His ground-breaking 1970 book, [A History of Music in Canada 1534-1914](#) and his leadership on [The Encyclopedia of Music in Canada](#) laid the foundation for subsequent studies of all aspects of music in Canada.

Helmut worked at the Music Library of the Canadian Broadcasting Corporation (CBC) from 1950 to 1970. He was the founding Chief of the Music Division at the National Library of Canada from 1970 until his retirement in 1987. Throughout his career he encouraged and inspired many Canadian music librarians (including Maria Calderisi and me).

Helmut Kallmann was very involved with planning the first IAML conference in Canada in 1975 here in Montreal, and participated in the IAML conference in Ottawa in 1994. He was very pleased to know about the plans for this IAML conference in Montreal.

The next issue of the CAML Review will be a memorial to Helmut Kallmann. There will also be an article about him in [Fontes](#) in the near future. I encourage you to read these for more details of Helmut Kallmann’s life and important work.”

Pierluigi Petrobelli

(obituary presented by Federica Riva)

“**Pierluigi Petrobelli**, Born in Padova, October 18, 1932. Died in Venezia, March 1, 2012. His professional and academic career as well as his complete publication list are published in the directory *Academia Europaea = The Academy of Europe* (http://www.ae-info.org/ae/User/Petrobelli_Pierluigi)

Pierluigi Petrobelli, IAML member, “the Italian music historian best known to the international community” (P. Gossett), served at the Università ‘La Sapienza’ in Rome (1983-2005), as Director (former librarian) of the Istituto Nazionale di Studi Verdiani in Parma (1980-2012), as IMS member of the Advisory Committee (since 1990: Commission Mixte) of the Répertoire International des Sources Musicales IMS (1973-2011). In the early ‘70ies he had served as music librarian and teacher of music history at the Conservatory of music in Pesaro.

Pierluigi Petrobelli's interest in music culture crossed the sources of classical western music beyond genres and ages, as claimed by his writings. As director of the Istituto Nazionale di Studi Verdiani he promoted the documentation on Verdi's music by publishing the critical edition of Verdi's letters, by promoting exhibitions and studies on Verdi's operas staging, and taking care of the Verdi's music sound recordings collection of the Swedish donator Carl L. Bruun. In this capacity he also acted in the editorial board of the critical edition of Verdi's music (Chicago University Press).

Italy, his country, gave him opportunity to deal with a variety of music sources, thanks to the richness of collections in Italian public and private libraries. After his degree in Musicology at the University in Rome with a thesis on Giuseppe Tartini (1957), he studied and worked for long periods in English speaking countries, graduating in the Department of Music, Princeton University, US, with Oliver Strunk and Lewis Lockwood, among others (1959-1961); later he was Lecturer in Music, Faculty of Music, University of London King's College, GB, (1973-1977).

He acted at international level, as Italian ambassador of western music rooted into the Italian cultural tradition; thus he was asked to join several academies and music societies at national and international level.

Pierluigi Petrobelli was keen in reflecting on the social framework of research on music, underlying connections with other specializations, as he proposed at the Open forum *RISM and libretti* at the IAML Conference in Dublin, 24-29 July 2011. He guessed the definitive role of e-technologies in giving shape to a music bibliographic project of the XXI century.

In his *Towards a RISM series for Libretti* (Fontes Artis Musicae, 57/2, 2010, pp. 135-139) he underlined how a census of libretti should be done without boundaries of time or literary genres to be of benefit not only of musicologists but of a whole row of specialists like historians (of theater, economic and social systems, dance); researchers into the technology of the spectacle, as part of history of the visual arts; linguists, studies on relationship between libretti's language and contemporary poetry with an impact on phonetic as far as translations in other languages concern.

The Italian branch of IAML would like to remember him by pushing forward his humanistic ideals, in the hope that his understanding of the role of music and culture in our society will be shared by many other librarians and scholars. "The vision is a grand one, but I sincerely believe there is a most urgent need to confront it" (FAM, p. 139)."

Malcolm Turner

(obituary presented by Richard Chesser)

"Malcolm Turner, who died on 1 April 2012, was well known both in national and international IAML circles.

In 1965 he joined the British Museum as an Assistant Keeper in the Department of Printed Books, becoming Deputy Music Librarian in 1976. He remained in this post until he retired in 1999.

Malcolm made an invaluable contribution wherever he was involved. He managed the introduction of MARC and AACR2 cataloguing rules for music, and also played a major role in

devising and implementing the music services at St Pancras. To all new entrants to the department he was the most thoughtful, solicitous and considerate of tutors.

In IAML, he chaired the UK Documentation Committee and was a member of the UK Executive Committee; he did much for RILM in the UK and was a Trustee of the RISM(UK) Trust. On the international level he undertook many translations for *Fontes*, indexed minutes of Council meetings, and was well known to many from his two terms as Vice-President and attendance at conferences.

Outside music librarianship Malcolm had many interests, reading widely and being a skilled performer on the oboe, piano and harpsichord. In his retirement years he enjoyed these pastimes and others too briefly until the onset of illness. He will be remembered with the greatest respect and affection.”

Elżbieta Wojnowska

(obituary presented by Stanisław Hrabia)

“Elżbieta Wojnowska – Polish musicologist, music librarian, eminent scholar of music sources – died on the 9th of March, 2012.

She was born in Gdańsk, where she attended primary and secondary music school in violin class. She graduated in musicology from the Warsaw University and post graduated in Latin studies from the University in Łódź. She worked as lecturer at the Musicology Department of the Warsaw University.

Since 1986 she has been working as an assistant researcher in the Department of Music Collections of the National Library in Warsaw, and the Polish RISM Centre.

She focused in her research on music from 15th to 17th century. She was very much involved in many RISM projects. She was an author of numerous publications and an editor of three periodicals: “Polish Musicological Yearbook”, “Musicological Forum”, and “Musicology Today”.

She brought an enormous personal contribution to the organization of many conferences prepared by the National Library, among them the last one “The Musical Heritage of the Jagiellonian Era in Central and Eastern European Countries”.

She has been a very active Board Member of the Music Libraries Section of Polish Librarians Associations – the Polish National Branch IAML. She took part in many IAML Conferences.

She was a member of the *Association of Polish Artists Musicians* and the Board Member of the Polish Composers’ Union.

To acknowledge her activity she received a bronze medal „Gloria Artis” from the Polish Ministry of Culture.

Next to the love of music and singing, she loved the mountains.

We will remember her as a wonderful person, a competent, experienced and respected scientist, extremely devoted to work and always keen to share her knowledge with others.”

7. “R Project” Reports

*** Répertoire International d'Iconographie Musicale (RIdIM)**
(presented by Antonio Baldassarre, President of the Commission Mixte)

“RIdIM Annual Report

The Commission Mixte of the Répertoire International d'Iconographie Musicale (RIdIM) met twice in the business year of 2011–12. These meetings took place in July 2011 and on 25 July 2012 in Montreal. Most of the daily business during this year was processed through e-mail communication. In addition the RIdIM Database Sub-Committee met three times during the period since the last IAML meeting to coordinate and discuss necessary business in respect of the database.

Incorporation

As reported at the last General Assembly of IAML in Dublin in 2011, RIdIM has been incorporated as an association pursuant to the Swiss Civil Code with its seat in Zurich. The Statutes of the Association are available to view via the RIdIM website.

It became necessary to incorporate RIdIM in order not least to enable us to receive a substantial grant from the Stavros Niarchos Foundation. The eligibility of RIdIM to apply for and receive EU funding is also dependent upon this legal footing. These funding issues brought into stark relief the realization that in fact all agreements currently in place at that time, such as for example the agreement with IMR, the Institute of Musical Research (London University School of Advanced Study) for office space, had no basis in law. This position is of course untenable when one considers the implications and potential for exploitation. Indeed the lack of a legally binding agreement with our former database developer contributed considerably to the problems we faced in that particular project.

The formation of a legal Council thus brought the role of the Commission Mixte into question as in theory as well as practice this Commission was left with no operational role.

At the meeting of the Commission Mixte held on 25 July 2012, the matter was discussed and the following solution approved. It is vital to the success of RIdIM that the relationships with the sponsoring societies are maintained and to this end each Society is already represented in permanent role on the 7-member Council of the incorporated Association: IMS by Pablo Sotuyo Blanco, CIMCIM by Arnold Myers and IAML by Zdravko Blažeković.

However, it is important within the realignment to not just maintain but rather to strengthen the partnerships while retaining those aspects of the old structure which worked well. As presented at yesterday's IAML Council meeting (26 July 2012), each Society will nominate a “liaison officer” to the Council of Association RIdIM. IAML proposed Paul Banks and this nomination was accepted by vote yesterday for which we would like to thank you. Paul has been an invaluable member of the Commission Mixte and we are delighted that he will remain to serve within the new structure. We are pleased to inform you that this realignment of RIdIM has already been greeted positively by IMS, following discussions in Rome in July 2012, and their partner to RIdIM will be decided shortly.

The International RIdIM Centre

In July 2011 the agreement to position the Centre within the IMR was transferred to Association RIdIM (see above) and is now on a legal footing. The contract was signed without issue between Antonio Baldassarre and Paul Archbold (Director, IMR). In November 2011 RIdIM held a joint Study Day with IMR, which was well received. Two papers presented will be published in the Newsletter and one will be published in the proceedings of the Brazil Conference. Forthcoming projects co-ordinated in London include a show on music and society in Golden Age Holland (National Gallery) and a seminar series at University College London.

The RIdIM website: www.ridim.org

Since the move to London and the incorporation of RIdIM, the website has been significantly updated. Please do not hesitate to access it. Emails via the site or to RIdIM directly are answered within 48 hours.

The RIdIM database

As reported, RIdIM was able to accomplish significant database development work since the last meeting of IAML in Dublin in 2011 due to the award of a major grant by the Stavros Niarchos Foundation. I would like to express my sincere gratitude to the 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, and to Richard Brown for his excellent work on the RIdIM database. This special thank you is extended to Dorothea Baumann, Zdravko Blažeković and Laurent Pugin who form RIdIM's Database Working Group.

Richard Brown committed to a very strict 12-month work plan and time schedule so that we were able to present the newly developed RIdIM database at this year's meetings of both IMS in Rome and of IAML in Montreal. The value of this accomplishment can hardly be overestimated. Since the 1970s RIdIM envisioned a database for iconographic material with musical subject matter. Some forty years later we have finally realised this vision and are now able to hand over a functioning database structure to the library and research community. Having said this the next crucial step is to feed the database with material. Currently we have approximately 1'600 items publicly available (there are many more records in the database not published yet because of editorial matters). Our aim is to have a database containing a significant amount of records by the next time we meet in Vienna.

To facilitate this ambitious plan, the Music Department of Lucerne University of Applied Sciences and Arts has agreed to a substantial grant to support the establishment of a European network aiming at bringing together the major existing European music iconography project in order to merge knowledge and source material. If you are interested in joining this venture please do not hesitate to contact RIdIM or me personally. Secondly, everyone interested in cataloguing or establishing a cataloguing project is warmly invited to participate. Please do also not hesitate in this respect to once again contact RIdIM or me personally.

RIdIM centres and working groups

As we have seen during this conference, the relationships between societies, institutions, members and individuals are undergoing major changes, not least as a result of budget restrictions and the shift in ways of working made possible by new media. In recognition of these and other changes, RIdIM intend to redefine relationships which have formerly been described as 'centres'

or 'working groups. Utilising the Newsletter as a medium and the database as a reason for communication, RIdIM will work hard to re-establish old contacts and make new ones. RIdIM is planning to organise a cataloguing workshop at its next international conference that will take place in Istanbul, 5 – 7 June 2013. The workshop will be repeated along with a special day for these centres, working groups and individuals at the IAML Conference in Vienna and will be present in a slightly different format at the ICTM Conference in Beijing this October. To this end, extensive work is being carried out to ensure an accurate contact list for centres, groups and other parties.

Publications / Communications

No news has been received from *Imago Musicale* up to the submission of this report.

The redesigned RIdIM Newsletter will be available online on our website at the end of September 2012 with a tablet-readable version.

The publication of selected papers of RIdIM's Brazil conference in 2011 is on its way. The volume is planned for publication by the end of 2012.

A RIdIM blog is under construction and will be operational at the end of the calendar year 2012.

RIdIM Symposia and Conferences

RIdIM has organised two scholarly meetings in the period between the Dublin meeting of IAML in 2011 and this year's meeting of IAML in Montreal. The first meeting was held in London on 7 November 2011, co-sponsored by the Institute of Music Research and is covered above. The second meeting took place on 6 July 2012 as part of the international conference of the International Musicological Society in Rome. Papers were presented on a broad range of topics concerning music iconography I am very grateful to all speakers for having shared their valuable insights with a huge audience. All the papers will be published soon.

Honorary Member

At its meeting in New York in November 2011 RIdIM elected Walter Salmen honorary member in recognition of his extraordinary achievements in music iconography. We are honoured that Walter Salmen has accepted our invitation and that he joins RIdIM's recently appointed honorary members, i.e. Florence Gétreau, Veslemöy Heintz, and Elena Ferrari Barassi.

Finances

The afore-mentioned immediate positive effect of the incorporation was the significant grant RIdIM received from the Stavros Niarchos Foundation which allowed development of the RIdIM database. Additionally, the Music Department of Lucerne University of Applied Sciences and Arts has approved financial support for the establishment of a network of European projects that will be of great benefit for RIdIM and its partners. I am very grateful for this support, which can be interpreted as an expression of the growing importance RIdIM is playing. Despite these positive initiatives RIdIM is still in need of financial support and generous donations to cover other expenditures that allow for running and organising business with a more long-term perspective. I am therefore particularly grateful to Debra Pring, our Council member and Executive Director of the International RIdIM Center in London, who has expressly dedicated herself to work closely with me to achieve this goal in the fiscal year of 2012–13.

23 July 2012
Antonio Baldassarre
President Association RIdIM
Debra Pring
Executive Director, RIdIM Centre London”

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

“RILM Report to the General Assembly

RILM has had a productive year. In the last twelve month, almost 38,000 publications as well as 3300 reviews were added to the database, and 40,385 records were given complete editorial and indexing treatment. There are now are nearly 700,000 records in RILM.

RILM’s wonderful national committees are stable, contributing a similar number of records as they have for each of the last few years. This year they submitted a total of 17,802 main bibliographic records, 711 reviews, and 12,678 abstracts. RILM committees in China, Russia, Germany, and the U.S. submitted more than 2000 records each, and 18 other committees contributed records numbering in the hundreds. The contributions of other RILM national committees in smaller countries are just as valuable, and in fact essential for helping RILM to fulfill its mission of providing bibliographic control over the world’s published scholarship on music. RILM acknowledges and thanks all national committees for their valuable contributions to our project. Without them, RILM would be a far less robust resource. (You can see a list of all RILM’s committees and their members on our website—rilm.org.)

As always, the RILM International Center in New York does its best to add publications not contributed by the national committees or by individual contributors and authors. This year almost 20,000 main records and 2,598 reviews were added by staff at the International Center. Because the International 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 are interested in becoming involved in the RILM project, or if you know of colleagues who might be interested in doing so, please contact Barbara Dobbs Mackenzie (bmackenzie@rilm.org) or Zdravko Blažeković (zblazekovic@rilm.org).

Be certain to check the RILM database to ensure that your own complete bibliography of publications is represented there, and check for your colleagues as well. 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 over 800,000 times every week, the presence of your publications and those of your colleagues is one of the best ways to let researchers around the world discover your work. The submissions process is easy: Simply log in to the system on the RILM website at 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. If you would like more information or help,

we would be pleased to assist you.

RILM indexing headwords change over time to reflect shifts and trends in the disciplines and sub-disciplines of music research. New headwords introduced over the last two years include the following:

Archaeological sites
Biography studies
Databases
Disability studies
Gravestones and cenotaphs
Identity—collective
Museology
And more...

The online database—available through EBSCO and ProQuest—continues to be updated every month. Both distributors continue to tweak the online interface to make it more useful for RILM's users. The biggest development this year, on both platforms, is a browseable view of RILM's indexing. Think of it as a big online topic map for music research that you can explore, drill into, and link out to individual records and sets of records. It's still being refined and improved, but already it is very useful, so do explore it.

Bibliolore: Since its inception in October 2009, the RILM blog, Bibliolore (<http://bibliolore.org/>), has had over 72,000 visitors. Over the past year its audience has grown substantially, and now it is rare for us to have fewer than 100 visitors a day. We post fun and interesting things there a few times a week, so do check it out. One of the most popular posts this year, for example, was on “Beethoven and Peanuts” – Peanuts of the Charlie Brown variety, that is. (Perhaps you remember that Schroeder plays piano.) See bibliolore.org.

RILM has a Facebook page, and just in the last few weeks we've begun to Tweet! So do friend us on Facebook and follow us on Twitter, where our handle is RILMMusicLit.”

*** Répertoire international de la presse musicale (RIPM)**
(presented by Ben Knysak, Managing Associate Director)

“This has been a very productive year for RIPM. In the past twelve months, fourteen titles were added to the Retrospective Index to Music Periodicals (Online) comprising some 30,384 new records. Two new titles were added to RIPM In Print bringing the total number of volumes to 284. And, eight full-text titles were added to the RIPM Online Archive which now contains 108 music journals.

The new publications treat two German music periodicals, three English, three Italian, two French, three Spanish (including Mexico and Guatemala), one Dutch, one Greek, and one Russian. Among the year's highlight are the ten new volumes, produced in collaboration with the Taneyev Library of the Tchaikovsky Conservatory in Moscow, treating the important *Russkaia muzikal'naya gazeta* (St. Petersburg, 1894-1918), and the two volumes treating *Musica e musicisti* (Milan, 1902-1905), the continuation of the already-indexed *Gazzetta musicale di Milano*. An Index to the earliest work treated by RIPM, Johann Adam Hiller's *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 1766-1770), was published online

as was RIPM's first index to a Flemish Dutch title published in Brussels, the *Muziekwarande* (1922-1932).

RETROSPECTIVE INDEX TO MUSIC PERIODICALS (ONLINE)

Of the fourteen titles added, three were published in the United States, two in Germany, two in Italy, two in France, and one each in Belgium, Spain, Greece, Mexico and Guatemala (the first from this country).

Wöchentliche Nachrichten und Anmerkungen die Musik betreffend (Leipzig, 1766-1770)
Boston Musical Gazette (Boston, 1838-1839)
Musikalisches Centralblatt (Leipzig, 1881-1884)
The Church Music Review (New York, 1901-1904)
The New Music Review and Church Music Review (New York, 1901-1935)
Harmonia: Rivista italiana di musica (Rome, 1913-1914)
Rassegna Dorica (Milan, 1929-1942)
Théâtres et concerts (Paris, 1916-1917)
Musica: Album-Revista Musical (Madrid, 1917)
Muziek-warande (Brussels, 1922-1931)
Revista Musical (Guatemala City, 1927-1929)
Musike Zoe (Athens, 1930-1931)
Appogiature, revue d'études et d'informations musicales (Paris, 1931-1933)
Musica: Revista Mexicana (Mexico City, 1930-1931)

RETROSPECTIVE INDEX TO MUSIC PERIODICALS (IN PRINT)

Russkaia muzikal'naya gazeta (St. Petersburg, 1894-1918)
Musica e musicisti (Milan, 1902-1905)

RIPM ONLINE ARCHIVE OF MUSIC PERIODICALS

Of the eight new titles three are Italian, one German, one Polish, one French and two published in the United States.

Allgemeine musikalische Zeitung (Leipzig, 1798-1848)
I Teatri (Milan, 1827-1831)
La Cultura musicale (Bologna, 1922-1923)
Harmonia: Rivista italiana di musica (Rome, 1913-1914)
Gazeta Muzyczna i Teatralna (Warsaw, 1865-1866)
Boston Musical Gazette (Boston, 1838-1839)
The Negro Music Journal (Washington, D.C., 1902-1903)
La Renaissance musicale (Paris, 1881-1883)

The RIPM e-Library of Music Periodicals

During the past twelve months much effort has gone into the development of the forthcoming e-Library, a full-text supplement to the online Retrospective Index and Archive. The new electronic publication is designed to treat lengthy and complex journals, journals from countries that may not have been able to contribute to RIPM, and those the content of which does not necessary

conform to that of RIPM's other publications. The e-Library will contain many journals that required extensive research to reconstruct in full. We anticipate release of the e-Library in 2013. Finally, RIPM received a grant from the National Endowment for the Humanities (USA) to continue its indexing work on twentieth-century European music periodicals, and those published in the United States.

H. Robert Cohen, Founder and Director
Ben Knysak, Managing Associate Director”

*** Répertoire International des Sources Musicales (RISM)**
(presented by Klaus Keil, Director of the RISM Zentralredaktion)

“RISM Report

In memoriam Michel Huglo (14.12.1921 – 13.05.2012).

In RISM series B, III Michel Huglo was, together with Christian Meyer, author of volume 3 and together with Nancy C. Phillips author of part II of volume 4. In 1999 and 2004, RISM published his catalog *Les Manuscrits du Processional* in 2 volumes under B XIV.

RISM is developing very well. The free-of-charge online catalog now contains 820,000 records and has been very well received. Last year it could be expanded by 55,000 records from the UK working group which were until then only available via the RISM UK website.

The free catalog encourages groups and individuals to collaborate and I would like to thank all participants very much for their contributions. Data entry for RISM does not go just one way. We developed tools for exchange, i.e. as metadata for digital resources, and we are discussing ways to make linked open data out of it.

The online catalog will be expanded in the near future by data from series B/1. Later on we can include series A/I, which we published last year on CD-ROM.

The aim is to bring as much source data as possible into the online catalog.

Together with the AMA working group it was decided to review series C and make it available as an online resource.

At the beginning of June 2012, RISM celebrated its 60th anniversary with a conference at the Akademie der Wissenschaften und der Literatur in Mainz. For more information, see the RISM website, www.rism.info, where you can find abstracts and some complete presentations.

Thank you for supporting the RISM projects.

Thanks to Ben Knysak, a joint R Projects website could be developed.
See: www.r-musicprojects.org.

Klaus Keil
Director of the RISM Zentralredaktion”

8. Reports from Chairs of Committees and Working Groups

Jutta Lambrecht, Chair of the Publications Committee, informed the General Assembly that the Committee had decided that presentations made during IAML's conferences should be published on the website and not in separate conference proceedings. All speakers were therefore encouraged to send their presentations to the Chairs of each session for inclusion on the website.

9. Other reports

There were no other reports.

10. Any other business

Federica Riva, Chair of the Italian Branch, informed the General Assembly about the threats by the Italian government to close down the Discoteca di Stato (the Italian National Sound Archive). She urged all members to sign an online petition.

11. Next meeting

The General Assembly adjourned until the next meeting, which will take place in Vienna 2 August, 2013.

12. Presentation of the 2013 Conference in Vienna

Thomas Leibnitz, Representative of the Organizing Committee of the Austrian Branch, invited us to Vienna in 2013 – a city with a wealth of musical heritage.