



International Association  
of Music Libraries, Archives  
and Documentation Centres

## **IAML General Assembly Meeting 2022, Prague Minutes**

**Time: Tuesday 26 July, 16.00-17.40 and Friday 29 July, 15.15-17.00**

**Location: Municipal Library of Prague**

### **Tuesday 26 July 2022 – Hall A**

#### **1. Welcome**

*Pia Shekhter*

The President, Pia Shekhter, welcomed everyone to the General Assembly in Prague, the first in-person General Assembly since the one in Kraków three years earlier.

Pia reminded everyone about what the Constitution says about voting rights “When voting at the General Assembly, each individual, honorary and institutional member shall have one vote. It is the responsibility of institutions to designate their representatives. A personal member may also cast a vote as an institutional member.”

#### **2. Matters arising from the minutes of the 2021 General Assembly**

*Pia Shekhter*

The minutes of the online General Assembly in 2021 were unanimously approved.

#### **3. President's report**

*Pia Shekhter*

The President, Pia Shekhter, gave the President's report. See [appendix 1](#).

#### **4. Secretary General's report**

*Anders Cato*

The Secretary General, Anders Cato, gave the report of the Secretary General. See [appendix 2](#).

#### **5. Treasurer's report**

*Thomas Kalk*

The Treasurer, Thomas Kalk, gave the Treasurer's report. See separately published appendix on the IAML Website

#### **Auditors' report**

The auditor, Andreas Linne, went through the report. The auditors met on May 25, 2022 and checked all finances and accounts, and could conclude that all had been managed in an exemplary fashion. See the full report in the above appendix.

#### **Membership fees**

The Treasurer's proposed slightly changed dues for 2024 and onwards (47 Euros for individuals, and 79 Euros for institutions). The proposed dues would be voted upon at the second meeting with the General Assembly.

Pia extended her warmest thanks to Thomas, who had been serving in the post as Treasurer for nine full years and would now resign. Thomas had worked conscientiously in the background and had always delivered accurate reports and responsible budgets. The auditors had never had any complaints and concluded last year that all finances and accounts had been managed in an "exemplary fashion". As a result, IAML has a healthy economy that allows us to make strategic investments, when needed.

Thomas was given a warm round of applause from the Assembly.

## **6. New Treasurer**

*Pia Shekhter*

The President reminded the assembly, that from the end of this congress we have a new Treasurer of IAML, Kimmy Szeto, who is Associate Professor at the Baruch College, City University of New York (CUNY).

Kimmy was warmly welcomed as new Treasurer. Kimmy's first term will be from 2022-2026.

## **7. Removal of the post of IAML e-Archivist**

*Jürgen Diet*

Jürgen Diet reported from the already disbanded Ad Hoc Committee on IAML Archives, and from the Board, that the work on the e-Archives question had now been settled. A workflow document for the archives had been created in an agreement between the Board, the IAML Archivist Sebastian Lindblom, the IAML e-Archivist, Joseph Hafner, and the IAML Historian, John Wagstaff. With this implemented, there was no need for a separate post of IAML e-Archivist any longer, and the Board had therefore decided to remove the post. That was also in agreement with the e-Archivist, Joseph Hafner.

## **8. IAML Board elections 2023**

*Anders Cato*

Anders Cato reminded everyone that in 2023 there would be elections to the Board. We will then vote for a President-Elect and four Vice Presidents. The elections will be further announced at the beginning of 2023.

## **9. The Publications Committee**

*Jim Cassaro on behalf of Jane Gottlieb*

Jim Cassaro delivered the Publications Committee report on behalf of its Chair Jane Gottlieb, who regrettably was not able to attend this year. See [appendix 3](#).

## **10. Fontes Artis Musicae**

*Jim Cassaro*

Jim Cassaro gave the *Fontes Artis Musicae* report. See [appendix 4](#).

Pia extended her thanks to Jim for working tirelessly with our journal and with great dedication. Under his leadership, it has become a respected peer-reviewed academic journal that we can be truly proud of.

## **11. The Publications Award**

*Pia Shekhter on behalf of Jane Gottlieb*

Pia Shekhter presented the Publications Award on behalf of Jane Gottlieb:

"THE VLADIMIR FÉDOROV AWARD in 2021 for best article published in *Fontes Artis Musicae* is awarded to Margaret R. Butler for "*Opening a Celebrity's Closet: Cecilia Davies and the de Bellis Collection*", published in vol. 68, no. 4.

This article could well stand as a model description of uncatalogued collections: it provides historical background of both the collection and collector; description of the content together with the extensive research required to compile the listing; further reading and research suggestions and a tantalising problem which must have set our detective pulses racing: there are still some unidentified pieces in the collection.

THE FRANÇOIS LESURE AWARD for best review published in *Fontes Artis Musicae* in 2021 is awarded to Nalini Ghuman for "*Kaikhosru Sorabji's Letters to Philip Heseltine (Peter Warlock)*". Edited by Brian Inglis and Barry Smith, and published in vol.68 no.4.

This review not only contained a thorough and thoughtful description of the book's content, it also provided historical and current context and further reading suggestions; and ends with the phrase every acquisitions librarian surely wants to read: highly recommended."

There was a round of applause for the winners of the awards.

## **12. Website and Social Media**

*Jennifer Ward*

Jennifer Ward presented the Webteam report. See [appendix 5](#).

Pia gave her sincere thanks to Jennifer and the Web Team for their excellent work. The website and social media allow IAML's members to share and learn from each other and creates the community feeling that is so important for all associations.

## **13. Liesbeth Hoedemaeker-Cohen H. Robert Cohen Fund / RIPM Fund for IAML Congress Travel**

*Pia Shekhter*

Pia Shekhter presented the winners of this year's Liesbeth Hoedemaeker-Cohen Fund, and the H. Robert Cohen / RIPM Fund for IAML Congress Travel:

"It is a great pleasure for me to announce the three awardees of the Liesbeth Hoedemaeker-Cohen Fund, and the H. Robert Cohen / RIPM Fund for IAML Congress Travel 2022:

- Lizzy Buckle, The Foundling Museum and Royal Holloway, University of London, UK
- Wilhelm Delpont, University of Cape Town, South Africa
- Julia Pestke, Westdeutscher Rundfunk, Cologne, Germany

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel was established in Liesbeth's honor on 24 February 2017. The H. Robert Cohen / RIPM Fund for IAML Congress Travel was established in 2019 on the occasion of RIPM's fortieth birthday, in recognition of RIPM's contribution to international scholarship and of those who created and contribute to it. Both awards have been established by the Cohen Family Charitable Fund.

On behalf of the Committee, I would like to sincerely thank Robert Cohen for generously supporting members in this way who are at the beginning of their careers. Our surveys show that the participants of IAML's international congresses rate the value of attendance very highly. One thing that is considered particularly valuable is the possibility to network. I am very happy that our three awardees will have this opportunity to receive professional inspiration as well as meeting colleagues from all over the world. And this year will be very special as the IAML community finally meets again, after three years of separation, due to the pandemic."

Pia pointed out that the IAML Board was extremely grateful for these funds, that allow selected members at the start of their careers to attend a IAML congress – perhaps for the first time. The Awards Committee comprises six members: the President of IAML, one permanent committee member selected by the Director of RIPM, and four members selected by the IAML Board. Barbara Dobbs Mackenzie, Executive Director of RILM, has been the permanent committee member up to now. Since she is retiring this year Benjamin Knysak, Executive Editor of RIPM, would take over the role.

## **14. Honorary membership**

*Pia Shekhter*

Pia Shekhter presented a citation by Roger Flury to award Maria Calderisi with honorary membership of the International Association of Music Libraries, Archives and Documentation Centres. See [appendix 6](#).

After the reading of the proposal, a vote took place and the General Assembly unanimously decided to award Maria Calderisi with honorary membership.

The vote was followed by a big round of applause, for which Maria sent a warm thank you to everyone. She was at that point online via Zoom.

## **15. Establishment of an Online Events Committee**

*Rupert Ridgewell*

Rupert Ridgewell presented the Board's proposal for an Online Events Committee with the Terms of Reference below, to be approved at the second General Assembly later in the week:

"The purpose of the Online Events Committee is to develop a programme of online meetings, talks and social events between the annual in-person Congresses. Taking full advantage of the opportunities for interaction and communication across borders and time zones that the online space presents, the Committee will support IAML's core aims by providing a forum for the sharing of knowledge and expertise, promoting the activities of members and supporting professional development.

The Committee is responsible for formulating an annual programme of approximately two to four events, ensuring that the broadest range of topics are covered to reflect the interests and activities of IAML members worldwide. It identifies topics and speakers, in liaison with the IAML Sections and National Branches where appropriate, and issues calls for contributions via IAML-L. The Committee is also tasked with administrative activities associated with managing the Association's Zoom subscription and the registration process for attendees, promoting events in cooperation with the IAML web editors, and where possible recording sessions for later viewing by IAML members.

The Committee shall comprise between 4 and 6 members, appointed by the Board, including the IAML Programme Officer and Secretary General as ex-officio members."

## **16. Proposals from the Cataloguing and Metadata Section on the establishment of two new groups**

*Kimmy Szeto*

The Chair of the Cataloguing and Metadata Section, Kimmy Szeto, presented two proposed groups from the Section to be voted on at the next General Assembly later in the week.

Project Group: Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC. See [appendix 7](#).

Study Group: Linked Data Hub for Music Vocabularies. See [appendix 8](#).

## Friday 29 July 2022 – Hall A

### 17. Welcome to GA II

*Pia Shekhter*

The President, Pia Shekhter, welcomed everyone to the second part of this year's General Assembly.

### 18. Votes on IAML financial documents

*Thomas Kalk*

There were votes on the financial documents. The results are shown below:

Proposed budget

- Yes: All present except 1
- No: 0
- Abstentions: 1

Membership fees

- Yes: All present except 3
- No: 1
- Abstentions: 2

Pia once again thanked the outgoing Treasurer Thomas Kalk for his hard work.

### 19. Report of the Forum of National Representatives

*Jürgen Diet*

Pia gave a report from the Forum of National Representatives, since the Chair of the Forum, Jürgen Diet, unfortunately had become ill the day before.

"Rupert Ridgewell introduced the Board's idea to establish a special committee for organizing IAML's future online events. We will vote on the proposal later during this meeting. We were also discussing possible topics for these online events.

We were as well discussing topics for the first online meeting, which will take place in October. It will be called "IAML members meet the Board". An invitation will be sent out on IAML-L in September.

Another item on the agenda was a problem that seemed to be common among our national branches, namely how to persuade members to take on long-term commitments. Many national branches seem to have a hard time finding officers for their respective Boards.

I am sorry to inform you that the Danish IAML Branch took the decision to dissolve as of 1 July 2022.

I informed the national representatives that the IAML Board would like to encourage all national branches to consider making translations of the IAML brochure into their own languages. IAML will pay for the design work and it would then be published on IAML's website, available for downloading. Any printing costs would have to be at the expense of each Branch.

The national representatives were encouraged to write short introductory texts about their own IAML Branch on the IAML website. For example, information about when the Branch was founded, the year(s) when the Branch hosted an international congress, if applicable, special projects etc."

### 20. Report of the Forum of Sections

*Rupert Ridgewell*

Rupert gave a short report from the meeting with the Forum of Sections earlier in the week: "The Forum of Sections met on Friday 29 July 2022 at 9am: our first in-person meeting since 2019. We welcomed the new Section Chairs to their positions and shared our impressions and feedback on this year's Congress. For me personally it was wonderful to once again see the Congress come to life, after many months of planning and scheduling the programme. I would like to thank all speakers, all poster presenters, all session Chairs for making this such a rich and stimulating event. A feedback survey will be available later in the summer. I have had the great privilege to undertake the role of IAML Programme Officer since 2016. For precisely half of that

time I have been planning Congresses in Prague. That was a real pleasure for me, because Blanka Elleđerová, Zoja Seyčková, Zuzana Petrášková and their colleagues on the Prague 2022 Local Organising Committee have been such a delight to work with. Anyone who has organised a conference on this scale will know how much hard work is involved. To have to postpone the Congress twice certainly added a huge amount of additional effort, so I really don't think we can thank them enough for their sheer determination to make this Congress happen. The Forum also took reports from Section Chairs, discussed a revision of the Guidelines for Outside Speakers, and looked ahead to next year's Congress in Cambridge. The Call for Papers and Posters will be published in September. The deadline for submissions will be 31 December 2022."

## **21. Report from the Committees**

*Anna Pensaert*

Anna gave a brief report on some of the work of the Development, Advocacy and Outreach Committees. Full reports from each committee would be available on their webpages and in the minutes.

In addition to individual committee work, the committees had this year focussed on exploring what they all have in common. Anna stressed that the committees want to make sure that we can extend our reach and support within IAML and beyond, and focus more strongly on equality, diversity and inclusion. Challenges, including the impact of the pandemic, cost of living crises and war, are putting further stress on the work of the committees.

It is more important than ever that the committees can provide support wherever needed. IAML members are still invited to get involved in the work of our committees, and anyone interested in taking part was very much invited to get in touch with the respective committee Chair.

The committees are here for the members. Position statements and examples of good practice are on their webpages for everyone to use and share. If anyone needs support from any of the committees please do get in touch.

At the end Anna referred to the Report of the Development Committee, which lacked time to be read out at the General Assembly. This has been added to the minutes as a separate [Appendix 15](#).

## **22. Report on the vote for Vice Chair of the Public Libraries Section for the period 2022-2024**

*Anders Cato*

Anders reported on the vote for Vice Chair of the Public Libraries Section for the period 2022-2024.

Iona Heinonen from Tampere City Library, Finland had been unanimously elected.

## **23. Report on the vote for Chair and Vice Chair of the Cataloguing and Metadata Section for the period 2022-2024**

*Anders Cato*

Anders reported on the vote for Chair and Vice Chair of the Cataloguing and Metadata Section for the period of 2022-2024

Christopher Holden from the Library of Congress, U.S.A. and Maria Aslanidi from the Ionian University, Greece had been unanimously elected.

## **24. RldIM report**

*Antonio Baldassarre – read by Pia Shekhter*

Pia read the report submitted by Antonio Baldassare. See [appendix 9](#).

## **25. RILM**

*Barbara Dobbs Mackenzie*

Barbara Dobbs Mackenzie presented the annual report from RILM. See [appendix 10](#).

After Barbara's presentation the President, Pia Shekhter, expressed some words of thanks to Barbara: "Barbara Dobbs Mackenzie has decided to retire, and I would therefore like to say a few words. I had the great privilege to be the Secretary General during Barbara's Presidency, which happened to be four years long instead of the normal three, for administrative reasons. For me Barbara has always epitomized professionalism. She is not only very bright, but also wise and caring. In addition to this, she has an abundance of charm, and it is simply delightful to work with her. IAML benefitted to a great extent from

Barbara's widespread international network with many friends and colleagues all over the world, as well as her long experience as the Editor of RILM. I hardly need to explain to this audience how important RILM is for IAML's members in our work to support the research and performance communities we serve."

There was a big round of applause for Barbara after Pia's words.

## **26. RIPM**

*Benjamin Knysak*

Benjamin Knysak presented the annual report from RIPM. See [appendix 11](#).

## **27. RISM**

*Balázs Mikusi*

Balázs Mikusi presented the annual report from RISM. See [appendix 12](#).

## **28. RISM Commission Mixte**

*Pia Shekhter*

Pia reported that the five-year term of the five RISM Commission Mixte members delegated by IAML would come to an end this year. The new term would start after the 2022 General Assembly of the RISM Association, that will take place in Mainz 7th of October. The Board had contacted the present delegated members and they were all willing to be reappointed with one exception. Richard Chesser had notified the Board, that he would retire from the British Library and, therefore, he would resign from his post on the Commission Mixte.

The IAML members of the RISM Commission Mixte are presently:

- Mathias Auclair, Paris (France); (appointed in June 2017)
- Rupert Ridgewell, London (UK); (appointed in June 2022, after Richard Chesser)
- Prof. Dr. Beatriz Magalhães Castro, Brasilia (Brazil) (appointed in June 2017)
- Dr. Barbara Wiermann, Dresden (Germany) (appointed in March 2019, after Massimo Gentili-Tedeschi's retirement)
- Sonia Wronkowska, Warsaw (Poland) (appointed in April 2020, after Jane Gottlieb)

## **29. Other reports**

*Pia Shekhter*

There were no other reports.

## **30. Vote on the proposed two new groups of the Cataloguing and Metadata Section**

*Anders Cato*

### **Project Group: Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC**

The General Assembly voted on the proposed Project Group: Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC.

- Yes: All present except 1
- No: 0
- Abstentions: 1

### **Study Group: Linked Data Hub for Music Vocabularies**

The General Assembly voted on the proposed Study Group: Linked Data Hub for Music Vocabularies

The Study Group was unanimously approved.

## **31. Vote on the establishment of an Online Events Committee**

*Anders Cato*

The General Assembly voted on the proposed Online Events Committee.

The Committee was unanimously approved.

### **32. Any matters arising during the week**

*Pia Shekhter*

There were no special matters that had arisen during the week.

### **33. In memoriam**

- Don L. Roberts. (Read by Liza Vick. See [appendix 13](#)).
- Michael Ochs (Read by Sandi-Jo Malmon. See [appendix 14](#)).

### **34. Any other business**

*Pia Shekhter*

There was no other business to report.

### **35. Future congresses**

*Anders Cato*

- Cambridge, UK, 2023
- Stellenbosch, South Africa, 2024
- Salzburg, Austria, 2025
- Thessaloniki, Greece, 2026

### **36. Next meeting**

*Anders Cato*

The next General Assembly will take place during the Congress in Cambridge on August 1 and 4, 2023.



## **CLOSING SESSION**

### **IAML Congress 2022: Reflections**

*Pia Shekhter*

The President, Pia Shekhter, gave some reflections on the congress that was just about to finish:

"It is time to close a most spectacular week! I hope you have enjoyed it as much as I have.

May I remind you of the congress survey that will be sent out shortly? Please, let us know what you think was good and what we can do better. Together we will refine IAML's future congresses over time.

I would also like to remind you that all the reports from the congress will eventually be available on our very informative website. Under "Congresses", click on "2022 : Prague", and there you will find a list of all IAML reports.

I paid attention to the following paragraph in the report of the Czech national branch last year: "Employees of all musical libraries and archives will be involved in the IAML 2022 Congress in Prague. Because of the increased communication among employees from music libraries and archives we established a lot of friendships and co-operation."

This is something I believe all national branches that have been involved in organising a IAML congress have experienced. There are so many positive side-effects and the positive energy stays for many years. Therefore, I encourage other national branches that have not yet done so, or did so a long time ago, to consider hosting a IAML congress. It involves a lot of work, but it is great fun!

We will now move on to the very final session of the 2022 IAML Congress in Prague. It is a great pleasure for me to hand over to the organizers of our next congress in Cambridge!

### **IAML Congress 2023: Presentation**

*Cambridge Organising Committee*

The Cambridge Organising Committee made a presentation of next year's congress and sent a cordial invitation to all to come and enjoy the beautiful city of Cambridge next year, 30 July until 4 August.

## Appendix 1: President's Report

It is a pleasure for me to present a report of my work since IAML's previous online congress.

Last year we were affected by the pandemic in a most tangible way, as you all know. After the congress we continued the series of online sessions that we had started the previous year. We also arranged a Wikipedia workshop.

Arranging online events goes, however, beyond the scope of the IAML Board. We therefore propose to establish an Online Event Committee. IAML's Programme Officer, Rupert Ridgewell, will present the idea and the draft Terms of Reference later during this meeting.

Online meetings have offered a wonderful opportunity for me as President to join with many national branches on several continents – either live or in the form of pre-recorded videos. It has been most gratifying. One of my strategic intentions as IAML's President is to bring the national branches closer to each other. We would benefit so much professionally from sharing news and ideas. It would increase our awareness of the musical life in countries around the world – with a special focus on libraries and archives.

I have also used the opportunity to attend online conferences organized by other international bodies, such as IFLA, the International Music Council, and UNESCO. I am always proud to be the representative of IAML, a respected member of the music and library community.

At the end of February, the IAML Board held its traditional mid-term meeting, also online, with a focus on strategic issues. We decided to formulate a short vision to be presented at the General Assembly, but soon realized that it is of course essential that we involve IAML's members. After the Congress all IAML members will therefore be invited to an online session called "IAML's Members Meet the Board". The Board members are very much looking forward to this.

IAML was founded under the auspices of UNESCO in 1951, thus we celebrated our 70th anniversary in 2021. I had produced a digital [70th Anniversary Exhibit](#) that was published on the IAML website, in honour of the jubilee. I have continued to work on the exhibit during the spring with the kind assistance of our Historian, John Wagstaff. Now it is a great pleasure for me to welcome you to see the final version in a physical form. You find it in the Music Department of this library, where you can also find the poster exhibition.

Selecting "highlights" in IAML's history was a daunting task, so I consulted several Past-Presidents to see if they would like to add something. It resulted in a few amendments and reformulations. I also contacted all national representatives to make sure that the year of establishment of each Branch was correct. This also led to a few changes. I take this opportunity to congratulate the National Branches that are celebrating their 70th anniversaries this year: France, Germany, Italy, Switzerland and the United States.

And there is another distinguished 70th anniversary that most certainly deserves to be recognized: The oldest of our so-called R-projects, RISM, was founded in 1952. I extend IAML's cordial congratulations.

In honour of our anniversary, we have had the IAML brochure translated from English into our other two official languages, French and German, and additionally into Spanish. I have brought perusal copies, placed at the congress desk. I will be happy to send you copies from my office in Gothenburg. Please, don't hesitate to contact me.

There is also a version in Italian, available for downloading on the IAML website. The Board encourages any other National Branch that wishes to make a translation into its own language to contact our Secretary General, Anders Cato. IAML will be happy to pay for the design, while the printing cost would have to be at the expense of the Branch.

Finally, IAML's Historian, John Wagstaff, has finished his updated "[hourglass](#)" to emphasize that "IAML is an association of **people**, within the seemingly complex structure." The hourglass is available on the website.

Before I finish, I would like to thank my fellow Board members from the bottom of my heart for all their work during last year. I would love to say a few words of gratitude about each and every one of them, but I am afraid there is not time for this. But I hope they all know how much appreciated they are – by me and by IAML's members.

It is a great honour for me to be the President of an Association with such a distinguished history, but IAML not only has an impressive past – I am convinced that we can look forward to a brilliant future, as well. My conviction is based on my knowledge of the profound competence there is within the membership.

We have devoted a lot of hard work over several years to restructure the Association. The result is a solid organization that can effectively promote IAML's principal aims. Now we must face outwards and work on IAML's visibility.

Having this in mind I formulated my presidential theme as follows: *"Together we advocate for the importance of our work and reach out with confidence and professional pride."*

## **Appendix 2: Secretary General's Report**

This, my fourth year, as Secretary-General, started more or less like my second and third years did, in the middle of a pandemic. My first four years in this post have truly been different to what I had expected. The Pandemic started after my first year and has been raging until now. It is by far yet not over, but hopefully there will be better ways of mastering it from now and ways to manage to live in a world where it is present. This year should have been my last in my first four-year term, but since all appointments were postponed by one year when the Pandemic started, so was mine, so you will have to cope with me for at least yet another year, before there will be a chance to throw me out.

In 2020, when the Pandemic started, we were all in a state of shock, and the congress was cancelled, and instead we had a "IAML Online" more informal meeting. This was very successful and we had quite a few attendees. Therefore, last year, when the pandemic was still raging, we decided to make a real online congress. All the components of an ordinary physical congress were present, including poster sessions, coffee breaks and all. With this experience we can now say, that should we get into these kinds of troubles again, we stand much more prepared to run a full online congress, should it be needed in the future.

I have learnt so much during these last two years. Of course, I have missed seeing you all a lot, and working with you face to face, but still it has been so interesting, and challenging, to learn how to get by in a digital world. It is different, and harder, but still manageable.

One thing that has changed is the way the Board works. Before the Pandemic, we met twice a year, at the Congress, and at the Midterm Board meeting in February. When the Pandemic started, we started having almost monthly Board meetings to solve all upcoming questions. Even if the Pandemic now slowly fades away, we have decided to keep a part of this, and we will go on having at least two extra online Board meetings per year, making it all in all four Board meetings per year. This way of meeting has also made the Board getting to know each other much better and I feel the cooperation within the Board could not be better as it is now.

Because of the Pandemic, no trips or visits have filled my days at all. I think this is my first business trip since IAML in Kraków three years ago. However, contacts have not been scarce anyway. I try to stay in contact with Sections, Committees and National Branches as much as possible, and I am so happy to say, that almost all of them have been so eager to communicate news and send in reports. This year we almost have national reports from every country. Because of our very frequent Board meetings, agenda and minute writing have filled up my IAML work hours quite a lot!

I do hope that things are on their way back to a slightly more normal life now however. I hope that we will be able to meet in person again for congresses and other meetings in the future, despite pandemics, wars, climate crises and other sad things that do make our lives hard to master sometimes. Nonetheless, I try to stay positive and hope for the best.

I thank you for these last four years and I am looking forward to the coming year!

### **Appendix 3: IAML Publications Committee**

2022 report

Members:

- Jane Gottlieb, Chair
- Jim Cassaro, Fontes Editor
- Richard Ranft, Webmaster
- Joseph Hafner, Editor of Recent Publications in Music (RPiM)
- Jennifer Ward, Web Editor
- Zanda Babčuka, Assistant Web Editor
- Stephanie Bonjack, Official Guest Member, Advertising Manager
- Kathryn Adamson, Official Guest Member, Chair, IAML Publications Awards Subcommittee
- Anders Cato, Ex Officio Member, Secretary General
- Thomas Kalk, Ex Officio, IAML Treasurer (outgoing)
- Kimmy Szeto, Ex Officio, IAML Treasurer (incoming)
- Pia Shekhter, Ex Officio, IAML President

*Fontes* (see report from Jim Cassaro)

And, according to the Treasurer's report, royalties from various vendors for electronic access to the journal totaled \$18,378.62 in 2021. This is an important source of income for the association.

*Web Team* (see report from Jennifer Ward, Web Editor; members of the team: Zanda Babčuka, Assistant Web Editor, Richard Ranft, Webmaster)

Recent Publications in Music, Joseph Hafner: "There are now over 5,500 titles in the database. Contributors from around the world continue to add titles, so that all of you can benefit from knowing about new publications related to music. Anyone can suggest titles to be added by sending them to the Editor, Joseph Hafner. If your country is missing a contributor, and you would like to contribute, please let the Editor know this, too. Thanks to all of the contributors who make this possible."

Publications Awards Subcommittee: Kathryn Adamson, Chair. The subcommittee sent its publication award winners to the IAML Board; diplomas have been prepared by Stanisław and Anders and the winners of the Vladimir Fédorov Award and François Lesure Award will be presented by IAML President Pia Shekhter at the General Assembly in Prague.

There was discussion about changing the terms of reference for this group to include three members, rather than four, and that the Chair will rotate each year to ensure continuity. For 2023, Joseph Hafner will assume the role of Chair, succeeding Kathryn Adamson. The other active member of the committee is Roger Flury.

## Appendix 4: Fontes Artis Musicae Report to the General Assembly

July 2022

One of the 2022 issues of the journal has appeared: Vol. 69, no. 1. Vol. 69, no. 2 (April-June 2022) is in 2nd proofs, and that issue should appear in early August. The manuscript for Vol. 69, no. 3 (July-September 2022) is currently being compiled. Electronic files are sent to Project Muse and our other electronic vendors as the issue is published.

In Vol. 69, Issue 1 (January-March 2022) the following articles appeared: "A First Inventory of Plainchant Books up to 1900 in Santiago, Chile" (David Andrés Fernández), "British Symphonic Criticism: A Tale of Two Symposia" (Ryan Ross), and "COVID-19 and Field Recordings for the Library of Folk Music of Nigeria Project: Disruptions and Challenges of Access in Pandemic Time" (Christian Onyeji and Elizabeth Onyeji).

Issue 2 (April-June 2022) contained the following articles: Viable Texts or Reliable Texts? The Earliest Editions of Pleyel's String Quintets" (Allan Badley), "'To Better Perform my Duties as a Dame Patronesse': Pauline Viardot-García's Philanthropic Work" (Virginia Sánchez Rodríguez), "Ethnic Piano Rolls in the United States: Between Folk, Foreign, and National Music" (Darius Kučinskis), "A Public Music Library in the Heart of Europe: Forty Years of Csorba Győző Library's Music Department (Pécs, Hungary)" (Csilla Kovácsné Sorossy), and a Corresponding Editors submission from Great Britain, "Nourmahal's Song: An Unknown Coleridge-Taylor Work" (Jonathan Frank).

Issue 3 (July-September 2022) is devoted to RISM, with guest editor, Nicole Schwindt. It contains four articles: "Fifty Years with the Fondo Cappella Sistina of the Biblioteca Apostolica Vaticana" (Richard Sherr), "Maurizio Cazzati's 'Unsold Music'" (Rodolfo Zitellini), "Die Notenautographe (1825-1884) im Album von Ferdinand Hiller: Überblick, Einordnung, Quellenwert" (Henrike Rost), and "'Pure or Tainted?' Representing a Source of Colonial Bengali-English Music in RISM" (Emerson Morgan, Christina Linklater, and Pramantha Tagore).

One article has been accepted for Vol. 69, no. 4 (October-December 2022), and recently received articles, currently out to readers, will surely complete that issue.

Some articles received this year were rejected based on comments from outside readers or were out-of-scope for what the journal publishes. However, the acceptance rate for the journal remains high, about 90% of what is submitted for consideration. The Editor encourages members to send their best work to the journal for potential publication.

Submissions to the "Briefs/Feuilletons" column in the journal have dwindled. If you have news from your library of grants received, important archives and resources acquired, and other items appropriate for the journal, please do not hesitate to send them when the call goes out.

Our relationship with the journal's publisher, A-R Editions remains strong. A new three-year (2022-2025) contract with A-R Editions has been signed, which will continue our solid relationship with them.

I am pleased with how the journal has developed over the years and am proud to serve the Association as its editor.

Jim Cassaro, Editor-in-Chief

*Fontes Artis Musicae*

## Appendix 5: Web Team Report 2022

17 July 2022

Following the 2021 Congress, the Web Team posted 13 sets of slides to the IAML website. This is a lower number than average, but all of the sessions were recorded and are available to members-only through the IAML website in the members' area. Furthermore, the videos from the online meetings this past year ("Swedish musical life during the last four hundred years" and "Cataloguing, Metadata, and Discovery of Digital Music Materials") can also be found through the website.

The Web Team created on the website a secure database of IAML documents that are outdated but need permanent retention (e.g. documents not in current use or superseded brochures). Files may be added by the IAML Board or Web team and are viewable by current Board members, web team and other officers. (Note: the Board already has a separate database on this website for confidential Board documents).

CMS updates: We looked into updating the websites' underlying content management system, Drupal, as it was reaching end-of-life, but this now has been extended and will be supported fully until at least November 2023.

Website redesign: the possibility and need for a re-design to make the site appearance (fonts, colours, layout) more modern, will be discussed during the 2022 Congress.

The Web Team has been working to archive conference web sites, and has located all back to 1996 (Perugia). Congress Guidelines for organizers have been updated with instructions for archiving conference website. (The Organizing Committee should maintain the Congress website and keep it and its web URL online for at least 3 months following the close of the Congress. During that time, the IAML webmaster will attempt to harvest a copy of the Congress site and link to that copy from the IAML website. This will ensure the web content can remain permanently accessible via IAML's web server. As a fallback, an archived version will be linked either from the Internet Archive, or from a Congress host institution's own archived web version, if available.)

Website visitor traffic over the past year, July 2021-July 2022: A total of 48,058 visits (91,545 page views), from 93 countries. The figures are 51% higher (visits) and 30% higher (page views) than for the previous 12 months. 48% of visitors were from USA, 8% from UK, 7% from Germany, Spain 4%, others/unknown 32%. A high proportion (74%) of visits were made using desktop devices; others used smartphones or tablets.

The most popular pages are the start page, the Prague Congress, the IAML Congresses page, Recent Publications in Music, and the *Fontes* page. The news post concerning the "Appeal from the Presidium of the Ukrainian Library Association" was by far the most visited news item of the year, and was the second-most visited page overall.

We are currently working on creating a reserved area on the website for IAML officers where they can find guidelines, forms, and other documents relevant for officers.

Social media: Spring/summer 2022: The Instagram account has gained 17 new followers in the last 90 days. The number of followers has steadily been going up since September 2021 and that is a good sign! As mentioned in the 2022 midyear report, there is no need to be very preoccupied with the number of followers on Instagram. There are many fake accounts on Instagram that can create a spike in follower count, when actually none of them are interested in the content. There is a decrease in Facebook and Instagram reach for the last 90 days. That is a normal process and happens from time to time, but is also due to slightly less posting on our side. We've shared fewer posts from other institutions to keep the Facebook and Instagram space focused on posts that concern the congress in Prague.

On Facebook we have 1,529 likes and 1,734 followers; Twitter has 1,943 followers, and Instagram has 606 fans.

We would like to thank Antony Gordon for his assistance and support throughout the year, in particular for editing of the National Reports, various formatting tasks, and maintaining the IAML email addresses.

Jennifer Ward (Web Editor)

Zanda Babčuka (Assistant Web Editor)

Richard Ranft (Webmaster)

## **Appendix 6: Honorary membership**

### **Proposal to award Honorary Membership of IAML to MARIA VINCENZA CALDERISI,**

**Prague, 2022**

#### **CITATION / LAUDATUM**

The awarding of Honorary Membership of a professional association, must surely rank as one of the crowning moments in a long career. Today, the Board of IAML is proposing that the General Assembly award Honorary Membership to a member who meets the constitutional criteria of 'rendering notable service to the Association'.

Maria Calderisi was born in Montreal, and she graced her chosen profession with a B Mus from McGill University; a Master of Arts in Library Science from Michigan; and an MMA in musicology, again from McGill. Of course, qualifications aren't everything. There are many highly qualified music librarians, but what separates the best from the rest is, quite simply, a passion for their subject and their collections, combined with a passion for sharing their knowledge.

Like so many of our members, Maria has made a contribution to the literature of music in general, and of her own country in particular. Her McGill thesis, on the beginnings of music printing and publishing in Ontario and Quebec, was revised and published in 1981.

But this is a IAML award, so we should focus for a moment on Maria's IAML career. She has been president of the Canadian Branch (CAML), a member of the IAML Board from 1980 to 1986, and President of IAML from 1986 to 1989. She has been a delegate to, or committee member of, IMC, MLA, IFLA and the Canadian Music Center. More acronyms abound when one acknowledges Maria's involvement with the 'R' projects: RIDIM, RILM, and RIPM. She has also contributed articles and reviews to journals, and was the guest editor for the 50th anniversary issue of *Fontes* in 2001.

Maria's work has, of course, been recognised elsewhere, notably in 2002, when she was awarded the Helmut Kallmann Award, which recognizes distinguished service to library or archival science, with a focus on music in Canada.

When discussing Maria, certain adjectives abound, such as 'dedicated', 'enthusiastic', 'energetic' and 'caring'. Her ability to reach out and encourage those embarking on a library career is often mentioned, and that attribute is very important, because it ultimately contributes to the calibre of staff in our institutions as well as in our own organisation.

In her 2018 IAML Congress Diary from Leipzig she wrote:

There is a treasure that is never in short supply in IAML— the people. It is the new generations who continue to inspire me with their enthusiasm, dedication and vision and who fill me with confidence in the future of our profession in a swiftly-changing world.

This is a vote of confidence in the future of IAML from a remarkable champion of music librarianship. I hope we can respond in kind by awarding Maria Calderisi Honorary Membership of our association.

Roger Flury

July 2022



## **Appendix 7: Proposal: Project Group: Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC**

*Submitted by: Kimmy Szeto, chair, Cataloguing and Metadata Section, 1 February 2022*

### **Background**

UNIMARC Authorities format updates in 2012 and 2016 created subtle alignment issues with cataloguing with the Resource Description Access (RDA) standard. IFLA's publication of the revised Library Reference Model (LRM) in 2018 further complicated implementations of cataloguing policies. Individual cataloguers are now often faced with complex judgements. The proposed project will produce a much needed set of cataloguing examples that elucidate a host of cataloguing situations related to music materials.

N.B. This project focuses on examples in the UNIMARC format. MARC21 examples are well-maintained, for example, by Yale University in MARC tagging for scores and sound recordings, and by the Music Library Association in Supplements to *Best Practices for Music Cataloging Using RDA and MARC21 - Supplement 3 (v1.8): Complete MARC Record Examples*.

### **Terms of Reference**

The Annotated Exemplars of Music Cataloguing with RDA/LRM in UNIMARC project aims to develop a collection of cataloguing examples of music materials that illustrate best practices of implementing RDA / LRM in the UNIMARC environment. The resulting document will include complete records of bibliographic resources and authority entities with annotations and commentaries that explain the relevant concepts and rules that contribute to the implementation scenarios. More specifically, the group will consider various material types, entity types, and scenarios that best contrast RDA and LRM implementations.

### **Anticipated Duration**

3 years - completed portions will be posted on a rolling basis as appropriate.

## **Appendix 8: Proposal: Study Group: Linked Data Hub for Music Vocabularies**

*Submitted by: Kimmy Szeto, chair, Cataloguing and Metadata Section, 1 February 2022*

### **Background**

In recent years, I have received multiple inquiries from members from various countries (including China, Ireland, Japan, Poland, and the United States) about the possibility of making it easier to look up terms in the UNIMARC Codes for Musical Forms and Codes for Medium of Performance. In the past, Massimo Gentili-Tedeschi produced meticulous and monumental work on incorporating several languages into these vocabularies, adding to his relational database a secondary functionality as a translation/transliteration lookup tool. In light of the platform transition in the IFLA registry, an alternative method will need to be found in order to continue this language lookup tool.

Since completing the work on mapping IAML's UNIMARC Codes for Medium of Performance and the Library of Congress Medium of Performance Thesaurus, I have encountered a jurisdictional issue with publishing the map – IFLA and LC maintain their respective vocabularies but, per policy, do not link to each other. Again, an alternative route is needed for bridging vocabularies.

We hope to increase collaboration with IAML members from many parts of the world, as well as increase IAML's visibility with the musicology sector. Through the process of recruiting participants and performing the studies, IAML will also build a base of expertise among our membership in this area of technology that is relatively new but vital to the future of the library community.

### **Terms of Reference**

The Linked Data Hub for Music Vocabularies Study Group aims to investigate the use of open platforms such as Wikidata to facilitate multilingual labelling of vocabulary terms and to enable interactions between vocabularies. In recent years, the library community has been increasingly taking advantage of linked data's open design and technological features. This study group will investigate the multilingual capability of linked data for facilitating translations and transliterations of music vocabulary terms, beginning with the UNIMARC Codes for Musical Forms and Codes for Medium of Performance, for which IAML is the maintenance agency, and then expand to other vocabularies as appropriate. A second area of study by this group is to investigate bridging between similar controlled vocabularies such as between the Codes for Musical Forms to the Library of Congress Genre/Form Terms and between the Codes for Medium of Performance and the Library of Congress Medium of Performance Thesaurus. The study group will report to the Cataloguing and Metadata Section annually, and initiate sessions at the annual Congress as appropriate.

## Appendix 9: RIdIM Annual Report 2021

The Covid19 pandemic continued to have significant impact on both the work and projects of Association RIdIM. Thus the Executive Board and the various Working Groups liaised during this period via electronic communication. In spite of the challenges the Council of Association RIdIM decided to realize the 20th International Conference that needed to be re-scheduled in 2020, also due to the fact that 29 August 2021 marked the 50th anniversary of Association RIdIM.

Based on a proposal of Alexandros Charkiolakis (The Friends of Music Society, Athens, GR), liaison officer of the IMS, the RIdIM database group and representatives of the 4 R's and guests from Athens held a meeting on an "ontological approach" of their databases 5 February 2021. The discussion was continued on 3 March and 25 May 2021 to delve more into the definition of linked data and ontology, to listen to further reactions from the R-projects and see if other partners would be interested in joining the discussion and an eventual future project to create a platform that would consolidate the R-projects' metadata into a single ontology. The conclusion was that the project is interesting but very complex. It was decided to set up a working group.

On the Council meeting on 11 February 2021 Dr. Zdravko Blažeković (Research Center for Music Iconography, The City University of New York) was elected Vice-President of Association RIdIM.

### Database of Association RIdIM

In 2022, the database is surpassing 6,000 published records documenting a broad variety of visual items, and representing:

- more than 430 types and sub-types of musical instruments
- 23 types of items (architectural objects, paintings, photographs, textiles and many more)
- more than 680 owning institutions (museums, archives, churches, archaeological sites, etc.)
- creators from 90 nationalities

At the Database Editorial Center at Ohio State University, work in 2021 was largely focused on two projects:

1. Ongoing import of data from the database of RIdIM Deutschland. In spring 2021, the RIdIM-Arbeitsstelle in Munich transferred their database to a new software platform, requiring changes in linking. Necessary technical adjustments in the data sharing have been completed, and import work is progressing again.
2. The one-time import of data from the Byzantine Musical Instruments Project established by Koç University–Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM) and The Friends of Music Society in Athens. This database includes more than 400 Byzantine-era visual representations of musical instruments spread across 136 different cultural institutions in 27 countries around the world, now with corresponding linked entries in the RIdIM Database.

A special thanks goes to Dorothea Baumann (Chair Database Working Group), Alan Green (Database Project Manager), Sean Ferguson (RIdIM Database Editor-in-Chief), and Michael Härdi (RIdIM Database Programmer). The Association RIdIM database is [freely accessible](#).

### Constance Old – Lifetime Honorary Membership

Association RIdIM is very delighted to express the heartfelt joy about Constance Old's acceptance of the Lifetime Honorary Membership. Constance Old is the founder of the Performing Arts Index (PAI), a reference resource for the visual history of the performing arts that encompasses performance traditions from all countries and periods. The PAI is culled from the Metropolitan Museum of Art's comprehensive collection. The data set, comprising of more than 5,000 records with comprehensive information and images, was assigned to Association RIdIM and will be integrated into the RIdIM Database.

In 2013, Constance Old established with her brother Dr. Lloyd Old the *Lloyd Old and Constance Old Thesis and Lecture Awards in Music, Dance & Theatre in Visual Culture by Early Career Scholars*. The award is given by Association RIdIM to outstanding young scholars based on an evaluation by a committee.

The Life Time Membership of Constance Old is a very great honor for the Association RIdIM and the music iconography scholarship.

## Scholarly Meetings – Celebrating Fifty Years of RIdIM

Given the situation of the COVID-19 pandemic and based upon the detailed report of the organization team in Prague, the Council has decided to conduct the 20th International Conference “Visualizing the Unseen: Music in Visual Culture,” in Lucerne and St. Gallen, Switzerland. Due to organizational matters the date was moved to 27-29 Aug 2021 in order to have enough time to prepare an international conference in such a short time and to have a chance to officially celebrate the 50th anniversary of Association RIdIM’s foundation during the St. Gallen-Conference of IAML, on August 29, 1971 – Fifty Years Ago! Further information will follow by the end of March, available on the [RIdIM website](#).

The conference focused on the different and diverse models that, since the known beginnings of reflection about music, have been used to understand, illustrate, and explain the power of music. The conference was jointly organized by The School of Music of Lucerne University of Applied Sciences and Arts and the Répertoire International d’Iconographie Musicale, and sponsored by the Swiss National Science Foundation and Lucerne Tourism.



The conference delved into materializations of models that theorize music in different media, and which address the crucial topic as the relationship between the visible (‘real’) and the unseen (‘transcendental’). The broad focus was explored by 6 keynote speakers and 39 individual paper presentations (the program is available in the Output section). A special session involved three of the keynote speakers due to their expertise on cataloguing issues referring to visual source material with musical subject matter.

Due to the special conditions of the COVID-19 pandemic and corresponding travel restrictions, the conference was conducted in a hybrid format (in presence and online via Zoom). Although the implementation of such a format posed special technical and organizational challenges, the conference was successfully held without major difficulties.

The conference included an excursion to St. Gallen on 29 August 2021 to celebrate Association RIdIM’s 50th anniversary that was founded in St. Gallen on 29 August 1971 during the congress of the International Association of Music Libraries, Archives and Music Documentation Centres (IAML).

## Past – Present – Future: 50 years of Association RIdIM

50 years ago, on 29 August 1971, the Répertoire International d’Iconographie Musicale, commonly known under the acronym “RIdIM” was founded at Hotel Ekkehard in St. Gallen, Switzerland during the annual meeting of Association of Music, Libraries, Archives and Documentation Centres (IAML)<sup>1</sup>, jointly organized with the International Association of Sound Archives (IASA)<sup>2</sup>. The then-acting President of IAML, Vladimir Fédorov (1901-1979), simply declared in his conference opening speech: “Il est inutile, je pense, d’attirer votre attention sur l’ampleur et l’intérêt évident de cette nouvelle entreprise.”<sup>3</sup> Fédorov obviously assumed

<sup>1</sup> “Neuvième congrès international des bibliothèques musicales St-Gall, 22-28 Août 1971”. *Fontes Artis Musicae* 19/3 (1972), p. 99.

<sup>2</sup> Donald L. Leavitt, “Some tasks for the international Association of Sound Archives”. *Phonographic Bulletin*, 1 (1971), pp. 3-5.

<sup>3</sup> Quoted in Alan Green, Sean Ferguson, “RIdIM: Cataloguing Music Iconography since 1971”. *Fontes Artis Musicae*, 60/1 (2013), pp. 1-8, here p. 2. English translation by the authors: “It is not necessary, I believe, to draw your attention to the extent and obvious interest of this new enterprise.”

that the foundation of RIdIM was more or less the most logical thing to happen at that time — most particularly due to both the hype of interdisciplinary scholarship driven by the idea of the benefit that “a unified science, general knowledge, synthesis and the integration of knowledge”<sup>4</sup> offered, and the strong belief in the advantages of technological progress regarding archival and documentation projects to which I will come back shortly.

Under the visionary leadership of Barry S. Brook (1918–1997), Geneviève Thibaut, Comtesse de Chambure (1902–1975), and Harald Heckmann (\*1924), 32 scholars from Europe and the United States gathered at the planning-founding conference of RIdIM<sup>5</sup>. As the third major international scholarly venture, RIdIM joined the Répertoire International des Sources Musicales (RISM, founded 1952) and the Répertoire International de la Littérature Musicale (RILM, founded in 1966), and was — as its sister repertories — sponsored by the International Musicological Society (IMS) and IAML. “In addition, the new project, which would be unthinkable without the advice and support of art historians and museum directors,” enjoyed the sponsorship of the Comité international pour les musées et collections d’instruments de musique (CIMCIM), a professional society working within the framework of the International Council of Museums (ICOM).

Given the above-mentioned strongly interdisciplinary nature of RIdIM, it is surely not a coincidence that the intensified examination of visual source material with musical subject matter and the institutionalization of this examination fall into the period of the great hype of interdisciplinary cooperation within the academia of the 1960s and 1970s. Against the enthusiastic and promising background of the potentials of interdisciplinary collaboration, one has to interpret the optimistic hope of Emanuel Winternitz (1898–1983), the first director of the musical instruments department of the Metropolitan Museum of Art in New York and a highly active music iconography scholar, that “iconological research in music has a very important by-product. It helps to free musicology from that isolation into which so many specialized branches of research have fallen in our overspecializing times.”<sup>6</sup> Ironically, music iconography has not relieved musicology of specialization but has rather developed itself into a highly specialized field of research with its own discourses, narratives and agendas.

In contrast, the realization and implementation of Brooks’ vision regarding the “new international venture,” was considerably more successful. He envisioned that “ideally, each country should have a national center where all of the data on its sources is gathered [...]; this information can then be exchanged between centers or between a center and an individual scholar, and eventually gathered internationally. The desiderata for international iconographic-bibliographic cooperation are: 1) that all cataloging be accompanied by a reproduction of the work cataloged; 2) that all cataloging be designed for future computerization; and 3) that all catalogers use a similar catalog card so that information can be readily exchanged.”<sup>7</sup> Some years later, at the 1978 RIdIM meeting in New York, Brook chaired the panel “The Application of New Computer Technologies to Cataloging and Retrieving Visual Information” and summarized in the report that “computerized and stored RIdIM data should have two facets: a) the cataloged information should be available for retrieval on a dial-up basis, and b) the picture itself should be stored, perhaps through a method similar to that of television, producing an imperfect reproduction on the screen for identification [...] the cataloging aspect of computerization has already been tested; the real problem is in joining it to the display of stored visual materials.”<sup>8</sup>

From the very beginning, RIdIM was — in contrast to the other two then existing inventories — envisioned to fulfil a twofold role: first, providing complete organization of metadata and access to visual sources, applying precisely defined methodological principles; secondly, functioning as a framework of scholarly interpretation of visual source material with musical subject matter.<sup>9</sup> Brook’s vision in a technological solution eventually came true with the establishment of the web’s online environment in the mid-1990s.

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<sup>4</sup> Julie Thompson Klein, *Interdisciplinarity: History, Theory, and Practice* (Detroit: Wayne State University, 1990), p. 19.

<sup>5</sup> Barry S. Brook, “RIdIM – A New International Venture in Musical Iconography”. *Notes* 28/4 (1972), pp. 652–663, here p. 659. Concerning the founding years of Association RIdIM see Zdravko Blažeković, “the early years of the Répertoire International d’Iconographie Musicale”. In *Musical history as seen through contemporary eyes: Essays in honor of H. Robert Cohen*, ed. Benjamin Knysak and Zdravko Blažeković (Vienna: Hollitzer, 2021), pp. 345–379.

<sup>6</sup> Emanuel Winternitz, “The Iconology of Music: Potential and Pitfalls”. In *Perspectives in Musicology*, ed. Barry S. Brook et al. (New York: Norton, 1972), pp. 80–90, here p. 90.

<sup>7</sup> Barry S. Brook, “RIdIM – A New International Venture in Musical Iconography”. *Notes* 28/4 (1972), pp. 652–663, here 659.

<sup>8</sup> Barry S. Brook, “RIdIM Chairman’s Report”. *Fontes Artis Musicae* 26/2 (1979), pp. 125–127, here p. 127.

<sup>9</sup> See Zdravko Blažeković, “Remembering Barry S. Brook”. *RIdIM/RCMI Newsletter*, XXII/1 (1993), p. 3.

However, in the 1980s and 1990s RIdIM's originally remarkable activities, including annual meetings, the development of a methodology and a cataloguing card, publications of inventories, etc., experienced a considerable hiatus because of the lack of strong leadership—"Brook had stepped away from his tireless role as spearhead of RIdIM's worldwide activity"<sup>10</sup> --and due to the tight financial situation. RIdIM continued to exist primarily through on-going activities of individuals and institutions in many countries, doing scholarly research and cataloguing often at their own expense and with minimal support.<sup>11</sup>

Thus, it comes with no great surprise that, for many, RIdIM was believed to be dead around the turn of the millennium. Thanks to joint activities and support of the three sponsoring societies the necessary "resuscitative measures" could be initiated and — interestingly enough — implemented again at a IAML conference, this time the conference that took place in Edinburgh, UK, in 2000. The project's numerous backers and allies "knew the time had come to reinvigorate RIdIM as a global organization."<sup>12</sup> The vivification process finally resulted in the incorporation of RIdIM as a non-profit organization pursuant to Art. 60& seq. of the Swiss Civil Code with its seat in Zurich, Switzerland, in 2011. In addition, the vision of RIdIM's founders of the 1970s was made a reality: Association RIdIM has planned, developed, and hosted a free web database of visual sources depicting performing arts,<sup>13</sup> publicly released in the summer of 2012, and since then continuously enlarged and further developed.<sup>14</sup> The realization of this project could be carried out only thanks to a generous grant by the Stavros Niarchos Foundation. Finally, since 2009 the interrupted organization of international scholarly conference has been resumed. All these measures have significantly contributed to the establishment of Association RIdIM as an international organization.

One of the major future projects is the realization of Association RIdIM's initiative "Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture." With this initiative, that was launched in 2015, Association RIdIM has designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organizations and institutions under the leadership of Association RIdIM and with the database of Association RIdIM as both a vital tool within the set of resources available as well as the central hub. As part of this initiative, currently the migration of more than 20,000 datasets of RIdIM Arbeitsstelle Deutschland, the national German RIdIM center based at the Staatsbibliothek in Munich, is undertaken and will be available to the public soon.

Within the last 50 years the topical, methodological and theoretical premises upon which the cataloguing and scholarly scopes of Association RIdIM are based have been constantly considered, further developed, and refined. RIdIM, once mainly concerned with artworks belonging to what is generally labelled as "Western fine arts" (which is partly understandable given the easier accessibility of such objects in museums and public collections), developed into an enterprise with a multi-cultural scope. The expansion and shift are, for instance, strikingly reflected in the deployment of the cataloguing and indexing principles as tangible in the development from the original RIdIM card, designed in the 1970s, and the RIdIM database, created in the first decade of the twenty-first century after intense considerations in numerous working group meetings over a period of two years. In addition, the further development and refinement can also be captured in the expansion of the topical scope that is broadened to add dance and the dramatic arts. The decision to expand the scope of cataloguing and research activity towards the iconography of dance and the dramatic arts was not suddenly taken, but rather prudently, based on a thorough analysis out of which two major insights resulted: firstly, a huge amount of visual material with musical subject matter often includes dance scenes or reveals links with the dramatic arts; secondly, in many cultures the boundaries between music, dance, and the dramatic arts is often not so strict as it is performed in Western academic contexts. Indeed, even in the Western milieu, such activities as performance art that include music are impossible in most cases to side-line into simply "music." Finally, with its conference series that has—as mentioned—been resumed in the first decade of the twenty-first century, Association RIdIM significantly contributed to the consideration, reflection and inspection of new theories of the interpretation of visual source material,

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<sup>10</sup> Sean Ferguson, Alan Green, "Putting the 'I's' in RIdIM: International Involvement and Iconographic Images in the Database of Association Répertoire International d'Iconographie Musicale (RIdIM)". *Music Reference Services Quarterly*, 22/4 (2019), pp. 221-232, here p. 223.

<sup>11</sup> Antonio Baldassarre, "RIdIM report XXIII: New activities of an international venture that was believed to be dead". *Music in Art* 30/1-2 (2005), pp. 257-260, here p. 257.

<sup>12</sup> Sean Ferguson, Alan Green, "Putting the 'I's' in RIdIM" (as note 10), p. 223.

<sup>13</sup> Alan Green, Sean Ferguson, "The database of Association RIdIM: Linking data, images and partnership." In *Music Cultures in Sounds, Words and Images. Essays in honor of Zdravko Blažeković*, ed. Antonio Baldassarre and Tatjana Marković (Vienna: Hollitzer, 2018), pp. 771-781, here p. 772

<sup>14</sup> See <https://db.ridim.org> (last accessed: 17.07.2021).

including, among others, gender and media studies, cultural and critical theory, post-colonialism, and the manifold theoretical perspectives as emerged within the broad and diverse field of Bildwissenschaft and visual studies, in general— which was instrumental in the re-consideration and re-shaping of the longstanding strong euro- and logo-centric foci — and often implicitly positivist approach — within the interpretation of visual sources.<sup>15</sup>

The 50th anniversary is a landmark, and Association RIdIM has made significant, relevant, and influential steps forward despite some setbacks and still-existing serious challenges — and there is still much to do.

### **21st International Conference of Association RIdIM**

The next International Conference of Association RIdIM will be held in Prague, 29-31 July 2021, entitled “Looking Popular: Representations of the Popular in Music Visual Culture.” The Conference will present recent research on topics related to the manner in which “the popular” in its manifold expressions might be represented in visual culture related to music, theatre, and dance. The detailed CFP is available [here](#).

### **Obituaries**

#### **Franz Götz (1967-2021)**

All who knew Franz Götz (1967-2021) must have been shocked by the news of his sudden passing on 9 June 2021. He worked for the German National Center of the Répertoire International d'Iconographie Musicale in Munich from 2002 to 2012, during which time he developed the first German RIdIM web-based database. With lectures and publications he represented and promoted the work of RIdIM in Germany. Franz spared no effort, and with great enthusiasm he advocated the creation of an international RIdIM thesaurus. With Franz we lose a person of great kindness and enormous enthusiasm. This and his winning personality as well as his great commitment for the German National RIdIM Center and his achievements regarding issues of cataloging and indexing of visual sources with musical subject matters will always remain in our memories. We extend our deepest sympathies to his family and friends. (Dr. Dagmar Schnell, RIdIM Arbeitsstelle Deutschland)

#### **Maryam DolatiFard (1978-2021)**

We are in sorrow to write these sentences about our dear friend Maryam DolatiFard who is not present among us anymore. She loved Music Iconography and proactively promoted the development and successful implementation of a Working Group in Iran. She made significant contribution to the visibility of Iranian, Persian, and Islam music iconography and honed the awareness of the international scholarship for the enormous richness of visual culture and heritage with musical subject matters of the Middle East. We will honor her memory.

Zurich, 1 February 2022

Prof. Dr. Antonio Baldassarre  
President

Association Répertoire International d'Iconographie Musicale (RIdIM)

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<sup>15</sup> Antonio Baldassarre, “Navigating the Maze: Challenges to Current Music Iconography Research”. In *Belonging and Detachment: Representing Musical Identity in Visual Culture*, ed. Antonio Baldassarre and Arabella Teniswood Harvey, forthcoming.

## Appendix 10: RILM Annual Report 2022

### Répertoire International de Littérature Musicale in 2022

**Overview:** The year ending 30 June 2022 was Year Two of the Pandemic for everyone, RILM included. Productivity remained high and progress was made on all resources and projects. RILM Abstracts grew significantly, many more full-text journals and articles were added to RILM Abstracts with Full Text, three encyclopedias were added to RILM Music Encyclopedias, the Index to Printed Music expanded to include more records, and the content of MGG Online grew. Progress was made on a new edition of *How to Write about Music: The RILM Manual of Style*, which will be published as an e-book and in print later in 2022. RILM's thesaurus and authority records continued to expand. Particularly exciting was RILM's acquisition in the fall of 2021 of the *Dizionario enciclopedico universale della musica e dei musicisti (DEUMM)*, which we intend to digitize and publish as DEUMM Online with continually updated and new content. The unification of RILM's technology proceeded, single sign-on for all RILM staff accessing RILM enterprise applications and data was achieved, and multi-factor authentication was more fully integrated throughout. In January 2022 RILM was delighted to welcome the International Association for the Study of Popular Music (IASPM) as our fourth sponsoring body, joining IAML, ICTM, and IAML. And this year, RILM searched for and found its next Executive Director, Tina Frühauf, who will take over when Barbara retires at the end of the summer after a 30-year tenure at RILM.

### RILM Abstracts of Music Literature (with Full Text)

*RILM Abstracts* now includes over 1.3 million bibliographic records. No bibliography is ever complete and there will always be missing publications from certain geographic areas, yet such a collection of records—covering all types of music and publications from around the world—is a resource that many disciplines in the humanities do not have. RILM Abstracts has become a monument documenting and helping to preserve the world's music scholarship. With its ever-expanding coverage, its vision for linked data within RILM products and to external authorities, and the potential of modern data visualizations, the best days for RILM Abstracts are yet to come.

*RILM Abstracts* grew by 69,668 new bibliographic record this year. RILM continues to focus on geographic areas that are not adequately represented in RILM Abstracts, in part by the gradual hiring of area experts and by creating stronger networks in such regions. Gene Lai joined the RILM staff on 30 August 2021. He has a PhD in musicology from Wesleyan University. His interests/expertise is in the Tamil diaspora in Singapore and Malaysia; South Asia; Southeast Asia; and Folk Hinduism. He is fluent in Mandarin Chinese and Hakka Chinese, and has competencies in Tamil Bahasa Melayu and German. Further, this year we developed relationships with scholars in Arab countries, Egypt, Kenya, and Pakistan, among other places.

**Full-Text Coverage:** Many of the COVID-related difficulties in shipping and processing full-text content last year fell away this year, resulting in the publication of many more journals and issues in RAFT (RILM Abstracts with Full Text). By the end of June 2022, RAFT had expanded to include the full text of 421,003 articles from 260 journals. And the licensing of new journals is moving at a brisk pace. The full-text of eight more titles, as follows, will be available in RAFT in early July 2022:

- *Aspekty muzyki*. Gdańsk: Akademia Muzyczna im. Stanisława Moniuszki, 2011–. ISSN 2082-6044
- *Ad Parnassum: A journal of eighteenth- and nineteenth-century instrumental music*. Bologna: Ut Orpheus, 2003–. ISSN 1722-3954
- *Feedback papers and Feedback papers*: Weltmusik. Köln: Feedback-Studio, 1971–2009. ISSN 0000-0000
- *Informazione organistica: Rivista della Fondazione Accademia di Musica Italiana per Organo*. Pistoia: Accademia di Musica Italiana per Organo, 1989–. ISSN 1724-4315
- *Journal of the Arnold Schoenberg Institute*. Los Angeles: University of Southern California – Arnold Schoenberg Institute. 1978–1996. ISSN 0146-5856
- *Journal of Czech and Slovak music: The journal of the Dvořák Society*. Newcastle-under-Lyme: Dvořák Society for Czech and Slovak Music, 1974–. ISSN 2515-6292
- *Music therapy today*. World Federation of Music Therapy, 2001–2007, 2011–. EISSN 1610-191X
- *Neuma: Revista de música y docencia musical*. Talca: Universidad de Talca, 2008–. ISSN 0718-7017 and EISSN 0719-5389.

For a complete listing of the full-text journal titles included in RAFT, see [here](#).



**Indexing:** RILM has created the following new headwords this year:

- psychotherapy
- postcolonialism (earlier subsumed under colonialism)
- Karnāṭak music (replacing margin term Karnāṭak tradition)
- Hindustānī music (replacing margin term Hindustānī tradition)

## Index to Printed Music (IPM)

Overview: Over the course of FY 2022 IPM was expanded to include 586,557 records for individual musical pieces. This represents 31,928 collective volumes appearing in 1,640 series and sets. Among the newly indexed scores are a number of works by contemporary U.S. composers available online at UCLA's Contemporary Scores Collection.

## RILM Music Encyclopedias (RME)

**Content:** In January 2022 RILM Music Encyclopedias was expanded to include three new titles, bringing the list of encyclopedias and dictionaries contained in this full-text repository to 63, with a total of 320,354 entries. The additions, emphasizing RILM's mission to include the music scholarship of all countries and in all languages, were as follows:

- François Henry Joseph Blaze (Castil-Blaze). *Dictionnaire de musique moderne* (2nd ed.; Paris: Au magasin de musique de la Lyre moderne, 1825) 2 vols; xvi, 324 p. [25]; 389 p.
- Terry Moran. *Vietnamese musical instruments: A monographic lexicon* ([Singapore]: author, 2020) 384 p.
- Sokol Shupo. *Enciklopedia e muzikës shqiptare* (Tiranë: Asmus, 2002) 318 p.

For the complete current title list, and information about each work, see [here](#).

**Coming updates and additions:** In addition to the quarterly updates to *Komponisten der Gegenwart* and to new search-term equivalencies, the following new titles are planned for inclusion in 2023:

- Krešimir Kovačević, ed. *Muzička enciklopedija* (2nd ed., Zagreb: Jugoslavenski Leksikografski Zavod, 1971–77), 3 vols., 713–[14] p. [7], 742 p., 789 p.
- Krešimir Kovačević, ed. *Leksikon jugoslavenske muzike* (Zagreb: Jugoslavenske Leksikografski Zavod Miroslav Krleža, 1984) 2 vols., 589 p., 575 p.

## MGG Online

**Content:** In addition to ongoing platform enhancements, MGG Online content has been augmented in the last year with substantial new content for approximately 100 articles—major updates, newly written articles, and new entries—continuing to target topic categories such as Canada, contemporary composers, contemporary musicians, singers, the USA, popular music, and especially jazz (including new articles on Geri Allen, Gary Peacock, Bud Freeman, and Buddy Bolden). There is also a thematic block of articles on 20th-century women song composers to be published throughout the rest of 2022: This includes new entries on the English composers Florence Aylward and Teresa del Riego, as well as Guy D'Hardelot (real name Helen Rhodes) and the Australian song and ballad composer May Brahe.

## DEUMM Online

**Overview:** RILM has acquired the full rights to the *Dizionario enciclopedico universale della musica e dei musicisti* (DEUMM), published between 1983 and 2005 by the renowned Italian publisher of reference works, UTET Grandi Opere, under the editorship of Alberto Basso. With its three thematic sections (*Le biografie*; *Il lessico*; and *I titoli e i personaggi*) containing some 35,000 entries, DEUMM is the most important modern music dictionary in the Italian language. The content of the original printed edition along with some updated and new entries will be the starting point for *DEUMM Online*, to be offered as one of RILM's suite of reference works. RILM plans to launch *DEUMM Online* in 2023 on Egret, the RILM platform, which offers advanced search and browse capabilities.

Under the leadership of Antonio Baldassarre, who serves as general editor, *DEUMM Online* will be supplemented continuously with new entries reflecting the current directions of music scholarship, expanding particularly in the areas of popular music, film music, jazz, traditional music, world music, and music in antiquity. At the same time, given the significance of Italian music over the centuries, *DEUMM*

*Online* will remain the ultimate resource for the study of all aspects of Italian musical culture. Entries will include links to references in other RILM resources (*MGG Online*, *RILM Abstracts of Music Literature*) and bibliographic databases (e.g., VIAF). Over time such links will gradually be networked with other resources, allowing *DEUMM* entries to become nodes for efficiently searching authoritative data.

The core editorial team includes Antonio Baldassarre of the Lucerne University of Applied Sciences and Arts, Daniela Castaldo of the Università del Salento, and Zdravko Blažekovič, who manages *DEUMM Online* on RILM's side. They are advised by an editorial board consisting of experts in a variety of music-related topics.

## Platforms Hosting RILM Resources

All RILM databases are available by subscription on EBSCO or on Egret, the RILM platform, or both, as follows:

- *RILM Abstracts of Music Literature*: EBSCO
- *RILM Abstracts of Music Literature with Full Text*: EBSCO
- *Index to Printed Music*: EBSCO
- *RILM Music Encyclopedias*: EBSCO and Egret
- *MGG Online*: Egret
- *DEUMM Online* (forthcoming): Egret
- *Bibliolore*

**RILM's blog:** The RILM blog, [Bibliolore](#), continues to be very active, with new posts every week and increasing numbers of viewers.

As we have done for some time now, this year we continued our tradition of celebrating “round birthdays” (those ending in zeros) of musical figures—both well-known ones, such as [Rita Moreno](#) (Rita Moreno, EGOT), and those less famous but no less worthy, like [Choe Seung-hui](#) (Choe Seung-hui and modernism).

Here are the top 10 posts (hyperlinked) from the past year:

Post	Views
<a href="#">Mahler and Beyoncé</a>	2,811
<a href="#">Smithsonian Collections Object: The Sony TPS-L2 “Walkman” Cassette Player, National Museum of American History</a>	1,577
<a href="#">Thakur and Mussolini</a>	1,138
<a href="#">Ma Rainey’s “Prove it on me”</a>	1,035
<a href="#">Philip Ewell: Erasing colorasure in American music theory, and confronting demons from our past</a>	915
<a href="#">The Taliban and music: An annotated bibliography</a>	810
<a href="#">Ella Fitzgerald and “How high the moon”</a>	679
<a href="#">Debussy and gamelan</a>	616
<a href="#">George Breed’s electrified guitar</a>	614
<a href="#">Wampanoag music and dance</a>	468

Three of the posts on this year’s top-10 list are ten or more years old, illustrating how *Bibliolore* has taken on a life of its own, beyond its continuous updates: [George Breed’s electrified guitar](#) (average 3 views per day since 2011), [Debussy and gamelan](#) (average 3.8 views per day since 2012), and—our most popular post so far—[Mahler and Beyoncé](#) (average 5.7 views per day since 2011).

Three posts were added to the RILM History series:

- [RILM and the IBM Selectric](#)
- [Barry Brook in Dijon](#)
- [Répertoire international de la littérature de l’art \(RILA\)](#)

[Bibliolore](#) has published more than 1600 posts and has been viewed more than 735,000 times since its inception in October 2009. Views since July 2021 averaged 205 per day. It currently has 424 subscribers, and its [Facebook page](#) has 112 followers.

## Appendix 11: RIPM Annual Report 2022

### RIPM Annual Report

#### IAML Prague Congress, 2022

Cumulative Statistics as of 1 July 2022:

- 601 Music Periodicals treated
- 494 Full Text Periodicals
- 1.18 Million Citation Records
- 1.04 Million Annotated Records
- 1.73 Million Full Text Pages

It has been a very productive year for RIPM. In late 2021, major enhancements to *RIPM Jazz Periodicals* were released. Through an initiative begun during the Covid-19 pandemic, RIPM staff members captured citation metadata for all journals in RIPM Jazz, resulting in some 150,000 records. These citations can be accessed now on the RIPM Jazz Periodicals platform through new a number of new platform enhancements. In addition, more than 6000 recording reviews were captured. Future updates to RIPM Jazz will include this metadata in addition to the already-existing fulltext search capability.

In addition, six new journals were added to *RIPM Jazz Periodicals* and coverage of another was expanded. Among the new titles are *Expansions* (New York, 1971-1975), published by the Collective Black Artists, and coverage of the long-running *The Second Line* (New Orleans, 1950-2009) was extended until the publication's cessation. Two important journals added were *Sabin's Radio Free Jazz USA!* (Washington, DC, 1972-1975) and *Radio Free Jazz* (Washington, DC, 1975-1980), both precursors to the well-known magazine *JazzTimes* (Washington, DC, 1980-). In Fall 2022, RIPM will add *JazzTimes*, declared by the New York Times to be "one of the world's leading jazz publications." RIPM would like to thank the family of Ira Sabin, founder and editor of all three journals, for their assistance with this project. RIPM Jazz now contains 119 full-text periodicals. Many exciting updates and enhancements are planned for this collection in the coming years.

The *RIPM Retrospective Index to Music Periodicals* and the *RIPM Retrospective Index to Music Periodicals with Full Text* were updated in January and July 2022 with the addition of 18 journals and more than 30,000 records. Included in these updates are three German journals from the eighteenth century, continuing an initiative to treat these earliest music journals; *The Sackbut* (London, 1920-1934) edited initially by Philip Heseltine and then by Ursula Greville; *The Canon* (Hunter's Hill, NSW, 1947-1966), the long-running Australian monthly; the first phase of *La Rassegna musicale* (Turin, Rome, 1928-1943, 1947-1962); and RIPM's first journal from India, *Bharatiya Sangeet = भारतीय संगीत* (New Delhi, 1965-1966). The RIPM Index now contains 1.04 million records. In addition, full text was added to fifteen journals, including a selection of important modern music journals in the 1920s—*The Chesterian*, *Der Auftakt*, *Melos*, *Musikblätter des Anbruch*—as well as the *Boletín Latino-Americano de Música* (Montevideo, Lima, Bogotá, Rio de Janeiro, 1935-1938, 1941, 1946).

The *RIPM Preservation Series* was updated in late summer 2021 with the addition of twelve journals. Among these are *Il Mondo artistico* (Milan, 1867-1903), a weekly journal concerning operatic and theatrical life in Italy, directed by Filippo Filippi; and *Fruicions* (Barcelona, 1927-1932), journal of the Associació obrera de concerts de Barcelona, an association founded by the cellist Pau Casals, on musical and political topics. Significantly, RIPM released some 110,000 pages of the *Musical Courier* (New York, 1880-1926 [-1961 forthcoming]). Through a partnership with the Sibley Music Library of the Eastman School of Music, RIPM scanned 113,000 pages over the course of 2020-21 by shipping some 700 kilos of volumes between Rochester and the RIPM Center in Baltimore. The remaining portion of the run will be loaded soon. In the fall, RIPM will load the complete *Signale für die musikalische Welt*, scanned from the copy held by the University of Pittsburgh, graciously provided to us by Jim Cassaro. Both of these journals will be the only complete copies available online; in fact, many copies of major, long-running journals in the Preservation Series are the unique complete run online.

On 6 and 7 December, musicologists and ethnomusicologists gathered at the Palazzetto Bru Zane in Venice for a conference in honor of the founder of RIPM, H. Robert Cohen, honorary member of IAML and the International Musicological Society. During the conference, jointly sponsored by RIPM, the ICTM Study Group on Iconography of the Performing Arts, and the Centre de musique romantique française (Venice), he was presented with a Festschrift: *Musical History as Seen through Contemporary Eyes: Essays in Honor of H. Robert Cohen* ed. Benjamin Knysak and Zdravko Blažeković (Vienna: Hollitzer, 2021). Contributions by many

long-time members of IAML are included in this volume, including Malena Kuss, Elvidio Surian, Ruth Henderson, Antonio Baldassare, Catherine Massip, Joost van Gemert, John Roberts, Jennifer Ward, Peter Sühling, Zdravko Blažeković, Florence Getreau, Barbara Dobbs Mackenzie, Don Roberts, and Benjamin Knysak. Copies can be acquired through all major book dealers.

In November 2021, the American Musicological Society (AMS) announced the winner of the H. Robert Cohen / RIPM Award for outstanding work based on the musical press. This year's winner, chosen by an independent AMS committee, was Billy Coleman for his book *Harnessing Harmony: Music, Power, and Politics in the United States, 1788-1965* (University of North Carolina Press, 2020). Please visit the AMS website for more information on this award and an allied research grant.

We look forward to seeing you all next year in Cambridge.

### **List of all periodicals added to RIPM since the IAML 2021 Virtual Congress**

#### **RIPM Jazz Periodicals**

- Down Beat's Yearbook of Swing* (Chicago, 1939)
- The Second Line* (New Orleans, 1950-2009)
- Expansions* (New York, 1971-1975)
- Sabin's Radio Free Jazz USA* (Washington DC, 1972-1975)
- Different Drummer* (Rochester, NY, 1973-1975)
- Radio Free Jazz* (Washington DC, 1975-1980)
- Bright Moments* (Newark, NJ, 1985)

#### **RIPM Retrospective Index to Music Periodicals**

- Musikalisches Kunstmagazin* (Berlin, 1782-1791)
- Musikalische Real-Zeitung* (Speier [Speyer], 1788-1790)
- Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft* (Speyer, 1790-1792)
- Jahrbücher für Musikalische Wissenschaft* (Leipzig, 1863-1867)
- A Arte musical* (Lisbon, 1899-1915)
- Chamber Music* (London, 1913-1916)
- Century Opera Weekly* (New York, 1913)
  - + *The Opera* (1913)
- The Sackbut* (London, 1920-1934)
- Muzikal'naya letopis'* = *Музыкальная Летопись* (Petrograd, Leningrad, 1922-1923, 1926)
- Música: Revista de artes* (Lisbon, 1924-1925)
- 25 Jahre neue Musik: Jahrbuch der Universal-Edition* (Vienna, 1926)
- Musicalia* (Havana, 1928-1932, 1940-1946)
- La Rassegna musicale* (Turin, Rome, 1928-1943, 1947-1962)
- The Canon: Australian Journal of Music* (Hunter's Hill, NSW, 1947-1966)
- Musique contemporaine* (Paris, 1951-1952)
- Bharatiya Sangeet* = भारतीय संगीत (New Delhi, 1965-1966)

#### **RIPM Retrospective Index to Music Periodicals with Full Text**

- Leipziger Konzertsaal* (Leipzig, 1895-1900)
  - + *Die redenden Künste* (1895-1900)
- Vita musicale* (Milan, 1911-1915)
- The Chesterian* (London, 1915-1940, 1947-1961)
- Musikblätter des Anbruch* (Vienna, 1919-1937)

*Der Auftakt* (Prague, 1920-1938)

*Melos* (Berlin, 1920-1934)

*Musikbote* (Vienna, 1924-1926)

*Musika Chronika* = *Μουσικά Χρονικά* (Athens, 1925, 1928-1934)

*Rassegna Dorica* (Milan, 1929-1942)

*Musike Zoe* = *Μουσική Ζωή* (Athens, 1930-1931)

*23. Eine Wiener Musikzeitschrift* (Vienna, 1932-1937)

*Boletín Latino-Americano de Música* (Montevideo, Lima, Bogotá, Rio de Janeiro, 1935-1938, 1941, 1946)

*Musikblätter der Sudetendeutschen* (Brno [Brünn], 1936-1938)

*Revista Musical* (San José, 1940-1944)

### **RIPM Preservation Series**

*Euterpe: Ein musikalisches Monatsblatt* (Erfurt, Leipzig, 1841-1855, 1857-1884)

*Le Colporteur: journal de la littérature, des théâtres et des beaux-arts* (Paris, 1854)

*La Presse théâtrale* (Paris, 1855-1865)

*The New York Musical Pioneer [and Choirster's Budget]* (New York, 1855-1867)

*La Presse musicale* (Paris, 1866-1892)

*The Concordia* (Chicago, 1866-1867)

*Il Mondo Artistico* (Milan, 1867-1903)

*Ur Nutidens Musikliv* (Stockholm, 1920-1925)

*Echo Muzyczne* (Chicago, 1924-1937)

*Fruïcions: Portaveu de l'Associació Obrera de Concerts* (Barcelona, 1927-1932)

*A. C. O.: Периодическо Списание на Академическия Симфоничен Оркестър за Музикална Култура и Критика* = *O. S. A.: Revue périodique de l'orchestre ...* (Sofia, 1934-1935)

## Appendix 12: RISM Annual Report

As we speak, users of the RISM catalog can search online close to 1.4 million source records. The steady increase of the last years thus continues, and by the end of RISM's traditional reporting year (in late September) no doubt close to a 100,000 source records will have been added in comparison to last September. The significant increase partly results from the dedicated work of our numerous working groups (among which Germany, Poland, and the Czech Republic prove the most productive), and partly from larger-scale import projects – in the latter respect a highlight of the year will be the approaching publication of about 40,000 records from the catalog of the Austrian National Library.

However, while reporting on the successes of this year, one needs to keep in mind that an important chapter in the history of RISM is about to end, since the generous funding by the German Akademienprogramm, which has secured the work of the Zentralredaktion for over four decades, was destined to end in 2023. In this context, I am happy to report on an important step forward: thanks to the ongoing efforts of the President of the RISM Association, Klaus Pietschmann, a final two-year extension has been granted to our project, and so the Editorial Center in Frankfurt can continue its work until the end of 2025. By 2026, however, a new structure will have to be implemented, in the forging of which not only the international RISM association and its German sister association take part, but also the major German libraries from Berlin, Dresden and Munich, and we are hopeful that this impressive coalition of partners will allow for the crystallization of a solution that we can proudly present to our IAML colleagues at a coming congress, mostly likely in 2024.

But to return to our immediate concerns, while IAML celebrated its 70th anniversary in 2021, RISM reached the same venerable age this year, and we seek to remind our colleagues of this important fact in diverse ways. Tomorrow, across the street in the National Library, we shall hold a RISM Day (the program of which you can find on p.33 of your conference booklet). At the quinquennial congress of our other sponsoring organization, the International Musicological Society, to be held at the end of August in Athens, we shall offer – besides our standard information session – a roundtable with the title "RISM at 70", and in early October we are organizing "Musical Sources: Past and Future – a Conference Celebrating 70 Years of RISM" at the Academy of Sciences and Literature in Mainz. A further highlight of our anniversary year was the official inauguration – this very morning – of RISM Online, a new gateway to our data, developed and maintained by our colleagues at the RISM Digital Center in Bern, Switzerland. (Let me clarify, however, also on this forum that this interface is not offered instead of the RISM catalog you have known from previous years – in fact, the latter has also seen useful improvements this very year, and you should feel free to use the two services parallel, or alternately, as you see fit.)

We would also like to thank our colleagues at the Greek RISM working group who completed the report of their Project Group on RISM Series C dealing with authority records for institutions. We shall carefully look at their results to establish how best other RISM groups – and in fact also IAML national branches – could make use of the possibilities explored by them. I should also mention that our cataloguing software Muscat saw important changes this past year as well; among others it now offers for the entry of music incipits a useful Verovio validation functionality also developed by our Swiss colleagues. The RISM Association is now a member of the consortium NFDI4Culture, and in this context important discussions have taken place regarding the use of work authorities in RISM, and a project aiming to improve the quality of our music incipits has also been launched – of the outcome of these I shall have the chance to report more substantially next year.

And, last but not least: please watch out for the upcoming third *Fontes* issue of the year, also dedicated to the RISM anniversary, which will offer four intriguing articles as guest edited by Nicole Schwindt, the President of RISM Germany.

Balázs Mikusi

## Appendix 13: Don L. Roberts, 1938-2022



Donald Lowell Roberts, former president of IAML, died on March 30th, 2022, at the age of 83. Don grew up in Kansas, studied bassoon at the Curtis Institute of Music in Philadelphia, and received degrees in music theory, ethnomusicology, and library science from Friends University in Wichita, Kansas, and the University of Michigan. In 1963, he moved to Albuquerque, New Mexico, where he established the Fine Arts Library at the University of New Mexico and played bassoon in the Albuquerque Symphony Orchestra. While working in the Southwest, Don began researching the music and rituals of the Hopi Pueblo, which became a life-long interest for him.

When Don moved to Northwestern University in Evanston, Illinois, in 1969, his goal was to elevate the status of the library. He did this by building a collection of post-1945 music that, over time, became nearly comprehensive. Once the reputation of collection was known, Don was able to approach composers about donating their papers, and by the time he retired in 2002, he had built the most important academic collection of contemporary music in the United States. His two most notable acquisitions were the John Cage Collection, including papers from the Notations Project, and the Fritz Reiner Collection, comprising marked scores, correspondence, and related ephemera. During Don's years at Northwestern, he also served as president of the Association for Recorded Sound Collections (from 1971 to 1974), the Music Library Association (from 1991 to 1993), and IAML (from 1992 to 1995).

Don's ready smile and always jolly greetings helped define his kind disposition. He was a "people person" and took joy in making friends all over the globe. At the same time he maintained a great sense of responsibility, and it was that trait together with his love of social interactions that made him a natural leader in the music library world.

After retirement Don and Sally moved to their beautiful Santa Fe home with views of three mountain ranges, as he enjoyed noting. They embraced a new lifestyle: Chicago-land concerts of the CSO were replaced by those of the Santa Fe Desert Chorale and the Santa Fe Opera. Fine dining and an ever-abiding fascination with wines transferred easily to that locale and the greater southwest. Whereas the Roberts continued to travel the world over, the doors to their home were open to anyone who made their way to the region; such visits would often incorporate Sally's delectable concoctions complemented by Don's selections from their wine vault.



In having made his way back to New Mexico, Don further developed his association with people of the Ohkay Owingeh pueblo. Moreover, he could easily maintain his passion for steam locomotives – often riding or visiting trains of all design. Don and Sally also acquired a passion for birding which they pursued throughout the US and as far away as Burma and Thailand.

Don Roberts' accomplishments were noteworthy, but for those of us who knew him, he will be remembered for his infectious enthusiasm of the joyful aspects of life.

## Appendix 14: Michael Ochs, 1937-2022



Michael Ochs died on July 21, 2022, at the age of 85. He was born on February 1, 1937, in Cologne, Germany. He came to the United States in 1938 and was naturalized in 1945. He was the son of Isaac Julius and Claire (Baum) Ochs and the brother of Dani and Eva. Michael is survived by his wife of 63 years, Carol Rebecca Ochs, his daughters Elisabeth and Miriam, and their spouses, Lea and Anton.

For nearly sixty years Michael was a music librarian, researcher, educator, early music performer and music editor. First in the Boston area and, for the past thirty years, in New York City.

He was a longtime member of the American Musicological Society, serving on the board of directors from 2000-2002. He served the Music Library Association on the board of directors from 1977-1978, as NOTES editor from 1987-1992, and as president from 1993-1995. Michael served as chair for the Research Libraries branch of IAML from 1987-1990.

He was the library director of the Music Library at Harvard University from 1978-1992. Something you may not know is that in 1989, during Michael's tenure at Harvard, Richard F. French, class of 1937, endowed a music library chair, the Richard F. French Librarian in the Eda Kuhn Loeb Music Library. It was the first music library chair in the United States. After he left Harvard, he served as the music editor for W.W. Norton through 2001. He never left his profession as a researcher, editor or interest in librarianship.

Most recently Michael revived, edited and translated the Yiddish operetta, *Die Goldene Kale*, which ran for 80 performances at the National Yiddish Theatre, *Folksbiene*, in New York City.

Michael had a long CV, with numerous publications, talks, awards and achievements. But most of all, he had a tremendous love for his dear friends and colleagues, at AMS, MLA, Harvard University, W.W. Norton, the Boston Early Music Community, IAML and *Folksbiene*.

Michael was human, he was complex, he was generous and had a good sense of humor.

Many owe their professional careers to him. I know I do. I will miss him. We have lost a person of great distinction and of especially great importance to MLA, to music at W.W. Norton, and to music librarianship. May you rest in peace, Michael.

## **Appendix 15: Development Committee – Report to the General Assembly, July 2022**

The IAML Development Committee is charged with establishing a fundraising strategy for IAML and to develop and implement the Association's fundraising activities. Responsibilities of the Committee are to establish a broad strategy and then set priorities for IAML's fundraising efforts; to present the strategy and priorities to the IAML Board for approval; to identify funding sources, including individuals, corporations, and foundations.

During the pandemic, the Committee met only once via Zoom on 5 August 2021. This initial meeting was to brainstorm and discuss various ideas for a development programme for the Association. Included in this discussion was the creation of a Sustainability Fund to potentially assuage the burden on the Association's operating budget by supporting travel and other initiatives. The potential for a donation match was also discussed. This involves identifying a donor who would match donations from others up to an agreed upon total. Monthly giving and a mechanism to do so was also discussed. The idea here is if individuals gave 10 Euros per month, the year-end total might provide the initial funds to establish an endowment. Setting up a Donate button on the Association's website for PayPal, Zelle, or other online payment systems, as well as establishing a dedicated giving page was suggested. Recognition of donors was also a topic for discussion. In addition to donor lists in the congress programme and on the IAML website, the Committee discussed the potential for ribbons on the congress nametags to identify the individual as a donor, by invitation only receptions for donors, approaching publishers, corporations, or individuals to sponsor some aspect of the congress programme, and establishing a table in the exhibits hall to donate on the spot. Working with the Congress Organising Committee to identify local businesses for sponsorships was also deemed important. Planned giving was also discussed. This initiative is to have individuals to name IAML as a beneficiary in their wills, giving some percentage of their estate to the Association.

The Committee has discussed various development initiatives that it would like to explore. This includes the donated materials programme, travel (not only to congresses but for educational purposes) and establishing a disaster fund for libraries affected by fires or floods. A list of Ten Creative Ways of Giving is being worked on as well as the issue of naming opportunities for various positions in the organizational structure. The establishment of research funds to support expenditures for travel, lodging, etc. to use archives, libraries, and other information centres is also on the agenda. Finally, the Diversity, Equity and Inclusion quotient of fundraising was discussed, as well as how to define underrepresented communities.

Any comments or suggestions on the development profile and fundraising initiatives for IAML are welcome.

Jim Cassaro

Chair, Development Committee