

International Music Librarianship: IAML & R-Project Sessions at CAML 2014

By Desmond Maley

RIPM/RISM/RILM Session (Thursday, May 29, 2014)

Kathleen McMorrow (Librarian Emerita, University of Toronto) provided an overview of the “fourth R,” Retrospective Index to Music Periodicals/Répertoire international de la presse musicale (RIPM). Founded in 1980 by Robert Cohen, RIPM indexes European and American music journals from 1759 to 1962. Notable additions to RIPM are the Online Archive of Music Periodicals and the e-Library of Music Periodicals. The Online Archive includes *The Canadian Journal of Music*, while the e-Library includes *Musical Canada* and *Musical America*. McMorrow demonstrated these resources with a search for the Canadian concert violinist, Kathleen Parlow.

Cheryl Martin (Western University) is the Canadian representative of the International Inventory of Musical Sources/Répertoire International des Sources Musicales (RISM). RISM’s mandate is to document extant written musical sources. Most of RISM’s work is done in Europe, especially Germany. Martin noted that the interface for entering data is difficult to work with, and that efforts are underway to improve it. RISM’s Series C, Music Research Libraries, is also being updated.

Sean Luyk (University of Alberta) has been chair of the Canadian National Committee of RILM (Répertoire International de Littérature Musicale) since June 2013, succeeding Lisa Emberson. He detailed RILM Canada’s coverage and plans to add more Canadian content from a variety of sources. A project from a fifth-year bibliography course taught at the University of Alberta recently yielded a number of listings. RILM has seven volunteers, and it is part of the sabbatical project of a CAML member. Luyk noted that pending ratification of the membership, RILM Canada will come under the purview of CAML. A website is forthcoming.

Desmond Maley is an Associate Librarian at Laurentian University and the Books/Recordings Editor of *CAML Review*.

CAML/MusCan Keynote Address: IAML and the Four R-Projects: Past, Present, and Future (Friday, May 30, 2014)

Barbara Dobbs Mackenzie, Editor-in-Chief, RILM International Center (New York) and President, IAML

Barbara Dobbs Mackenzie described her address as a book with five chapters. The longest and most comprehensive was on IAML, but there were also informative chapters on the related four R's: RISM, RILM, RIdIM, and RIPM.

IAML was founded in Paris in 1951, in the aftermath of the Second World War. Today, it has 1,800 members in 50 countries. IAML encourages and promotes the work of music libraries, archives, and documentation centres through a variety of means. One of the organization's major activities is the annual conference, which in June 2015 will be held in New York City on the theme of music research in the digital age. *Fontes Artis Musicae*, IAML's flagship publication, is seeking a new editor and newly appointed Vice-President Joseph Hafner (McGill University) is chairing the search committee.

IAML is examining its future. An ad-hoc committee on restructuring the association was established, of which Jan Guise (University of Manitoba) was a member. The committee has recommended reducing the governance from three tiers to two. The committee also has recommended a roundtable of national branches and the board, and electronic voting.

Mackenzie noted that the R-Projects all get their names from their French titles, the exemplar being Répertoire International des Sources Musicales (RISM), founded in Paris in 1952; it is currently located in Frankfurt am Main. RISM is intended to be the central repository for documentation of sources of manuscripts (or prints) of music and music theory. Forthcoming is more material for Series A (pre-1800), some of which will be open access. Series B/1 will soon include material for the period 1500 to 1550, with publications on France, Croatia and Italy also in preparation.

Répertoire International de Littérature Musicale (RILM) is the world's most comprehensive music bibliography, with a staff of twenty-five at the international office in New York, and a global network of contributors. "RILM Classic" abstracts music literature since 1967 (RILM was founded in 1966), while the comparatively new "RILM Retrospective" abstracts the literature prior to 1967, notably Festschriften and conference proceedings. Mackenzie detailed the high cataloguing standards and search capability of the RILM database. The RILM blog provides news and amusing anecdotes.

The Internet's capacity for displaying images has been a boon to Répertoire International d'Iconographie Musicale (RidIM), founded in 1971 by Joe Jackson. With its emphasis on the iconography of performance art, theater, and dance, RidIM collaborates with institutions such as the Metropolitan Museum of Modern Art, Princeton University Art Museum, and the Sorbonne, as well as performers such as Ton Koopman. The Getty Thesaurus of Geographic Names and the Getty Union List of Artist Names are used to ensure a high-quality standard of authority lists. Plans are afoot to expand coverage to China, Iran, Mexico, and Latin America. Linked data to relevant sites is another priority, including to the other R-projects. RidIM is funded through private donations; there is no branch in Canada.

Répertoire international de la presse musicale (RIPM) documents music-related journals from the era of C.P.E. Bach (1759) to 1967, the year when RILM's coverage begins. There are 714,000 annotations in the RIPM Index (originally published in 300 bound volumes, now an online resource), 148 full-text journals in the Online Archive, and 208 journals in the e-Library. RIPM's efforts in recent years have been concentrated in the latter two areas; these efforts have borne fruit, as the online reproduction of original broadsheet-style publications like *Musical America* is of striking visual appeal.